MAXIMUMROCKNROLL

#93 FEBRUARY '91 $2.00



CHUMBAWAMBA: MUSIC, POLITICS & ELVIS

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

RECORD COLLECTORS: Eric Yee of Scumpit fame seems to be burning out. Why don't some of you try your hand at talking about some of your favorite old or obscure punk records. Just write up a column and send it on in. We're especially interested in people in different countries or regions delving into the rarities from their area, along with a good bit of punk history/trivia to compliment it. Also, MRR is still interested in buying collections en masse for Epicenter. Get in touch with me if interested. Tim

TAPE REVIEWS:

We are sorry that we no longer have the staff toadequately review all the cassettes and records we receive, especially given the astronomical influx of vinyl over the last 6 months. Because of this, we have opted to only review vinyl releases, since they obviously cost more to release, rather than do a half-assed job on both formats. We therefore urge those of you who are putting out tapes to send in a $2 classified (40 words or less) describing your release, and we will print it in a new 'tape only' classified section. Thanks, the overburdened shitworkers!

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

BOOTLEGS!!!

ARTICLES ARE DUE NOW!!!!!
WHY ARE PEOPLE AFRAID TO WRITE
ABOUT WHY THEY DO IT,
EVEN IF ANONYMOUSLY?????

SHITWORKERS

ZINE

Jerry Booth
Jennifer Cobb
Chris Dodge
Donna Dresch
Shawn Ford
Karin Gembus
Shirley Guy
Michelle Haunold
Jux
Mike La Vella
Andrew Moreton
Ms NP9330
Iraya Robles
Emily Soares
Steve Spinali
Joel Wing
Tim Yohannan
Heather Choy
Hope Cooney
Lali Donovan
Deb E
Gardner Fusuhara
Walter Glaser
Lance Hahn
Kent Jolly
Mick Krash
Kim McGee
Devon Morf
Mr Pagemaker 4.0
Chuck Sherrill
Andrew Spear
Martin Sprouse
Jeff Yih

RADIO

Mike Gill
Radley Hirsch
Alisa Schulman
Last Will
Paula Hirsch
Kenny Kaos
Jon Von

CONTRIBUTORS

Mykel Board
Mitzi Waltz
Lawrence Livermore
Jerod Pore
Jennifer Blowdryer
Sam McPheeters
Sam Shiffman
Dave Schulz
DS4A
Vit Rejsek
Ashley Allen
Joey Discrepancy
Ian The Dick
Leon
Jeff Gaither
Ken Sanderson
Jules Stout
Jane Guskin
Ben Weasel
Lily Valentine Smith
Murray Bowles
Dan O'Mahoney
Karen Donald
Stephen Perry
Mitch Dickinson
Patrick & Jens
Stosic Momir
Jack Conrow
Scott & Chad
El Pecece
Jon Schlenker
John Ivan-Palmer
Andy Matinog

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KCPR San Luis Obispo, CA 91.3FM Mon 11PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WMHB Waterville, ME 90.5FM Thurs 8PM
WVFI Notre Dame, IN call station
WZRD Chicago, IL 88.3FM Sun 3PM
Radio Pomme Louviers, France 101.1FM Sat 5-7PM
Radio Mega Valence, France 99.2FM Sun 8PM
Radio 100 Berlin, Germany 103.4FM Fri Midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
AUSTRALIA, ASIA, AFRICA: available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues # 32, 35-38, 40, 42-52, 54-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-92 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3! Cash only!!!

COVER: Martin Sprouse

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

KARIN GEMBUS
BORN AGAINST-EP
GOI-Why Suffer?-EP
CONSPIRACY OF EQUALS-Feel The Beauty-EP
PUZZLEHEAD-See Thru-EP
V/A-More Songs About Plants & Trees-EP
CITIZEN'S ARREST-8" flexi
CREAMERS-Not Now No Way-45
V/A-Forever-EP
OUTSPOKEN-Survival-EP
MONSULA-in the recording studio
SANDY DUNCAN'S EYE-45
SAWHORSE-live
ARTIFICIAL PEACE-Outside Looking In-LP
F.O.D.-Down With People-LP
LEFT INSANE-Toolbox-LP

TIM YOHANNAN
ANTISEEN-My God Can Beat Up Your God-EP
ARTIFICIAL PEACE-Outside Looking In-LP
ASPIRIN FEAST-How Do You Call The Cops...-EP
BORN AGAINST-EP/DERELICTS-Love Machine-LP
CITIZENS ARREST-8" flexi/COLT TURKEY-EP
CREAMERS-Not Now No Way-45
FLAG OF DEMOCRACY-Down With People-LP
GOI-Why Suffer?-EP/TOY DOLLS-Truth Crazy-EP
RAW NOISE-EP/S.O.B.-What's The Truth?-LP
WUSSIES-New Age-EP/ONE BLOOD-Untitled-EP
V/A-Bomb Pop-9" flexi
V/A-Forever-EP
V/A-I Sold My Trombone-EP
V/A-More Songs About Plants & Trees-EP
V/A-Unknown HC Drunkers-3 flexi

CHRIS DODGE
SO WHAT-Murder-EP
RAW NOISE-EP
FLAG OF DEMOCRACY-Down With People-LP
DEVO-Hardcore Vol 1-CD
EXTREME NOISE TERROR-Peel Sessions-LP
ARTIFICIAL PEACE-Outside Looking In-LP
CARNAGE-Dark Recollections-LP
LEFT INSANE-Toolbox-LP
EXIT 13-Green Is Good-LP
DIRGE-Fleshcrawler-LP
DAMNABLE EXCITE ZOMBIES/AMEN-split EP
RUTLES-CD
ASBESTOS DEATH-Dejection-EP
GOI-Why Suffer?-EP
S.O.B.-What's The Truth?-LP

MICK KRASH
V/A-Forever-EP
ONE STEP AHEAD-LP
CITIZEN'S ARREST-8" flexi
BORN AGAINST-EP
GOI-Why Suffer?-EP
ONE BLOOD-EP
ALL FALL DOWN-EP
GOVERNMENT ISSUE-No Way Out-LP
DOWNCAST-live
SCRAPS-Wrapped Up In This Society-EP
SPIT BOY-live
OUTSPOKEN-EP
ANGER MEANS-live
SCHERZO-live
LEFT INSANE-Toolbox-LP

MIKE LA VELLA
BIG CHIEF-all '90 vinyl/NECROS-Live Or Else-TP
CYNICS-Rock & Roll-LP & live/THEE HEADCOATS-live
GOD BULLIES-Dog Show-LP/DWARVES-LP, 45, live
LAUGHING HYENAS-Life Of Crime-LP & live
URGE OVERKILL-Americruiser LP & live
DIDJITS-Hornet Pinata-LP & live/UNSANE-all '90 vinyl
JAWBOX-EP/FUGAZI-Repeater-LP
FLUID-Glue-12"/L7-Smell The Magic-12" & live
POISON IDEA-Feel the Darkness-LP & live
NORTHERN BUSHMEN-EP/PUNCHING CONTEST-TP
COP SHOOT COP-Consumer Revolt-LP
STEELPOLE BATHTUB-Lurch-LP & live *(Best of '90)*
HALO OF FLIES-Human Fly-45/FUEL-LP
LOVE AND RESPECT-EP/V/A-Endangered Species-box
Hate-comic/Eightball-comic

MARTIN SPROUSE
MORAL CRUX-Blood & Cordite-EP
TOY DOLLS-Turtle Crazy-EP
ONE BLOOD-EP
MUMMIES-Out Of Our Tree-45
CREAMERS-Not Now No Way-45
LAZY COWGIRLS-Teenage Frankenstein-45
BORN AGAINST-EP
V/A-Taking All Bets-EP
SIC KIDZ-No Reason....-LP
BAD RELIGION-Against The Grain-LP
CREAMERS-Bob Kringle-45
CYNICS-I Don't Need You-45
Motorbooty-zine
Arm The Spirit-#4-zine
Cometbus-#25-zine

ANDREW SPEAR
BASTRO-Sing The Troubled Beast-LP
THINKING FELLERS UNION LOCAL-2x4-EP
SHONEN KNIFE-Pretty Little...-LP
LOVECHILD-Plays Moondog-45
TAD-Jinx-45
MUMMIES-Food, Sickles, And Girls-EP
RAKE-Cow Song-EP
HOLY ROLLERS-Origami Sessions-EP
MARK ARM-Freewheelin'-45
BREADWINNER-EP
SKULLFLOWER-Xaman-LP
MARK E-EP
Motorbooty-zine
Swellsville-#11-zine
Richard Meltzer-Gulcher-book

JON VON
HARD-ONS-Yummy-LP
RAMONAS-Out Of The Basement-12"
BIG CHIEF-Drive It Off-LP
WRETCHED ONES-Goin' Down To The Bar-EP
NIP DRIVERS-Pasttimes-EP
YARD TRAUMA-Pressure/Alibi-45
LAZY COWGIRLS-Teenage Frankenstein-45
CREAMERS-Not Now No Way-45
TAD-Jinx-45
MUMMIES-Out Of Our Tree-45
POP DEFECT-Puro Desmadre-45
SMUGGLERS-Up And Down-45
SMASHING PUMPKINS-Tristessa-45
LEFT INSANE-Toolbox-LP
Anchor-1990 Christmas ale-12 oz

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam

"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

BLACKLIST MAILORDER

475 Valencia St

San Francisco, CA 94103

415/255-0388

For those of you who don't know yet: Blacklist is totally non-profit, and nobody who works here gets paid at all! We only mark up domestic music 30%, and zines and foreign records 20%. We do this to support music and zines we like. Last month a label ran an ad in MRR accusing us of being censors because we refused to carry a record that was on their label. No one who works here liked the record - that's why we're not carrying it. That label seems to think"Hardcore" means hate-mongering and have a shitty attitude toward us even though we've helped them sell a lot of records. If you have a record or zine you would like us to carry, please send us a promo. For a complete catalog send us $1 U.S.A., $2 foreign.

POSTAGE RATES - RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Overseas surface
• Initial charge, mixed (12's & 7")	1.00	3.00	5.50	7.40	4.60
• Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
• Each additional LP	0.20	0.60	2.70	3.70	0.75
• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES. CHECK CATALOG, WRITE OR CALL US FOR INFO...

Artist	Title	size	Price	Country	LABEL	Weight
Art Police	vol 17, #3 winter 90/91	print	1.50	USA		2 oz.
Breakfast without mea	#14	print	2.40	USA	DOB	3 oz.
Breakthrough	Winter 1991	print	3.00	USA	John Brown	4 oz.
Butt Ugly 'Zine	#3	print	.60	USA	Butt Ugly	3 oz.
Chakra	#4	print	1.45	USA		3 oz.
Dear Jesus	#37	print/7	1.50	USA	Vermiform	4 oz.
East Coast Exchange	Vol 1 #3	print	2.40	USA	East Coast	4 oz.
Factsheet Five	#39	print	2.15	USA	Factsheet	8 oz.
Fifth Estate	vol 25, #2	print	1.20	USA		4 oz.
Film Threat	Video Guide #1	print	1.80	USA		3 oz.
March of Progress	March of progress	print	1.20	Netherland		1 oz.
Murder Can Be Fun	#12	print	.60	USA		1 oz.
Murder Can Be Fun	1991 Datebook	print	1.20	USA		2 oz.
Nozone	Nozone	print	0.60	USA		2 oz.
Patchwork	#1	print	0.95	USA		3 oz.
Profane Existance	#7	print	.80	USA		2 oz.
Punchline	#7	print	1.00	USA		3 Oz.
Rake	Rake	print	0.25	USA		2 oz.
Real Life in a Big City	#32	print	0.60	USA		3 oz
ROC	#4	print	1.20	USA		1 oz.
Rock Against Sexism	Vol 4	print	0.75	USA		4 oz.
Skoink	Skoink	print	3.60	Belgium		3 oz.
Wake-Up	#6	print/7	4.45	France		9 oz.
World Perspective	#10	print	1.45	USA		2 oz.
Zero Hour	#3	print	2.40	USA	Zero Hour	6 oz.

Artist	Title	size	Price	Country	LABEL
All Fall Down	All Fall Down	7"EP	2.50	USA	Footloose
Ankry Simons	Ankry Simons	7" EP	3.30	Germany	X-Mist
Anti-Cimex	Absolut	LP	8.20	Sweden	MB HHR
Asbestos Death	Dejection	7" EP	1.90	USA	Profane Ex
Atavistic	Vanishing Point	LP	5.80	UK	Profane Ex
Aurora	Viszlat Ivan	LP	9.60	Hungary	
Bad Attitude	A Long Way	7"	3.30	Germany	X-Mist
Bad Religion	Against the Grain	CD	9.95	USA	Epitaph
Bad Religion	Against the Grain	LP	5.75	USA	Epitaph
Black Clothes Pointy Sh	Chicken Boy	7"	2.60	USA	Blackjack
Bobwire	Shouldn't Exist	LP	8.15	Netherland	Old World
Brillo's Only Once	Rock 'n' Roll Disneyland	7" EP	3.00	Germany	Knock Out
Cat O'Nine Tails/Huma	Mirrors Reflect Our Own Wal	7" EP	3.30	Germany	X-Mist
Cheap Gringos	Move right out	7"	3.90	Germany	Pigture Dis
Creamers	Bob Kringle	7"	3.25	USA	Sympathy
Cretins	Comeback of the Re-Teens	7" EP	3.00	Finland	Teenage Re
Crowd of Isolated	Memories and Scars	LP	9.60	Germany	X-Mist
Cruisers	Christmasman	7"	3.90	Germany	Pigture Dis
Da Willys/Alice Donut	Egg/Love Rollercosater	7"	2.80	USA	Rave
Elegy	Dormant/Separated	7" EP	2.60	USA	Sunney Sir
Ex	Joggers & Smoggers	2 LP	9.20	Netherland	Ex Records
Ex	Lied Der Steinklopfer	7"	2.80	Netherland	Ex
Flag of Democracy	Down with People	LP	6.10	USA	Rave
Happy Ever After	Happy Ever After	7"	3.30	Germany	X-Mist
Happy Ever After/2 Ba	Lexicon Devil/Wasted	7"	3.30	Germany	X-Mist
Insted	What we believe	LP	5.75	USA	Epitaph
Insted	What we believe	CD	9.95	USA	Epitaph
Jesus Lizard	Mouth Breather	7"	2.40	USA	Touch & Go
Joyce McKinney Experi	Cuddle This	12" EP	6.35	UK	Decoy
Lazy Cowgirls	Intellectual Baby	7"	3.25	USA	Sympathy
Left Insane	Tool Box	LP	5.70	USA	Nemisis
Liquor Ball	Come & Fly with Us	7"	2.60	USA	Blackjack
Melvins	With Yo Heart	7"	3.25	USA	Sympathy
MFD	Storm	7" EP	3.65	USA	Old World
Mummies	Out of Our Tree	7"	2.60	USA	Estrus
Mummies	Food, Sickles & Girls	7"	2.60	USA	Pre BS
Nip Drivers	Nip Drivers	7" EP	2.60	USA	No Reality
No Fish on Friday/Heila	No Fish on Friday/Heiland Sol	7"EP	3.60	Austria	Sacroegois
One Step Ahead	Breaking The Silence	12"EP	4.45	USA	Nemisis
Parasites/Mourning No	Live Nightmares	7"	3.00	USA	Radcore
Pegboy	Three Chord Monte	12" EP	5.45	USA	Touch & Go
Pistoleros	Pistoleros	7"EP	3.90	Germany	Pigture Dis
Pleasure Fuckers	Get Away	7"	3.25	Spain	Sympathy
Political Asylum	Window On The World	LP	6.30	Scotland	Electrode I
Putrid Scum/Cacophoni	Courage for Peace	7"EP	2.40	Mexico	
Ramonas	Out of the Basement	12" EP	5.20	USA	Detour
Rancid Vat/Antiseen	HHHH/Kill the Business	7"	2.80	USA	Rave
Rollins Band	Turned On	2 LP	8.45	USA	Touch & Go

Artist	Title	size	Price	Country	LABEL
Rancid Vat/Antiseen	HHHH/Kill the Business	7"	2.80	USA	Rave
Rollins Band	Turned On	2 LP	8.45	USA	Touch & Go
Seein' Red	Seein' Red	7" EP	2.75	Netherland	Power of V
Seein' Red	Seein' Red	LP	7.10	Netherland	Pre Chord
So Much Hate	Seein' Red	LP	9.60	Norway	X-Mist
Spermbirds	Thanks	LP	9.60	Germany	X-Mist
Sun	A Fake Realty	7"EP	2.95	Sweden	
Thinking Fellers Union	2 x 4's	7" EP	3.60	USA	Nuf Said
Thorns	Thorns	LP	8.15	USA	Old World
Trottel	Your Sincere Innocence	12" EP	7.80	Hungary	X-Mist
Twenty Three More Mi	30 Golden Years of Country	Cass.	2.60	USA	
UFD	UFD	7" EP	3.30	Germany	X-Mist
Ugly Food	Seneca Boulevard	LP	9.60	Germany	X-Mist
Union Morbide	Freely Chosen	LP	6.90	Netherland	Let's Make
V/A	Komotion Int'l Live's Kicking	Cas/Prr	5.85	USA	Komotion
V/A	NYC Ska Live	LP	6.15	USA	Moon
V/A	Step by Step	7" EP	3.30	Internation	X-Mist
V/A	Tegen Wind	LP	6.00	Netherland	WRF
V/A	Trust Vinyl Comp.	7" EP	3.30	Germany	X-Mist
V/A	What Stuff	LP	6.00	USA	Iloki
V/A	More Songs About Plants And	7" EP	2.10	USA	Allied
V/A	Dope, Guns & Fucking Up Your	VHS	19.50	USA	Amphetimi
Visions of Change	My Minds Eye	LP	9.65	UK	Big Kiss
Walter Elf	Dedication	12" EP	8.15	Germany	X-Mist
Welcome Idiots	Welcome Idiots	7"	3.60	Germany	DDR
Wretched	La Tua Morte Non Aspetta	LP	7.20	Italy	Blu Bus
Wretched	Libero Di Vivere/Libero De N	LP	7.20	Italy	Blue Bus
Yard Trauma	Pressure/Alibi	7"	2.60	USA	Dionysus

No sexist, racist, homophobic, Krishna stuff, alright? Okay.

Letters

Dear MRR

In all the time I've been reading your mag I've never worked up enough anger at write and vent my feelings towards those things which really get to me. I've come close with some of the stuff Mykel Board has written but at the end of the day you can't help but like him... at least he's honest (?)

Much as I hate all the slagging off and bitching between people in the letters columns I couldn't let Dan O'Mahony's half hearted attempt at an apology in number 91 go unmissed. Yeah, his first few paragraphs read like a sincere gesture, albeit nearly 2 years late and as he says in his own words "it doesn't change the crimes of the past".

I was one of the many who sent over for HARD STANCE's "Face Reality" EP in April '89 and despite writing several times after, never heard or saw a thing. "Play fair, tell the truth" he tells Andreas, - Dan, you even messed up in your letter - your first add in MRR never said "Continental US only", what it actually said was "$3.50 post paid (within continental US)" - not really the same thing is it? Does this mean when someone sends you $5:00 from overseas that it doesn't count? I know from personal experience that it costs around $2:40 to send a 7" record airmail to the UK and less than one buck by sea. You don't seem to play fair or tell the truth yourself do you?

OK, Dan isn't the only (past) criminal (even if he is now reformed) - stand up Eric Yee!! I'm told on good authority that this character (who you probably all know better as East Bay Eric of the "Welcome to the Scumpit" column is responsible for the "A Matter of Image" scam. No wonder that bastard can afford to buy all the remaining copies of the Necros debut EP at $350:00 a shot - he must have taken that several times over from me and my friends who sent over for ATTITUDE ADJUSTMENT's "No More Mr Nice Guy" LP and CHRIST ON PARADE's "Avarice" EP, back in January '89. You had to admire the sales pitch, how did it go? "Only 1000 pressed, 600 left - order now." Order we did, more fool us!!

I notice Eric's column has done a disapearing act in the past couple of issues, surely Timbo hasn't realized that these double standards cannot exist in a magazine of MRR's supposed integrity. No I thought not, Eric's probably too busy thinking up a new scam to fund his vinyl addiction - it is that time of year after all.

Believe it or not, (I know you do) there are others - in fact to many to remember - but they do know who they are. If they can all live with the knowledge that they are ruining the marketplace and forum that MRR has helped create, let alone sleep at night after ripping off so many, then we must all be living the Greatest Rock 'n' Roll Swindle. And isn't that how it was meant to be?

Andy Mason, 18 Abbeydale Vale, Leeds, LS5 3RD. UK

Dear Prince of Fucking Darkness,

Is there any possible chance that the "icon in the hardcore scene" could be a woman for someone? Truly,

Karin

Dear Maximum Rock N Roll

Censorship vs. Artistic Freedom, Where do you draw the line?

Hi, my name is John Sexbomb I am the guitar player in the group SEIZURE. I have been in the band for close to ten years now.

First I must announce the Anthrax club in Connecticut is officially closed, sort of an end of an era. It was a one of a kind place. Thanx Brian and Shawn for years of friendship, fun and some great shows. Hopefully the scene will continue now kids have to do some work,instead of being spoonfed a weekly dose of hardcore rock provided by the Sheridan Brothers. The last thing I have to say about this is that it's very disturbing to me that in he last year of the clubs existence I had witnessed a lot of uneccesary extreme violence when certain bands would play and certain gangs of people would come. This kind of bullshit it seems will never stop and only grow more it seems. To you gang bangers I say "He who lives by the sword - dies by the sword! "Die you scumbags" Thank you.

Anyway the real reason I am writing is to express my feelings about a problem I am facing, dealing with sexism. First off I am trying to be open-minded and that fact that I have taken a concern in this matter because I do care means you got to give me credit for this alone. Here is the situation : my friend Jack and I do a fanzine called Dumpster Dive. We are putting out a single with Jack's band and my band and our friends LOST GENERATION. We are trying to do a cover for the 45 single. i tried doing a cover but people said it sucked, I am not a good artist but I tried, Then Joe of LOST GENERATION suggested his friend Tattoo artist Spider Webb do the cover. Everyone said OK. So Spider asks if it can be raunchy I said cool OK. So I receive the artwork and it s voluptuous woman, naked squatting on a huge skull. Oh! and she is urinating on the skull. Certain band members in my band and other bands felt this is unacceptabl, claiming it is sexist and the people at MRR or ABC NO-RIO would frown upon this cover for our comp.

I have yet to be fully convinced that this cartoon is sexist. Some women said it's disgusting. First off I had a bunch of guys judging sexist material, it's like a group of men discussing if abortion is right or wrong. My main problem is who is to judge? Should we send all material to MRR or ABC-NO RIO to be approved by a staff of people representing a censorship board for hardcore material? Who will judge and what are the guidelines to follow. I know how Mikel Board would vote. I decided I did not want to put the offensive picture on the cover. God forbid I stood my ground and put it on then MRR put it down for a sexist cover, I would not hear the end of it. I have taken a middle of the road approach I want to make everybody happy. Although I feel because of MRR and ABC-NO RIO it is good you are sparking an awareness in peoples minds about sexism but I think also you are making people paranoid about things like this. Government is doing enough with Jesse Helms spending my tax dollars of pornographic research. With people dying of AIDS and guns every hour, is a picture or a cartoon of a womans naked body sexist? I admire Lary Flint of Hustler magazine, his stand is the extreme opposite of this attitude. You know everything goes! He also gets a lot of shit. I remember when I looked at lots of pictures of naked women and on lonely long hot nights they came in handy to relieve certain pressures. I feel a persons naked body is a beautiful creation! It must be everybodys right to judge. If you don't like it don't buy or look at it. I have a problem when people start making rules and especially when these people have lost their sense of humor.

So the cover will be changed but I might print a few with the censored cover. I don't want to be sexist. I respect the opposite sex. I got pissed when SINEAD O'CONNER won the MTV awards. She was raving about the 2 LIVE CREW how great it is they're fighting for freedom of speech. I felt she was just sucking up to MTV executives. How come she didn't speak out against them and their sexist lyrics? I am confused about all this but maybe we can figure it out someday. I personally feel that certain racist themes should be banned, but again who is to judge and who draws the line between satire vs. outright racism? I don't know. I apologize for not having any solutions but at least we can talk about this and use our minds. I know some things are blatantly offensive, again does someone have the right to censor it?

John Sexbomb, Confused in Conneticut, 74 Osbourne Ave. Norwalk. CT 06855

Dear John

You're right, drawing the line is a tricky issue. But the question is not whether MRR or ABC NO-RIO are drawing lines. We, or they, are merely entitled to our opinions and whether we want to run a certain ad or book a certain band. This is not censorship, but our choices about what we want to do with our labor and what we want to be party to promoting. If we comment on somebodys' lyrics or artwork that is our opinion, and we are not saying or doing anything beyond that.

But what disturbs me most about your letter is your attitude of trying to please or kiss up to MRR or ABC NO-RIO. If you choose to view us as the ultimate arbiters of what is PC or cool, then you're missing the point. What it really boils down to what your values are, what your conscience dictates, what you are going to do or not do vis a vis any specific issue. Does the naked woman pissing on a skull exemplify what your band (or the other bands) is about? Why not a naked guy? Why a naked person at all? And why pissing? You're the ones who must answer that, based on how you feel towards yourselves and not based on what we might ultimately feel. Tim Yo

Dear Point Blank:

Re: Nemesis knows hardcore! (ad in MRR #91)

How novel of you to use your label's ad space to attack my review of your new 7" and Blacklist Mailorder's stance on not carrying the 7".

Firstly, I think your throwing around the "c" word (censorship) is off base. Censorship is stifling someone, say in an artistic manner — in other words, not letting that person express a feeling, an emotion, quashing whatever the expression is. But your 7" is out; you've expressed yourself. You are free to let anyone buy it who wants to buy it. The only thing that Blacklist has not done is accept it as music that it wants to help distribute. Think about this. Nemesis gets widespread distribution through Cargo Records. Your 7" is therefore easy to get, not to mention its availability direct from Nemesis mailorder (through Zed Records, right?). So how can you suggest that Blacklist is censoring your music? Blacklist gets a ton of promo items every week, a large percentage of which are not taken on for distribution for various reasons. There are certain criteria that are applied to each promo when considering whether to buy it, e.g. does the reviewer like the music and think that it fits in with most of the punk material that Blacklist is known to carry (not as limiting as this may sound — punk is a lot more than HC, thrash, etc.); does the music support Blacklist's stance on sexism, racism, etc. This is where the Point Blank 7" bombed.

For some background on what happened with Blacklist, here's the run-down. Blacklist sells a great deal of Kane/Cargo-distributed material. When it comes to Nemesis music, Blacklist blindly takes on the new stuff because so much of the music is really good. By saying "blindly" I mean that Blacklist doesn't necessarily get a promo to listen to before buying. Blacklist simply says, sure send 25 copies (or however many) of the new this or that. This is how the Point Blank 7" arrived. Upon reading the lyrics, it was rejected and sent back because of the harsh, irrational views — like fuck up the already fucked up shit because that'll take care of the fucked up problems. Hmm...

Like in the song "We Don't Owe You Shit" — ... You think we owe you something/ Well, you can kneel and bob/ We don't owe you shit/ 'Cause we have fucking jobs ... Three bambinos in the crib/ Another on the way/ Don't even have a job/ How can you live this way?/ Can't get enough/ Of her stinky, cheesy hole/ Why don't you get some brains/ And use some birth control?/ Think we owe you something/ We don't owe you shit.

Or "Revenge" — You fucked with me/ When will you see/ My rage won't end/ I'll get revenge ... Before I find you/ And beat you/ And kick you in the head/ And when it's all over/ You'll wish that you were dead...

A phone call was made to Kane and Nemesis about this. Then Blacklist received a letter signed by Frank (Nemesis) and Chris (Point Blank). "Blacklisted by Blacklist" is what appeared at the top of the letter, and censorship was called. Chris attempted to justify the lyrics of "We Don't Owe You Shit." After describing the kinds of people the song was not written about, the homeless who have "justifiable" reasons for taking handouts as I take it, he wrote about an incident (one of three mentioned) concerning a man who held an "I will work for food" sign: (sic) "...A friend of mine worked at a grocery store told me that this man stood in the parking lot all day, naturally people felt sorry for him so they proceeded to put money in a hat that he convienantly put at his feet. At the end of the day a lady pulled up in a Cadillac and held out a bag. This "homeless" man dumped all of the money into this bag, the lady drove away and he packed up and disappeared."

I just can't see this spewing of hatred being focused in a way that would stamp out any real problems, you know?

Point here: Don't throw around the word "censorship" without defining it on your unique terms because its meaning may be unapplicable to the circumstances.

Letters

Second, about the review. HARDCORE? This is HATECORE. Talking about fuck you-ing the homeless is not something that I think is going to resolve homelessness as a problem. Talking about violence as a means to straighten out personal problems with another person is probably not going to accomplish a whole lot. I can't see Point Blank's reasoning complying with the idealism that I espouse as a — get this — "punk rocker." So you say I don't know "real hardcore," eh? Maybe we're in for another defining of terms. Your Orange County HC rules aren't something that I consider very punk rock; they're not what I want to abide by. They seem embedded in some very middle class values that ignore societal problems because of not having to confront these problems on a day-to-day basis. Is this what's happening? If you examine what you are saying, you'll see that you are concentrating on the symptoms our system is producing, not the problems themselves. And obviously the source of the problems is what needs to be attacked, not the by-product, as I stated in my review of your 7" in MRR #91.

"Try listening to the music and don't judge what you don't understand." Funny, isn't it? I did just that and came to these conclusions. You're outta line,
Karin Gembus
P.S. Ridiculous.

Dear MRR and readers.

Several months ago I produced a picture disc compilation LP with Bad Religion, L7, Creamers, etc. entitled City of LA: Power which was released by Flipside Records. 2,300 were pressed and each album contained a hand-silkscreened record (hence the 2,300 ceiling) and a printed insert which was hand numbered by myself and Al Flipside. Johnny Anus, Gus Hudson, Dave Rice, Bobbi Arnold and Paul Hessing

During part of the silkscreening sessions, I was out of town for several days and when I came back, something pretty nefarious had happened. While I was gone, a "friend" offered to "help" and managed, in the process, to walk away with blank inserts and quite a few records. These records were numbered by him and the end result is an unknown amount of records numbered #1, #666. #2300 and even #2301!

I don't know if it is actually common practice for labels to do this themselves (and I don't really care) but I want the public to know in case someone plans on shelling out big $$$ on a #1 or #2300. The legitimate #l is printed with blue ink instead of black (as are the first 300 or so copies) and belongs to Mr. Brett Gurewitz of Bad Religion/ West Beach Recorders, to whom I gave it to in my gratitude for his help and support. All other #l's are fraudulent and the product of a greedy cheat who is out to make a quick profit at the expense of the integrity of the whole project. Caveat Emptor! It may not be what you think it is...

For those people who are interested in the music but are unable to find it, City of LA: Power will be available on CD as will the extra tracks of the SF/LA comp I'm currently working on.

For trivia buffs, the manhole cover from which the picture disc was made is located in downtown LA on San Pedro St. in the exact spot whare a riot occured during the 1986 Street Scene Festival. The Circle Jerks were playing at the time and the moment was immortalized on the back of their Wonderful LP by Transworld photographer, O. Thanks for the time and space..
Joy Aoki/ L.A., CA

Dear MRR and Readers,

On 12/14/90 five bands played at the Country Club in Reseda, California. They played as listed... Triggerman, Down By Law, Reason To Believe, Gorilla Biscuits, and Insted. Believe it or not, on this night, a life was saved. Half way through Reason To Believe's set, a young man dove off the stage. He rolled around on the crowd for a few seconds then fell to the floor where he proceded to get trampled. He was finally helped up and by then it was quite obvious he was unconscious and not breathing. He was lifted onto the stage at which time John (frontman for R2B) told his band to stop playing and asked the crowd if anyone knew mouth to mouth (CPR). A woman jumped on stage and started the procedure. After a minute or so the young man started breathing. This whole situation lasted around 3-5 minutes. If he would not have gotten the attention he needed, he would have surely died. Myself being a lifeguard and certified in CPR, First Aid and EMT tried to push myself to the front but to no avail. I praise the woman who saved that man's life, giving CPR can be one of the scariest thing's ever, because that person's life is in your hands. To all the people reading this, take a CPR class at your school or local Red Cross (most community's offer it for free or for a little fee). You never know when you'll need to use it (CPR). That's all for now, take care...
Fred Hammer, 900 Azalea St., Oxnard, CA 93030

Dear Tim, Chris, Readers,

By way of introduction, my name is Neil Harding. Some of you may know me from Vinyl Solution (record shop & mail order) in Portobello Rd, London. I am utilizing this column in an attempt to make contact with various people-in part to avoid separate correspondence. But mainly as I am writing from prison.

Following the anti poll-tax demonstration & subsequent 'riot' in Hackney, March 8th. I was arrested, tried & convicted on the charges of affray (which is described as behaviour deemed likely to cause a person of reasonably sound mind to fear for his or her safety) and assault, causing actual bodily harm, against the police. My only other previous conviction was a conditional discharge for attempted criminal damage whilst squat-breaking. Regardless of this, I was sentenced to a year in prison.

I am not about to seek political martyrdom or gain brownie points by claiming to be a militant anarchist. The truth is, I was wrongly arrested (snatched from a crowd of 2000+ in near darkness because I didn't run) & falsely convicted on one policeman's evidence who claimed I threw bricks at Section 25s (riot police) & when challenged, punched & kicked him senseless and resisted arrest (with a P.C. on each limb & a W.P.C. pulling my hair). Police tactics have long been designed to discredit various 'causes'. In Hackney, Trafalgar Sq., and Brixton, riot police have beaten, rode down and arrested non-violent demonstrators, provoking trouble and instead of containing it, pushed crowds up streets containing retail outlets in an attempt to incite looting, etc. (and whipping up a conservative media hysteria.)

Considering the political climate and media backlash, it was unlikely an unbiased juror could've been found in all the British Isles. It can as no surprise that I was found guilty, except that is, to my family, friends and most fellow prisoners I have met. This episode has destroyed all their remaining faith in justice (like how I get twice as long as a drunk driver who killed a 5-year old girl). I am currently at Brixton Prison, a maximum security establishment. I have, with remission, another 2 months to serve.

You may wonder, so what? (I read a piece in Profane Existance where a person questioned whether those incarcerated were worthey of publicity, as they of no use to the 'cause'.)

Basically I started a record label of my own (for Greg Wood's Benefit - MRR #91 - I've squatted for 7 1/2 years and worked my ass off for the couple of grand necessary) called 'Conscious Effort.' I released a 12" e.p. by HARMONY as one called 'No Elite' (see MRR #87 for advert, MRR #88 for review 'STRAIGHT AHEAD meets INFEST'. I like it!) H.A.O. was formed by members of LONG COLD STARE & INSIGHT. I hope you ordered it. (Ten dollars air mail for a 12" is pretty fair I think.) Unfortunately, I didn't accurately predict my present circumstances, so I'm sorry if you've not received a copy yet.

It set me back over £1700 for 1010 copies (unit price is £1.73). I still owe £1200 (not counting recording costs, royalties and £400 compensation I have to pay the police.) If anyone can help me sell some (Blacklist? Overkill?) please contact me. It's just I'm in no position to send out promo copies or run a business. I hope you understand.

Against my better judgement I may have to sell some of my records (perhaps I can get more for my DEEP WOUND 7" than the quid fifty I paid for it at Virgin Megastore - Ha!) to get out of this mess.

Anyhow, Chris, I've a copy of the 1st S.O.B. 7" for you (as well as the SEPTIC DEATH U.S. 12" w/poster) & other stuff. Keep in touch. I need copies of NEANDERTHAL, FU MANCHU (15 of each), O.K.?

For anyone else who's wondering why I've not written for thinks I've ripped them off, I just wanted to let you know where I am, and why.

I'd welcome any mail (except from racists, record collecting vultures, and anyone who regards GG Allin as some sort of god) but bear in mind my circumstances, a reply may take a while. If you're open-minded and have a passion for stuff like L7, POISON IDEA, SHUDDER TO THINK, NAUSEA & any thing Japanese, write:
Neil Harding, #MV1333, H.M. Prison Brixton, Jebb Avenue, Brixton, London, SW2 5XF, England.

Dear MRR,

This is Brian from Glee Club and Footlong Records. I've moved twice in the last five months, just recently to Oakland California, and in the process much of my mail was improperly forwarded or not forwarcled at all. If you wrote me for a record or any other reason and never recelved a response, please write to me at: 630 54th Street, Oakland CA 94609. Please try and include the date you wrote originally.

The new address for Footlong Records is: 3 Highland Drive, East Greenbush NY 12061. The Glee Club 7", All Fall Down 7" and issue 1 of RAKE zine can all be obtained from that address. $3 ppd. for records anc $1 ppd.

I am deeply sorry for any inconvenience this may have caused. We are basically a 2 man operation and the task gets quite overwhelming. We try to put out good music by local bands at a low price and it is not an easy undertaking. I don't mean to offer excuses, just apologies. Thanks.

Dear Max R N Roll,

I want to apologize to anyone writing to me at my address in Yugoslavia and not getting a reply from me. I didn't ignore anyone! I have moved to England and presently living in West Yorkshire, England. I am still struggling, looking for a possible employment, as well as trying to keep bills (electricity, flats rent and telephone) -paid. I promise to write everyone as soon as possible. Cheers, George (Gvido) Obradovic. My new address is (I moved from 816 Leeds Road): 63 Pollard Lane, Bradford, BD 2 4 RN, West Yorkshire, England. I'm expecting to be connected (telephone) in a week. Please write to me I'm lonely and don't know of anyone in the surroundings, Thanks a lot!

Dear friends at Maximum Rock-n-Roll,

Many thanks for the great review of our Perogy's, Pasta and Liberty cassette you ran in your November issue. Only one slight problem; somehow, the street address was ommitted. For your readers, the only way to reach us (and get copies of our cassettes) is to address all correspondence (and cheques or money orders) to Les Pages Noires, c/o 3699 Hutchinson, Montreal, Quebec, H2X 2H4, Canada. Again, thanks for your support. In solidarity,
Norman Nawrocki for Rhythm Activism.

Dear MRR and readers,

I've been following your magazine for while now and have seen it go through many changes. I always pick it up and use it as somewhat as an "ordering bible" since it's full of ads and I often find a lot of good records and demos within.

I have also turned on a lot of friends to MRR and they've enjoyed and ordered from it too. The thing that concerns me though is most of the people at Spinal Remains (my zine) HQ have ordered many things and not received them. Most of us have written postcards to these individuals and they still haven't responded.

Some of them are still running ads every month. A few of the companies and bands are RRadical Records, Fuel, Aok, American Leather Records, O.L.D., Berkeley Sucks (zine), etc.

We're not trying to make enemies, we just want our stuff. If you're out there and read this please contact us at the adress below or call (415) 367-8965 (leave a message). I hope this'll clear up some problems. If anyone else has had trouble with these places, please write us.
Thanx, Spinal Remains c/o Danny, 1661 Con-

SF WOMEN'S BLDG.

*NO SHOWS THIS MONTH...HAVING TROUBLE KEEPING THE VENUE DUE TO NEIGHBORS. WILL CONTINUE SOMEWHERE, THO...STAY TUNED!

BUT, COME TO THESE BENEFIT SHOWS FOR THE UPCOMING WOMEN'S BLDG. LP:

GREEN DAY - CRINGER & BLISTER @ KLUB KOMOTION

2779 16TH ST @ FOLSOM IN FRISCO

WEDNESDAY, FEB. 13TH

$4-5 - ALL AGES - SHOW @ 8

SCARED STRAIGHT - BLISTER - BLATZ

FILTH - TBA $5

@ 924 GILMAN ST.

SAT., FEB. 9, 8PM

ALSO, LOOK FOR NEW 7"S FROM HEMI AND BLISTER THIS FEB. & "LIVE @ THE WOMENS BLDG." VINYL BY SUMMER.

924 GILMAN ST

JAN in Berkeley

Fri 18 AGRESSION • the MUMMIES
the *FAST*BACKS (Seattle) • HELLBILLIES
Sat 19 NIPDRIVERS (LA)
AFFIRMATIVE ACTION (NYC)
BAD SAMARITANS (LA) • Hedgehog (S.Cruz)
Fri 25 Gilman St. Benefit TBA
Sat 26 GREEN DAY • DETONATORS
BIG DRILL CAR • Impulse

FEB

Manslaughter

Fri 1 BEDLAM ROVERS
BOB Z. • the PEELS
Sat 2 NOFX • the Offspring
PENNYWISE (LA) •Jughead's Revenge (LA)
Fri 8 VICTIM'S FAMILY • NUISANCE
CHOMPHARD • CAPITALIST CASUALTIES •ENGAGE
Sat 9 TBA
Fri 15 *Benefit for OMNIPOTENT PRODUCTIONS*
ECONOCHRIST • GREEN DAY
SAWHORSE • No Use For A Name
Sat 16 CAPITOL PUNISHMENT
SAM I AM • Momi Bello

MOST SHOWS at 8 pm for $5
$2 Annual Membership Card required

aLLaGES No Alcohol
showinfo (415) 525-9926
booking (415) 524-8180 7:30-9 pm

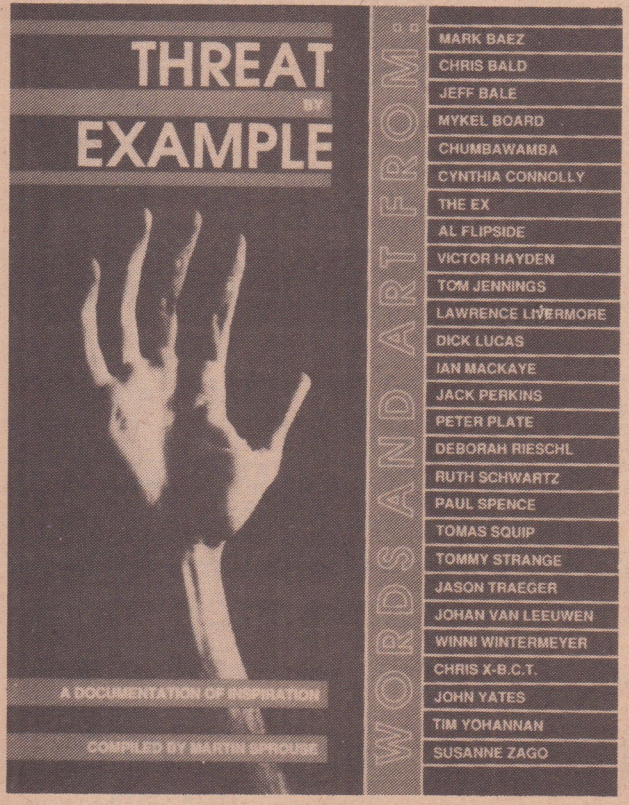
EPICENTER ZONE



WE BUY / SELL / TRADE
NEW & USED RECORDS/TAPES/CD's
WE ARE INTERESTED IN BUYING YOUR COLLECTIONS!
(CALL TIM @ 415-648-3561)
CHECK OUT OUR COLLECTABLE CORNER & OUR MAGAZINE / BOOK LIBRARY.

WE ARE VOLUNTEER RUN MEETINGS ARE AT 6:30pm FIRST SUNDAY OF EACH MONTH.

BACK IN PRINT FROM PRESSURE DROP PRESS



A 132 page book that documents the philosophies of 27 people involved in the punk community and who, at one time or another, have inspired the books' editor, Martin Sprouse.

The books' contributors utilize various forms of expression and come from a variety of backgrounds. Through words and images, each contributor describes the personal ideologies that have motivated them to live their lives against the grain.

$8.00 postpaid in the U.S. (4th class) & $9.00 postpaid everywhere else (surface book rate). California residents add 7% sales tax. Pressure Drop Press, POB 460754, San Francisco, CA 94146

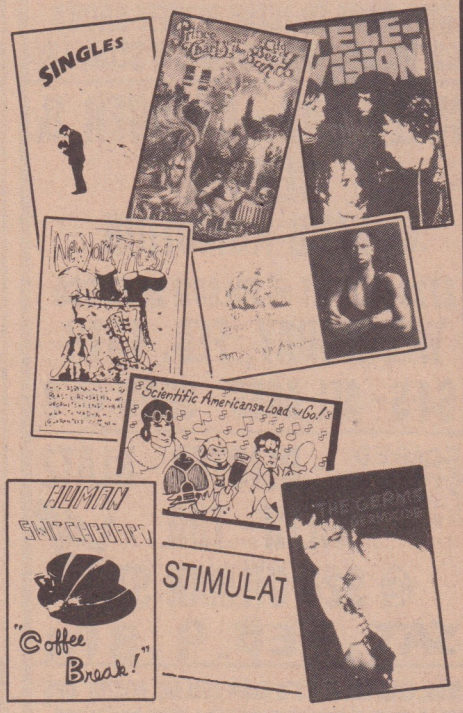
European Orders: £7.00 postpaid from AK Distribution, 3 Balmoral Place, Stirling, Scotland FK8 2RD. All European orders payable to Ramsey Kanaan

Send 2-25¢ stamps for complete Pressure Drop Press catalog

The Cassette Only Label

ROIR

CRUCIAL ROCK AND REGGAE!



Singles "The Great New York Singles Scene" (A-116) A fantastic document of the NYC scene 1977-80. Patti Smith, Richard Hell, Television, Speedies, U.S. Ape, Nervus Rex, Mumps, Come-On, Invaders, Marbles, Theoretical Girls, Erasers, Model Citizens, Student Teachers.

Prince Charles & The City Beat Band "Stone Killers" (A-115) Hot, sassy, energetic ghetto funk! Very baaad! Prince Charles, ex-gang leader, ex-con, leads a pack of street warriors and they don't fool around! *NME:* "Frantic rhythms, powerful funk, latent violence, total commitment."

Television "The Blow Up" (A-114) At long last! Tom Verlaine and the whole historic crew (Billy Ficca, Fred Smith, Richard Lloyd) in one of the great legendary bands of all time! 85 minutes of live performances (1978) selected personally by Verlaine. A double album length performance at our regular price. "Spellbinding and electrifying"--*Los Angeles Times.*

New York Thrash (A-113) This 1982 hardcore collection has become Punk/HC history. 22 songs by 11 NY bands with 2 songs each from: Bad Brains, Beastie Boys, Kraut, The Mad, Even Worse, False Prophets, Heart Attack, Undead, Nihilistics, Adrenalin O.D. and The Fiends.

Alfonia Tims & His Flying Tigers "Future Funk Uncut" (A-112) Tough, raw, brutal, harmelodic funk *a la* James Brown mixed with Ornette Coleman and Hendrix. This cooks, wails and jumps. *Billboard:* "Vibrant with energy." The inspiration for Living Colour.

Scientific Americans "Load And Go" (A-111) Often referred to as the East Coast Residents, the Sci-Ams were described by *Billboard* as "American post-Devo with dub reggae effects." Electronic, humorous, danceable, giddy, melodic crisp-quirky-intelligent.

Human Switchboard "Coffee Break" (A-110) A famous 1981 live radio performance from Cleveland featuring old and new favorites. Sort of a garage version of Talking Heads mixed with some Velvet Underground.

Stimulators "Loud Fast Rules" (A-109) One of the East Coast's first essential and influential hardcore/punk bands: a mixture of punk/reggae/heavy metal. Recorded live at a hot gig in 1981. Early inspiration for Bad Brains.

Germs "Live" (A-108) With Darby Crash "Germicide." Hardcore punk at its most primitive, raw, exuberant level. One of the very first live gigs of this seminal L.A. group, recorded at the famous Whisky in 1977. An historic crude primal cry of outrage.

Only $8.00 each (Overseas orders $10.00 each U.S.A. funds) from: ROIR, 611 Broadway, Suite 411, New York NY 10012. NY residents please add sales tax. WRITE FOR OUR FREE CATALOGUE OF *ALL* ROIR CASSETTES. (Telephone: 212-477-0563)

LONE WOLF RECORDS

MAIL ORDER

011 THE STRAWDOGS OWN WORST NIGHTMARE LP $8 IN AM $10 OVERSEAS

010 JELLYFISHBABIES THE UNKIND TRUTH ABOUT ROME LP $8 $10

009 TOXIC REASONS FASHION FOR FASCISM LP $8 $10

008 DAVE SMALLEY THE DARK SIDE (book) TBA

007 ROLLINS A SHORT WALK ON A LONG PIER LP $8 $10

006 CHANNEL 3 Rejected LP $8 $10

005 RISE JOY EP $6 $8

003 NO MIND TALES OF... LP $8 $10

002 NOTHING IN PARTICULAR THANK US EP $3 $4

001 ARTICLES OF FAITH IN THIS LIFE LP $8 $10

IN CANADA PRICES IN CDN $ ELSEWHERE IN YANKEE $$ ONLY

1235 LAMBETH Rd OAKVILLE, ONTARIO CANADA L6H 2E2 FAX (416) 849-9715

IN CANADA distributed by FRINGE

IN THE U.S. CAROLINE, CD PRESENTS CARGO, IMPORTANT Kaleidoscope, ROUGH TRADE

Letters

necticut Dr., Redwood City, CA 94061

PS- I sent a zine to you about eight months ago and still no review. It's now outdated and sucks, but I wonder why you pick to review a militiant SE zine and waste the space bitching about how not to get it instead of reviewing a simple zine like mine.

Danny and whoever else really,

I guess this is a good a time as any to announce the untimely death of AOK distribution. The zine still exists (although it comes out extremely infrequently). But I've got to let the distribution thing go. I have to admit I must have done a lot of it half assed because I priced a lot of shit wrong, got postage all fucked up, and under-priced all the import stuff. I still owe money on the last ad I ran in Maximum.

No, it wasn't a clever scheme to rip off the scene. Otherwise I wouldn't be totally broke (like I am).

Worst part of all is I still have about fifteen to twenty un-answered orders. What few records I still have I'll try to fill orders with. The rest I'm going to have to slowly refund. It's a slow process, but that's life. I'll still sell zines and records at shows and AOK the zine still exists. But please stop ordering stuff.
Lance/ Somewhere down in the Mission...

Dear MRR,

For those of you who read the Washington State Scene Report in the January 1991 issue (MRR #92), and wanted to know what bands were in those photos, here they are (as they were in the report): SLAM SUZZANNE, THE MISUNDERSTOOD, D.N.C., WORLD FUNERAL, and DUMT. Thank You. Sincerely,
John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352

Dear MRR

I need to make an address correction. The ANIMAL CRACKERS cassette reviewed in #90 is available for $3 from Thrashing Mad, at 29 Perry Street (not 28) Apt 1F NY, NY 10014 USA.

It seems we just made it before you stop reviewing cassettes entirely. That's too bad, but understandable. The cassette classifieds are a good alternative. What would be nice also is small feature/ 1/2 page blurbs from people who put out tapes, like the radio and zine articles. You could also do a couple tape label articles each issue. Thanx for your time.
Dave, Thrashing Mad

MRR,

Reading through ish #90 we were surprised to see what Rob Phelps of WURST had to say in his scene report about why their US tour with Finland's TERVEET KADET was cancelled. We wonder where Rob had gotten his information from, but the real reason had nothing to do with the Finnish Army revoking TK's visa. Here's the true story: The take off only two weeks away, and after having spent more than $500 on the advance payments for the flights, we phoned Brad Perry (the tour organizer) at his home in Texas for last minute confirmation. We couldn't believe our ears when he told us the tour was off because WURST had split after one of their members - who also happened to own the tour van - had decided to quit after two of their more "important" tour dates had been canceled for some reason or other. "Some commitment" we thought at the time, but maybe there was more to it than we were let to know. Brad, you promised to explain everything in detail, also in the pages of MRR for all to see. What happened?

Anyway, this having been the second time unlucky for TK, should we accept that somebody up there just doesn't want TK to visit the land of the free, or would there happen to be somebody out there (another try Brad?) who'd still want to defy fate and help TERVEET KADET realize a dream (next summer perhaps?) Yours in desperation,
Heikonen & Terveet Kadet, Box 362, 90101 Oulu, Finland (Note new address)

Dear MRR,

Well, yes it's yet another "Ben Weasel Letter". I just read Ben's article in the January issue, and I couldn't help but laugh at how much Ben contradicts himself. I'm sure that most of the Screaching Weasel fans are familiar with Ben's song "Nicaragua" which has the chorus of "politics are boring". Now the January article is a total contradiction to Mr. Weasel's supposed beliefs in Screaching Weasel. What's this, a political Ben Weasel? Could the ultimate king of slag be getting a bit more mature and a bit more intelligent? Now personally I like reading Ben's article, I think he's a real funny mother-fucker. I do feel that Ben would be a lot better off as a stand up comic than a political enthusiast. I think that Ben's article was cool, but it happened that he stepped in his own shit, thus humbling good old Ben in many ways. Oh well I still think that Ben is a funny guy though. Just work on what you say though Ben, because you put big piles of shit on the kitchen floor and you are going to have to watch your step so you don't get your shoes dirty. Yours truly,
Ryan M. Nowack/ 121 Summerset/ St. Charles, MO 63303

Dear MRR,

It may well be that Mykel Board only injects so many prejudicial caricatures into his column to piss people off and force us into more deeply evaluating ourselves. Maybe he likens himself to Lenny Bruce or something; I don't know. Does his extreme stereotyping of so many people serve to help sway well intentioned readers from misdirected guilt and fanciful, other-directed romanticism; or are his remarks only the ramblings of a pompous and silly asshole?

I would like to believe, given his perennial presence in these pages and his supposed well honed linguistical abilities, that the former hypothesis is true. His column generates much by way of sharply deduced feedback, some focused toward him and some toward ourselves. So whatever his intent, Mykel's column does seem to render its own uniquely "inspiring" purpose.

So here's my bit of deliberated dialectic disgust...

I'm a worker, Mykel. Whatever truths you've written of the working class become obscured by the persistant overgeneralizations made.

Through my physically oriented job, I become all filthy with fiberglass dust and am paid a modestly blue-collar, non-union, wage with a modicum of benefits. I was one who helped organize a union at this plant, which we later lost in a decertification campaign without having achieved a first contract. I don't care about upper class liberal delusions concerning the working class any more than I care for the largely undeserved, prejudicial attack received from you; except that, especially as a liberal, I can feel good about the somewhat romanticized representations and frustrated about your negative ones.

Unlike your caricature of the violent, ignorant and sexist worker, it's my opinion that we are no more these than most people throughout social strata. For instance, many of us are scared of and some out-and-out opposed to the potential war in the Persian Gulf. As for me, when I was about to be honorably discharged from the Navy, with my nifty ribbons and medals, I turned down re-enlistment on account of my newly found pacifist convictions. I've never fought anyone personally and never ran from a fight. I have no need to do either.

Nor are workers so crude a class as often painted. I've experienced simple courtesies often with many of my peers; rarely, if ever, the slangy, impersonal "Yo!" you've apparently arbitrarily attributed to us all.

And as well as we generally exhibit normal etiquette, workers possess a wide range of intellects. Many of us, I believe, are quite intellectual, as evidenced by a general understand of current social and political polemic, the fact that many read regularly and further this understand and that some spend several hours a week as students. I've not yet taken college courses, though I would like to if only to escape this bullshit. Mine and my wife's budget doesn't yet afford that luxury.

Male workers are also not quite so sexist as described. While some morons may be less covert than others, workers appear to me as genuinely gender equitable as the rest of male society... which unfortunately isn't saying much. It's my opinion that the most honest indicator of male sexism is often found through the litmus test of graffitied restroom walls; and those at the plant are no more ignorantly sexist than those I've seen in ostensibly more enlightened environments.

I know that at least this working male shares in some of the mundane housework. My participation is not yet equal to my wife's, but that is something for which I truly aim. I deliberately married an intelligent person, Joan, who recognizes the idiocy of male imposed female subjugation. Joan and I respect our respective freedoms.

I feel that sexist degradation is as evil as racism; that female subservience is slavery. Regardless of any conditioning societies may foist upon people, we have to be responsible human beings. We harbor wonderfully capable minds so as we can explore and advance our own thinking. We are not programmed automatons who have no choice but to be sexist, racist and otherwise prejudiced fuckheads. We can, and often should, reprogram ourselves.

No one is a stereotypical caricature trapped a preconceived personality box, though some may prefer, for whatever reasons, to portray us as such. I've pretty much come to hate these attempted barricades. Joan is not into punk, we are of different races, and while we're both workers, she deals with communication in the service industry and I'm in the manufacturing industry. So I think I know something of what I write. Let's quit fucking pigeonholing people. Love,
Randy Underdog/ Rt. 2, Box 105/ Winfield, MO 63389

PS- Here's something cute for Lawrence Livermore: I learned from someone named Heppenheimer in an OMNI book that a Lawrence Livermore Laboratory is at your university. Apparently people there have been involved in potential starship technology. So just what the hell are you up to over there?!? Excuse me.

Dear MRR and readers...

Hi there, SLEEP here...we're writing in response to "Viques'" letter (MRR #90) concerning us and our bassist Danny. At first we were unsure of whether or not to reply; we were all genuinely amused by the letter and also we have no wish to further clog up the pages of MRR with this rather boring argument...however, we feel we have the right to defend ourselves against this kind of ridiculous smear campaign and to point out how unreliable this particular source is. So here we are.

Vique-if the sentiments behind your letter were what you'd have us all believe (to tell the world the shocking truth behind SLEEP) then, although it would still be full of shit, it might be easier to swallow. Unfortunately for you, as anyone who knows any of us will testify, it's just a very sad example of the grossly overweight chip on your shoulder. OK, writing this kind of thing is your problem, not ours, but when it's full of lies and exaggerations of the lowest kind, then the whole thing literally stinks of hypocrisy.

You accuse Danny (and by implication, SLEEP) of being 'renown' (we presume you mean renowned) within the Brighton scene...now hang on, which particular 'Brighton scene' are you talking about? As far as we knew, the scene here includes bands such as ourselves, M.T.A., THE BBMFs, IMPLOSION, as well as those who organise and attend gigs here. We are good friends with all these people, both inside and out of hardcore, and were so for literally years before you decided to haul yourself onto this particular bandwagon. Vique, take a quick check on the number of people in what you refer to as 'our scene' who are no longer prepared to even speak to you...literally everyone from Brighton (and beyond) who have talked to us about this letter have been either completely bemused or totally pissed off. We ALL resent being given bullshit lectures on acceptable behaviour within the hardcore scene by people whose involvement in it is barely months old and whose only contribution to it appears to be lining the pockets of Revelation Records, courtesy of their rich parents' chequebook.

Isn't it a bit odd that someone so obviously committed to 'scene unity' finds it necessary to try and divide bands, and to, in her words, "split friendship"...we regard both THE BBMFs and LONG COLD STARE as our friends, and it'll take a lot more than Vique's pathetic behavior to alter

Letters

that. THE BBMFs in particular have been really good friends to us since before we even started, and were among the first people to get in touch with us and disassociate themselves from Vique's antics.

As regards to CLOSE CALL, now let's get the facts straight shall we? This "band" was, in reality, Danny and Sam from SLEEP and two of THE BBMFs...basically four friends playing cover versions in their school holidays. For God's sake, we only ever had two practices! Our eventual "break up" had more to do with exams and the fact we were all in other bands than with anyone's "behaviour and attitude". Stop trying to turn what was a bit of fun into some third-rate soap opera plotline.

SLEEP wish INTENTION all the best, although as Sam knew nothing about their existence and the other members of the band feel the same towards the mysterious "Tone from London" (Vique's stooge, in case you hadn't realised), as she claims the entire Brighton scene does towards Danny, we guess they might have a few problems. We're genuinely at a loss as to what kind of mentality lurks behind this letter. Although we're used to Vique's rumour spreading (Danny physically harassing "Tone"—LIE, SLEEP hating and slagging off straightedge—LIE, arguments within SLEEP—LIE), we were unprepared for this, even from her. Have you got nothing better to do?

OK, Vique, you've had your fifteen minutes of fame/notoriety within the scene, now stop using SLEEP, MRR and hardcore in general as a springboard for your own pettiness and inadequacy. Does the quote "Harder core than thou for a year or two" ring any bells? Probably not, it doesn't come off a Y.D.L. record. In closing, we'll just reflect on how ironic it is that Vique's words are the ones that truly condemn her . . . "bitching" ? "lying" ? "backstabbing" ? You've just described your own letter, Vique, more perfectly than we could hope to. In the areas of bitching, lies, backstabs, hypocrisy, arrogance (and unpopularity), well, we're not even in your league. Maybe when this person realises a true commitment to hardcore and its ideals extends beyond wearing a T-shirt, then maybe MRR can continue as a forum for open, intelligent debate rather than the rantings of bitter ex-girlfriends. It's a shame that space which could have been used constructively has to be used in this way, but we guess in Vique's hardcore scene this is what the pages of fanzines should be like. We'd also like to point out that this letter was written by Sam, Jamie and Danny of SLEEP, and also, on a happier note, we'd like to thank all our friends and everyone who's supported us over the past year—the people who really know what hardcore's about. Thanks for your time...hugs and kisses,
SLEEP/ PO Box 731/ Brighton BN1 8PH, England

Dear MRR:

I never dreamed that I would be writing to MRR to complain about Mykel Board, especially since I've long admired him as one of our truly great living American writers.

But while I appreciate him introducing readers to controversial viewpoints and encouraging them to think for themselves instead of regurgitating anarcho-punk slogans, his use of Fogel and Engerman's book to "prove" certain facts about slavery (MRR #92) is misleading.

The problem with Fogel and Engerman is not that they're racist (Fogel has been accused of pursuing a right wing agenda, but right wing does not necessarily equal racist), but with their methods. Fogel in particular pushes the concept of "scientific" history, dubbed cliometrics (Clio = the Greek muse of history; metrics = the science of measurement), which supposes that history can be interpreted in terms of numbers and statistics.

But statistics can be used to prove almost anything, as one of my professors demonstrated. He asked us to figure out the average income of our class, which worked out to be somewhere around $10,000 a year per student. Then, he said, suppose Donald Trump enrolled in our class. Now the average income is over $1,000,000 per student. Does anyone feel any richer?

The same sort of economic mumbo-jumbo has been used by the Reagan-Bush gang to try and convince Americans that they're better off than they ever were before. Millions of new jobs have been created, they say, and don't mention that most of them are minimum wage McDonald's type jobs. Average income is up, yes, because a relatively small number of billionaires have really raked it in. Ordinary working people have been steadily losing ground since 1974. But the real point is that you can walk out on the streets of any American city and see that things are fucked up. All the statistics in the world aren't going to change that.

So what is proved when Fogel and Engerman show that southern slaves ate just as well as northern factory workers? Almost nothing, except that northern factory workers had it very bad, too, just like lower working class whites still do today. But as long as we're looking at statistics, try this one: black slaves had a life expectancy of from five to ten years less than those northern workers. Furthermore, there is plenty of evidence (try Kenneth and Virginia Kiple on "Slave Child Mortality" in the Journal of Social History #10) to show that malnutrition was rampant among slaves because though the diet they were given might have contained the same number of calories as white workers got, it did not provide for the special needs of Africans. A majority of Africans, for example, can not digest milk very well, and their dark skin makes it difficult to get Vitamin D from sunlight as well. Therefore, calcium deficiencies and badly formed bones were extremely common among slaves.

The Kiples also found iron, magnesium, and protein deficiencies to be widespread among slaves, but before we get bogged down in technical information (which is the main thing Fogel and Engerman traffic in, though I don't think Mykel made that sufficiently clear), let's get back to the real issue: that of manipulating numbers to interpret reality.

Russel Jacoby demolishes Fogel and Engerman's "logic" on the issue of slave abuse. The typical slave was whipped "only" 0.7 times per year, F&E report. What does that really mean? As Jacoby points out, it means that on the plantation those figures came from, one slave was whipped on an average of every four and a half days. Now apply that to your own life. What would it mean to you if at least once or twice a week one of your fellow workers or students was taken out and whipped, and you knew that odds were better than even that the same thing would happen to you at least once a year? Do you suppose it would kind of put a damper on the way you felt about life? No doubt, but statistics don't do a very good job of measuring feelings.

By the same token, you've heard about blacks being lynched in the old south? According to statistics, no big deal; the "average" black was lynched only 0.0003 times per year. So what's all the stress about, huh? Once again, there's no statistic to measure how it feels to see your brother or your father dragged out of your house in the middle of the night and strung up from a tree.

As to the claim that quality of life decreased for slaves after they were freed, it's true; quality of life decreased for everyone, black and white. The south had just been through the biggest war in our country's history, and the economy was devastated. What do you expect? If a prisoner who's been getting three meals a day and a bed every night is let out of jail with no money in his pocket, his quality of life will decrease too, won't it? Well, won't it? Strange, then, that prisoners will risk their lives to escape and sleep on the streets rather than stay in jail where all their needs are provide for. I can't find any numbers to explain that one, either.

Lastly, I'm worried that Mykel is falling increasingly under the spell of marxist rhetoric. I mean that bit about workers being slaves who could vote for their masters sounds like it's right out of the Communist Manifesto. Yes, you can argue that all workers are slaves, and in a real sense it's true, but using the word "slave" as a rhetorical device can obscure meaning as well as illuminate it. Donald Trump goes to the office and works on a regular basis, therefore he's a worker, right? So I guess that fundamentally he's in the same position as a Detroit factory worker, just a little bit better paid? Words, like numbers, can be used to prove anything. Better you should open your eyes and your brain and think for yourself. In that much I totally agree with Mykel.

Lawrence Livermore/ Berkeley

MRR,

So, how's life? You say that life sucks. You don't have a girlfriend, you're sick of school, and you're broke because every bit of money you make at your boring job goes right into the gas tank. You're 19 years old and you're going nowhere fast. So life basically sucks. Take another look, but first imagine yourself in a far away place. You're tired, dirty, and alone; lost under a foreign sky. Sand and dust is blowing in your eyes and making you choke. You can't move because of the gaping blood-filled hole in your gut. Your life is draining away and you cry out in pain, begging for mercy, but no one hears you. It's a dream! Wake up! Sorry, it's not a dream. This is reality, son. You were drafted, you went, you're shot, and now you're dead.

This can't happen! Sorry, yes it can. Watch our strong president as he prepares us for war. He says we will not accept anything but unconditional withdrawal. Listen and be proud. Your pride may keep you going when you're sent off to kill and die. Remember, if we don't stop Iraq our gas prices may double. Sure, if we do, your son or best friend may have his face shot off. We need that oil.

After the fighting starts, I've been told we will go through our reserves within a week. Then it's drafting time. So boys and girls between the ages of 18 and 25, start watching your mail. But it won't happen to me! But when it does, then you will realize the price of our precious oil. It dosn't matter if you're in college and you're not going to Canada. They fixed those escapes. When you're drafted you go to war. Are you ready to die for oil prices? Are you ready to aim a gun and kill another human being? Are you ready to slash the throat of another boy, much like yourself, with fear in his eyes? Are you ready to be covered by the blood of your best friend or yourself? Are you ready to become a blood-thirsty, hateful killer just to survive? Are you ready to die?

War is the ugliest and sickest abomination to humanity, and it could well be tomorrow. I'm 19 years old and I'm scared as hell. I don't want my life to end. I don't want to see my friends die. I will not stand by and let this happen. Please, if you're scared like me, don't just stand by and wait for it to happen, speak out now! Yell and scream! Write letters to your representatives, and sign petitions! March and demonstrate! Don't give in to this! Don't let politicians decide your life's end. They're never the ones who go off to fight and die. For the love of life and what's right, stop this madness!

To all those in punk land, I send my love!
Kevin Kane 503 Stuart Street, Grayslake, Il. 60030

Dear MRR and readers,

THE TIME TO ACT IS NOW! Yesterday, Dec. 7, 500 universities across the nation took part in a National Teach-In. The purpose of this teach-in was to inform and educate the students and community, as well as to protest the recent actions taken by the US and the UN regarding the Middle East Crisis.

Here at the University of Oregon, several afternoon classes were canceled while professors, students and other concerned community members were encouraged to participate in a rally as well as to attend various workshops and symposiums. I must admit standing amidst a group of nearly 1000 people, I felt a real sense of community. It's time for everyone, punks, hippies, frat boys and sorority girls, businessmen, and women and all concerned members to voice your opinion NOW!

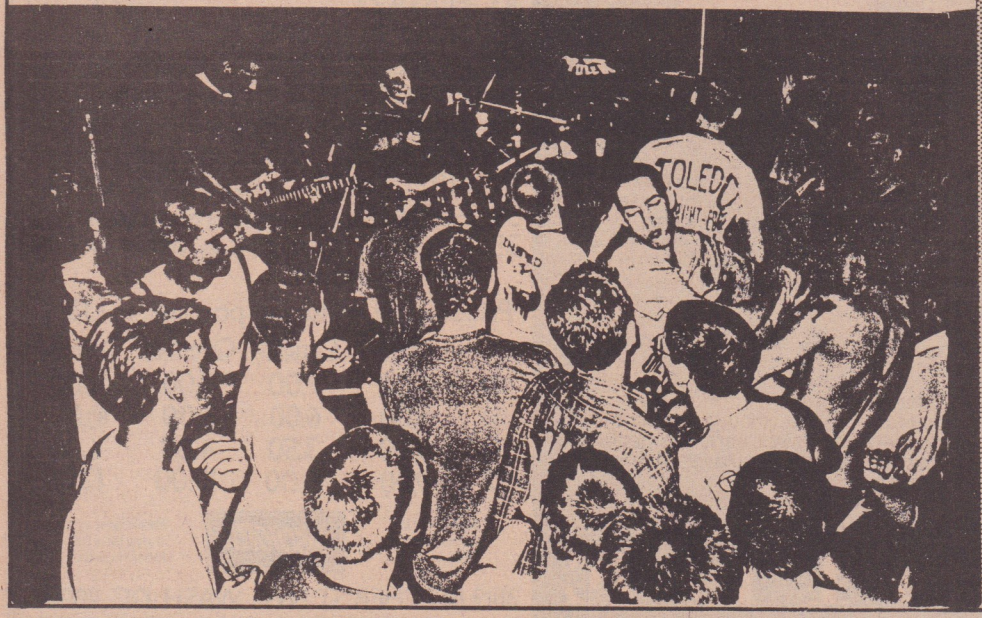
As Sen. John Glenn said last week, every time a country crosses a border, we don't stick our nose in. We have to realize that we are not over there to save democracy or to stop a "madman". Bush has sent our troops to Irag to preserve and protect our economic interest. Oregon Representative Peter DeFazio flew out from Washington DC to attend this rally and told us that he has drafted a resolution to be submitted to Congress when they re-convene on Jan. 3, that would require the president to come before the Congress and present his case before issuing or proposing any further military action. As DeFazio put it, "the president must have a copy of the Constitution with a page missing". Only Congress can declare war and, as you probably know, a large percentage of Con-

S E T T I N G

MAJORITY OF ONE

T H E P A C E

EUROPEAN TOUR SPRING-SUMMER 1991



DOGHOUSE RECORDS

003 Majority of One "Rage" 7" EP..$3.50pp

004 Transcend "Product of Greed" 7"EP(still waiting)

002 Majority of One "Think About Tomorrow"LP-Import on First Strike ...$8.00pp

Majority of One &Transcend T's 3-sided Heavy...$9.00pp
Long sleeve...$13.00pp

Shipping rates: pp in USA and Canada.
Europe add $2.00 per item.Airmail.
Japan and Asia add $3.00 per 7" or shirt. Air.
Japan and Asia also add $5.00 per album.Air

In the Future:MOO "One Man" 7" and cass.CD of both 7"'s

Phone and Fax (419)475-6187

DOGHOUSE RECORDS
P.O.Box 8946
Toledo, OH
43623

Stores write for prices

CONVERSION RECORDS

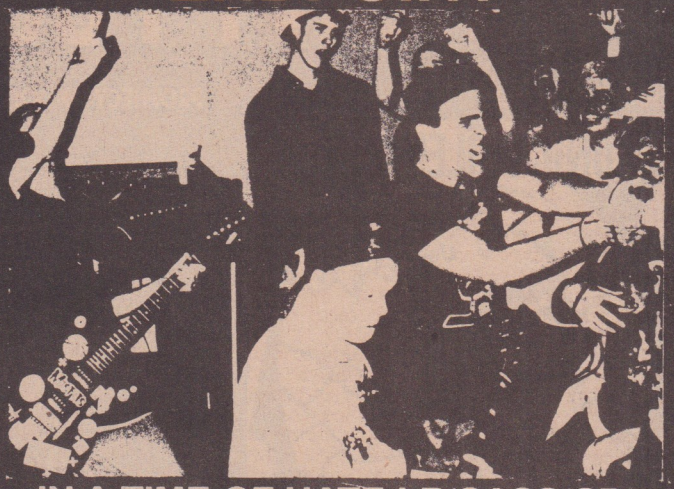
RELAPSE



IF THIS IS RIGHT 7"EP
$3.50PPD U.S./$6.00 ELSEWHERE

• CONVERSION #9 •

ENDPOINT



IN A TIME OF HATE LP/CASS/CD
LP/CASS $8.00PPD U.S./$12.00 ELSEWHERE
CD $12.00PPD U.S./$15.00 ELSEWHERE

• CONVERSION #10 •

RELAPSE/ENDPOINT • T-SHIRTS • LONGSLEEVES • CREWNECK SWEATSHIRTS • XL ONLY
T-SHIRTS $9.00PPD U.S./$12.00 ELSEWHERE • LONGSLEEVES $12.00PPD U.S./$15.00 ELSEWHERE
CREWNECK SWEATSHIRTS $14.00PPD U.S./$17.00 ELSEWHERE

ALL ORDERS PAYABLE TO:
CONVERSION RECORDS • 26861 TRABUCO RD., SUITE E-143, MISSION VIEJO, CA. 92691



SOULSIDE

Records & Stuff We Sell:

51. SOULSIDE CD combines 2 LPs & 7" Ⓓ
49. GRAY MATTER CD (48 & 'Take It Back') Ⓓ
48. GRAY MATTER 'Food for Thought' reissue † Ⓐ
47. FIDELITY JONES 2-song 7" Ⓒ
46. SHUDDER TO THINK 'Ten Spot' † Ⓐ
45. FUGAZI 'Repeater' & '3 Songs' CD Ⓓ
44. FUGAZI 'Repeater' LP † Ⓐ
43. FUGAZI '3 Songs' 7" Ⓒ
42. HOLY ROLLERS 'As Is' LP † Ⓐ
41. FIDELITY JONES 'Piltdown Lad' † Ⓑ
40. MINOR THREAT CD has every song! Ⓓ
39. IGNITION 'Orafying Mysticle' EP † Ⓑ
38. SOULSIDE 'Hot Bodi-Gram' LP † Ⓐ
37. FIRE PARTY 'New Orleans Opera' † Ⓑ
36. FUGAZI CD combines No.s 30 & 35 Ⓓ
35. FUGAZI 'Margin Walker' EP † Ⓑ

†Also available as cassette.

Price Guide, including postage, in U.S. $:

	U.S.A.	Canada	OverSea	OverAir
Ⓐ	6.00	7.00	7.00	11.00
Ⓑ	5.00	6.00	6.00	10.00
Ⓒ	3.00	3.50	4.00	6.00
Ⓓ	9.00	10.00	10.00	12.00

Stores: We like to deal direct! Drop us a line...

DISCHORD records

Please send us a stamp for a full list of records.

3819 BEECHER ST. NW, WASH., D.C. 20007

PEACEVILLE

HEAVY FUCKING SHIT!!!

SONIC VIOLENCE



VILE 20

JAGD.
The heaviest band ever to be put on vinyl.
Your ears will be pushed to the limits.

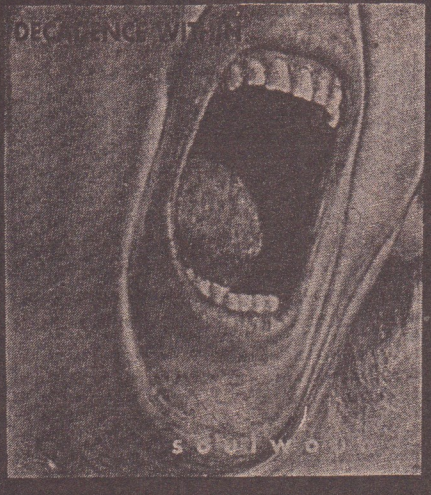
PROPHECY OF DOOM



DEAF 2

ACKNOWLEDGE THE CONFUSION MASTER/SPLIT
AXEGRINDER - RISE OF THE SERPENT MEN.
A Double dose of Grindcore Brilliance.
(SPLIT C.D. AND CASSETTE ONLY)

DECADENCE WITHIN



VILE 21

SOULWOUND. In your face hardcore
from Britains finest. 10 Blasts
of Positive, Aware Energy.
(C.D. AND CASSETTE INCLUDE "THIS LUNACY"
DEBUT L.P.)

DISTRIBUTED IN THE U.S.A. BY REVOLVER. P.O.BOX 421410,
S.F., C.A. 94101. U.S.A.

Letters

gressional members are against taking military action until we at least give economic sanctions a year to work.

Talking to a friend yesterday about the rally, he was concerned, having a son in the marines, that unrest over here would only increase Hussein's stronghold and, therefore, weaken the defenses of the US military. Well folks, as I said earlier, this conflict is not about National Strength or the Preservation of Democracy; it is to protect economic interest. Where were we when Idi Amin tore through Africa or when the Chinese Army mowed down hundreds of students? Or even when, a few years ago, Hussein wiped out five thousand civilians with chemicals? Nowhere? Why? Because we had nothing to lose, politically or economically. But now that "they" have threatened to take "our" oil, we are ready with the big guns to "save democracy" and "promote peace".

I guess what I'm trying to say is NOW IS THE TIME TO GET INVOLVED! Let's stop this war before it starts. If you are between the ages of 18 and 25, regardless if you are a student or have children, you can be sent. If you know anyone who joined the army to get college money they are probably in Saudi Arabia right now. Get the word out. Make the media pay attention. How many people know that last weekend 12,000 people gathered in the Boston Commons to protest US involvement in the Gulf? How come only five hundred universities in the country could rally the interest to take part in this protest? March. Rally. Do anything. Just please help to end this war before it starts. Thank you.

Anyone who wants to write or wants more information or just wants to BS or trade tapes or anything, please write me.
Joey Buttler. 934 Washington St. #1 Eugene, OR 97401.

P.S. A friend of a friend works for the company that makes the material for body bags and they just received a huge order from the US government.

MRR and people with consciences,

The United States is going to war very, very soon. Perhaps as soon as mid-January. The war will be bloody, with perhaps as many as 10,000 or 20,000 American troops killed in the first week, not to mention Iraqi soldiers and citizens. More likely than not, the draft will be re-enacted during the course of this war.

DO NOT GO.

Your mother did not bear you so you could be cannon fodder. Your parents did nor raise you so that you could be a murderer. I am not going to sit idly by and watch my generation be swallowed up by this cynical, immoral nation and turned into corpses, both living and dead.

DO NOT ANSWER THE CALL TO KILL.

What you must do, is to refuse to participate in this war. The government does not own you, and cannot force you to be a part of this travesty. War, to quote Von Clausewitz, "...is an act of violence pushed to its utmost bound." War is a crime against humanity. This gov't had the opportunity to solve to gulf crisis peacefully, but instead chose to put us in a position where we are doomed to fight. Thank you, George Bush. It is clear how much the country loves us - they are willing to accept the human cost of this war.

OUR LIVES WILL BE THE HUMAN COST OF THIS WAR. Unless...

Unless you refuse to take part in this. Your refusal to submit to the will of the government will save people's lives, including your own. If you are conscripted, file for conscientious Objector status, or do anything else in your power to avoid serving.

NEITHER A VICTIM OR AN EXECUTIONER BE. Peace,
Adam O'Toole

PS- My band is putting out a second 7" EP. We're called Intent, and it should be out before next February (hopefully). Brother bands Brown Cuts Neighbors and All Fall Down have new 7"ers out, and they're good!

MRR-

Thank you for printing my letter in your last issue. Unfortunately, some people have misunderstood the message I was trying to present. All prejudice whether it be racism, sexism, or homophobia comes from fear and ignorance. Fear of those that are different from you, and ignorance of that which you do not understand. In order to combat prejudice, you have to start with yourself and lose the fear and ignorance society has forced around you. Obviously, too many people have not bothered to start with themselves. They take other people's opinions and make them their own. What good is it to praise these individuals only because they claim to be anti-racist? How can anyone be such a hypocrite as to force their anti-racist beliefs on others when they don't even know why they are anti-racist themselves? My letter was written in anger towards a certain group of people here in the Chicago area. Obviously, people from elsewhere may misunderstand what I was trying to express. Many people from the Chicago area, however, did understand and knew exactly what I was referring to. I've seen this group of people start fights with supposed "nazis", but then turn around and start shit with clubgoers in front of a very popular gay Chicago nightclub. Maybe I am wrong, but isn't racism, sexism, and homophobia really almost the same thing? Every form of prejudice has resulted in discrimination, slavery, and murder so how can one fight for one form of equal rights and then support another form of prejudice? I never tried to justify racism in my letter and I apologize if anyone got the wrong ideas from it. I just don't think violence is going to change anyone's mind, in fact it does the exact opposite, but some people have to think with their fist and not their brain. I know where I stand on these issues and why. I gave everyone a chance in my life and fought against all that I was taught from my parents, my schools, and my religion. I am not racist because I I befriended so many people from so many different cultures. I am not sexist, not only because I am a woman (believe it or not, there are supporters of sexism that are women), but because I have seen what great contributions women have given the world. I am not homophobic because I have gotten to love and understand so many people who do not share the same sexual preference as I do. It is important to educate and decide for yourself where you stand on these issues, because that is the only way there can ever be a world without fear, ignorance, or prejudice.
Amy S/ 4424 N. Central #2E/ Chicago, IL 60630

P.S. To Melanie from Appleton, WI: I would have written you directly but I lost your address. Maybe my generalization of "rich, white, suburban kids" was a bit uncalled for. But classicism? The fact of the matter is, that if there weren't rich people to begin with, there would be no classicism. Read Marx or Nietsche for more info on that one. And by no means does my generalization match your statement "I think most gay people don't know what being human is about". How can you claim to be such a hardcore anti-racist than come up with such ludicrous as that?

Dear MRR

Usually Mykel Boards' monthly whinings are merely irritating, but the MRR #92 column contains a blurb so fucked up that I can't believe even Mykel wrote it.

Beginning with "Lesbos are so anxious to imitate the men they despise that they've started using condoms"....Well welcome to the 90's, is this the first you've ever heard of dental dams, Mykel? Who are you imitating to say Lesbos despise men? Haven't you learned anything from Homocore yet? You may think your references to boy/boy sex make you not a homophobe, but when you go on sporting a quote from Centers For Disease Control in reference to AIDS facts-do you forget that they still consider gayness a disease? CDC also said "Lesbians don't have much sex", as their excuse for not doing a SINGLE study on Lesbians ands AIDS transmission. So that's who your using as a reference? I know you're far away but I didn't realize you were in a time warp as well. THERE ARE CASES OF GIRL TO GIRL TRANSMISSION OF AIDS. If nothing else, we have all learned from this AIDS era that ignorance and misinformation is being used to kill us. We know women die twice as fast when they get AIDS, and that women have less financial support for health care, that women are denied participation in experimental therapy. I'm tired of my friends dying of AIDS-it's long and sad and painful-and I don't think your dumb joke is worth perpetuating false facts. We have enough people in this country to do that for us without getting it from our "friends" in the scene as well. Safe sex and life for queer girls ain't a joke! Good thing nobody takes you seriously, huh?
Greta Shred/ 666 Illinois/ SF CA 94107

Dear Gang,

I just wanted to respond to a few points brought up in the letter columns of the past few issues. First, to Greg Wood for Australia and his comments on straight edge. I agree with what you have said about SE being a feeling, not a fashion, but I think some of your ideas are off key. What you are describing is hardline, which to me, has nothing to do with straight edge. You state yourself that and sincere, and willing to talk to anyone, straight or not, punk or not, anyone. You may also find that slowly, and I think way too slowly which is unfortunate, more and more wimmin are getting involved in more and more ways, and there is a dying out of the macho attitudes and male domination. As for your accusation that straight edgers are a "bunch of little rich kids pressing records with their parents money," that just isn't true. Well, yeah, in some cases it is, but you take what you can get. However, your claim is a little insulting. I can't speak for Tony Victory, though I think he's a cool guy, but I know several people who do record labels. You don't need rich parents; more than anything, you need determination. The people I know are willing to sacrifice a lot to put a band's record out. They DO work a couple jobs. They do earn the money for themselves. Another example would be Dischord records. When they first started, the money they made went right back into doing the next record. The bands and Dischord made no money, but they supported one another, and it kind of grew from there. So it's not impossible. You don't have to be a rich, white suburban American clone to start a record label. I hope I have clarified a few things for you, and keep speaking your piece.

Just recently, I was able to stop laughing enough to reply to Anthony Scardigno's sad letter in the November issue. I should be sickened, but I'm willing to cut a first-day punk rocker a little slack. But not as much as this guy needs. "Maybe they want to be censored?" Maybe you should use your head, man. In-Effect, Combat Core, Caroline, etcetera, are great if that's what you want. If you want to pay ten dollars for a tape made by a corporate businessman who has realized there is a profit to be made in mass marketing hardcore, then more power to ya. Yeah, sure, I like both Killing Time and Sick of It All, but I live on my own now, and can't afford to pay that much for a tape of bands that are in no way unique. They're made by the rich for the rich. If these bands maybe "want to be censored," then did it ever occur to you that maybe other bands WANT to stay out of the malls. If these bands are all about the streets and hard life, why don't they sell them at a price people from the streets and who have a hard life can afford, instead of frustrated, weak rich folks like yourself. Yeah, weak. I don't care how many times you can kick my ass. If you need to listen to he-man music to give you a macho self image, instead of being able to find strength in yourself, then you are weak.

And speaking of weak, your comment on wimmin was amazingly insightful. Personally, I could give you pages upon pages of names of girls that could kick the ass of you and any of your friends. If you have to be able to kick someone's ass to prove your superiority, then I'm sorry for you. I'm sorry for you anyway. Girls ain't got no balls—glad you learned something in school. If you are so antagonistic toward homosexuals, then why are you also so hateful toward wimmin? Is there something you're not telling us? Or is your own lubricated hand your best friend? Dude, I'm sorry if I'm sounding insulting, but you're a joke. You're the epitome of brainwashed media glamcore. I honestly hope you wake up some day, learn to think and be for yourself, and get a clue to what hardcore is all about. It's an alternative for people who think: the shit in malls and mainstream society sucks. There is no point in becoming what you oppose. That's known as sell-out. Thanks for contributing to the destruction of the scene so many of us work so hard to keep together.

Finally, I was impressed with the December

Letters

MRR. It's nice to see more and more people in the classifieds looking for penpals and friends, and trying to work on DIY projects, than it is to see another ad for rare Misfits and GG materials. For everyone out there involved in any way, keep on. That's what counts—not who is in the malls. And for those of you who aren't involved—what's your excuse? Peace.
Keith Allison/ PO Box 132/ Buckner, KY 40010

Dear MRR,

After reading your mag for a few years now and absorbing everyone's opinions, I've decided to drop a few thoughts of my own. The first thing that I would like to comment on is all of this ultra-feminism shit. Now I agree that women should be allowed the same chances and opportunities as the men deserve, but what I fail to understand is why some people find it so important to go out their way to worry about such piddly-ass shit such as the spelling of "woman". I mean when I see "woman" spelled "womyn' I just want to gag. I personally believe that if these same women would concentrate their efforts on REAL equal rights issues, something may just get accomplished. By worrying about the spelling of certain words, I believe that these people drive individuals away that normally would be on their side. If it makes any difference, I asked the woman that gave me life and she finds such whining pointless also. Don't worry, she's not a housewife. She's been working ever since I can remember and I'm 23.

My next bitch is directed at that battle-hardened woman in Chi-town who's sick of suburban white kids jumping on the anti-racism bandwagon...FUCK YOU!!! At least they know what side they're on. Just because you're from the city doesn't mean you're the information desk on racism. I grew up in a Detroit suburb that could be called affluent. At any rate, it's fairly well populated with individuals of both Jewish and Mid-Eastern descent. Take my word for it, I've seen plenty of racism living in the suburbs, although most of it is anti-semitic. But low and behold. This suburban white kid joined the Marine Corps. Here I learned that if you had a set of tits, promotions, favors, and a lot of leniency went your way leaving us poor souls who drag stuff between our legs with shitty rank and toilet cleaning duties. I also got to see how when minorities are passed over for anything and their commanding officer is white, they cry racism, racism. Fucking boo-hoo. So don't sit there and tell me how fucking much you know. Besides, if you're from the city, how the hell do you know what it's like outside of the city? We all see racism everyday whether you're from Hicksville Indiana or from inner-city Detroit. So why don't you shut the fuck up, count your allies and try to make a change instead of whining about how much more racism you see compared to the next guy.

Finally...straight-edge. This is basically to everyone. Why is it that everyone needs to shove their ideas down everyone's throats? Why is there all this violence just because one straight and one's not. It's hard for me to imagine cause here in Indiana there's a small straight-edge crowd, and we all get along fine. We've played with plenty of straight-edge bands and will play with many more. To this date we haven't had any problems. Maybe some of you out on the East Coast can take some lessons on unity. Instead of knocking a beer out of someone's hand, why don't you shake his free one. Think about it, you knocking a beer out of my hand is like me knocking you down and force-feeding you a nice cold Bud. How'd like that? Well, tell you what, I've never had someone do that to me but I can guarantee that if it ever happens, someones gonna lose their teeth! At any rate...Tim and crew keep up the good work, there's a few of us that appreciate all the work you do. Later.
WITH AUTHORITY c/o Dave F.H./ 516 N. Grant #8/ Bloomington, IN 47408

Dear MRR, MRR Readership, and especially Devon,

Alright, alright, enough already. Though I'd like to think this might be the final commentary on this totally ridiculous over-escalated hardcore-as-a-business-versus-hardcoreas-a-lifestyle/censorship nonsense, but I know it won't. Hell, I thought it was pretty much done with when Lou and Pete Koller of SICK OF IT ALL and myself totally trounced members of BORN AGAINST and RORSCHACH in that silly WNYU debate that THEY initiated.

But hey, I guess it wasn't. After all, I'd think that most MRR readers—or even just folks in general—would be perceptive enough to pick up on the bogus letter they wrote to MRR (#90), in which one "Anthony Scardigno" sang the praises of fighting, of In-Effect "being the best thing to happen to hardcore since Combat," and of an admittedly silly comment I made in the heat of the aforementioned debate. Sort of covers all the bases that Adam, Sam and the fat little guy from Rorschach tried to use against us on the night of the debate, doesn't it? Suspicious? Oh, only a little. Funny also that the letter should exclusively mention SOIA and KILLING TIME—the same two bands that the Born Against and Rorschach cretins have their respective beefs with—and not one other In-Effect band. Gee.

So rather than get into the entire cornucopia of issues that were addressed in said debate, I offer taped copies of the WYNU debacle to anyone who wishes. Just send a blank cassette to the below address.

Now, about that letter. First of all, for a guy who just got into a scene he otherwise "would have never known about," this Anthony has amassed quite a deal of information about ABC NO RIO, SOIA, KILLING TIME, IN-EFFECT, etc. etc. (Amazing that this perfect representation of the Joe Consumer statistic should make the connection between IN-EFFECT and COMBAT, eh Devon? Amazing or just supremely convenient!). And didn't it strike you as a bit strange, Devon, the way this Tony's letter fluctuates from personality to personality over the course of a few paragraphs (macho dude in the first 'graph, to "I'll admit my opinion is somewhat biased" in the noticeably more introspective second 'graph—which also includes the line "now I do the ass kicking instead of getting my ass kicked"—to the string of homophobic tirades in the third)? Either we're dealing with a total schizophrenic here or this letter was written by—gasp!—more than one person.

Now, Devon, your reply. I'll do this systematically: I) Neither Combat nor In-Effect are labels "under the charge of Steve Martin." I do publicity for all three Relativity labels and helped found the In-Effect label. That's that. 2) Talking with fists rather than words, eh? Again, if you'd like a copy of said debate, it's yours for the asking. We won, plain and simple. 3) Once more, as detailed in the debate, Born Against and Rorschach have both betrayed their so-called "D.I.Y. ethic" by funnelling their records through IMPORTANT RECORD DISTRIBUTORS, the parent company of RELATIVITY, IN-EFFECT and COMBAT. And as for "sweating in a tiny cramped van," that's exactly what SICK OF IT ALL have been doing for the last year, and I don't see any of the ABC NO RIO clique bands roughing it on the road anywhere. And sure, SICK OF IT ALL "pressed their 7" on Revelation," and got ripped off! Since then, they've been recording for In-Effect. Ask them if we've ever ripped them off or done anything but support them and given them complete and total artistic freedom to do whatever they want. And as for the "LaMours" incident, Devon, that happened at the Living Room in Providence, just another way of proving that you've been listening to way too much fucking hearsay these days, man. 4) Yeah, it figures that everyone just goes along with this stereotype of New York/In-Effect/et. al. as a bunch of raging homophobics. As for SICK OF IT ALL kicking girls at Gilman, I'd have done the same of some bouncer's drunken girlfriend was instigating trouble with me, hitting me, fucking with my guitar, equipment, etc... we've had this conversation before, Devon. 5) Making "Hardcore a livelihood rather than a lifestyle," indeed. Oh, I guess it can't be both. Especially not if YOU or MIKE or SAM or SAM AGAINST or ADAM don't "agree." Well, speaking as someone who has made it a lifestyle for quite some time, I thought there were no rules as to what is or isn't hardcore. Guess I've been proven wrong since you guys came along. 6) And yes, this is America and everyone has the right to do what they want to do. I realize assault isn't within the law, but then again, neither is harrassment (crank calls), libel or slander (outright lies in juvenile flyers and erroneous fanzines), although these kids seem to think all of the above is protected by First Amendment rights. Perhaps they should obtain a bachelor's degree in Journalism, as I have...

What it all comes down to, the reason I'm even bothering to write is: As I said on the air over WNYU, to each their own. Some bands sell 100,000 records. Some don't. It's up to them to choose. More both of them. Peace,
Steve Martin—In Effect Records/ 187-07 Henderson Ave/ Hollis, NY 11423

P.S. I finally spoke to David Koenig the day following the WNYU fracas. He conceded that he thought we wiped his friends' asses in the debate. I wondered then, why he had to xerox letters I'd written to him personally for their usage in the debate, rather than confront me face-to-face on these issues. Oh well...

Dear In-Effect, Sick of it All, and especially Steve Martin,

Controversy, controversy, more controversy! I know you'd like it to end, but here we go with another response which will probably result in the instigation of round two of In-Effectgate.

Admittedly Anthony's letter seems too stupidly unreal to be humanly possible, but we received the letter nonetheless and felt inclined to respond. As despite doubts, it is still very much possible it may be authentic.

I took it upon myself to respond to his letter because I have had previous contact with the majority of the parties in question. My intentions were to respond to Anthony's stupidity not necessarily attack In-Effect.

But since we're on the topic...

Rorschach and Born Against most likely just have "beefs," or "tofus" as the case may be, just against Sick of it All and Killing Time because of all the bands on In-Effect they're the only two hardcore bands. 24-7 Spyz, Nuclear Assault, Scatterbrain, et al, all play forms of music that are "socially acceptable" and monetarily profitable. The punk/hardcore scene has always frowned on major labels, which have now been replaced with the subsidiaries known as major independents.

I don't see why you don't accept the flack that you're receiving with a grain of salt. You're doing what you want to, fine. This is gonna blow over, it always does. D.R.I., Husker Du, this argument's been had a hundred times. The hardcore scene was founded on a D.I.Y. ethic and continue to thrives on it. It's almost a self-sufficient microcosm of society. Everyone plays a part.

Larger labels don't seem to understand the hardcore/punk community, and while Steve Martin might feel great affinity to hardcore and some of its ethics, it's bound to be the case that his label's higher ups just look at the In-Effect bands as "product." Sanitized and commercialized, reduced to an image and a new musical style heading to be embossed on the plastic divider at Tower or Sam Goody.

I see the major indie labels as taking hardcore more away from the kids than giving them. Hardcore has its own culture, identity, history; comparable to say jazz or blues. It's honest music, not money making. In the past, it was the kids who put on the shows, put out the records, financed everything themselves. The bands played for the kids/punks. Nowadays, these major indie bands, whether they realize it our not, are playing for the clubs and labels.

I've talked to bands on In-effect that have to put $4,000 of their own money on the line to tour. It's not just pay to play; it's pay to exist. Guarantees, shmarantees; if 3 people show up to see a band, they don't deserve $300. There's nothing hardcore about bands having to buy their shirts off big companies that probably make the shirts for Paula Abdul.,

As for transportation, admittedly I was judging the tour buses on the other In-effect bands: 24-7 Spyz and Nuclear Assault, I talked to Lou of Sick of it All and he said they indeed toured in a van but said something to the effect that they were already in debt to the label enough that they'd never be able to afford a bus. I interpret that as saying hardcore just isn't as accesible a musical style yet as to merit buses. In short, SOIA doesn't sell enough records yet.

Hardcore has always laughed at MTV and ads in glossy metal mags; why should we start

NO HYPE! . . . NO BUREAUCRACY! . . . NO BULLSHIT! . . .

FREE!

3 SONG CASSETTE

Sound Bite House is giving FREE cassette EP's to you . . . the people. Fuck the Radio stations . . . Fuck the record companies . . . Fuck the distributors. For 30 days (from date of publication). All you have to do is call **(516)366-0306** and we will send you a copy. Obviously we don't have funds to supply the entire nation. So if you can afford it or have access to money or stamps, your contribution will help send a tape to others. We'll only send one tape per address, so save your calls and bootleg copies for your friends. If we run out of tapes we will send you a copy when we get more. We'll keep sending tapes until we have to choose between eating or mailing. Just leave your name and address as clearly as possible or (if you feel philanthropic) send your cheap shit contribution to **P.O. Box 874, Lindenhurst, NY 11757-0874.** (Maybe if your real generous we'll send you a T-shirt, O'boy!) If you feel like buying something look for us on **Behemoth Records** compilation 7" along with the Nihilistics, Sporting Bachelours & The Ghouls.

P.S. we're pretty sure everyone who called the last time this ad was run got a tape, but if for some reason you didn't, just call again. Thanks!

LIFE IS A BEAUTIFUL, WONDERFUL THING - MADE MORE MEANINGFUL THROUGH THE MAGIC OF RECORDS.



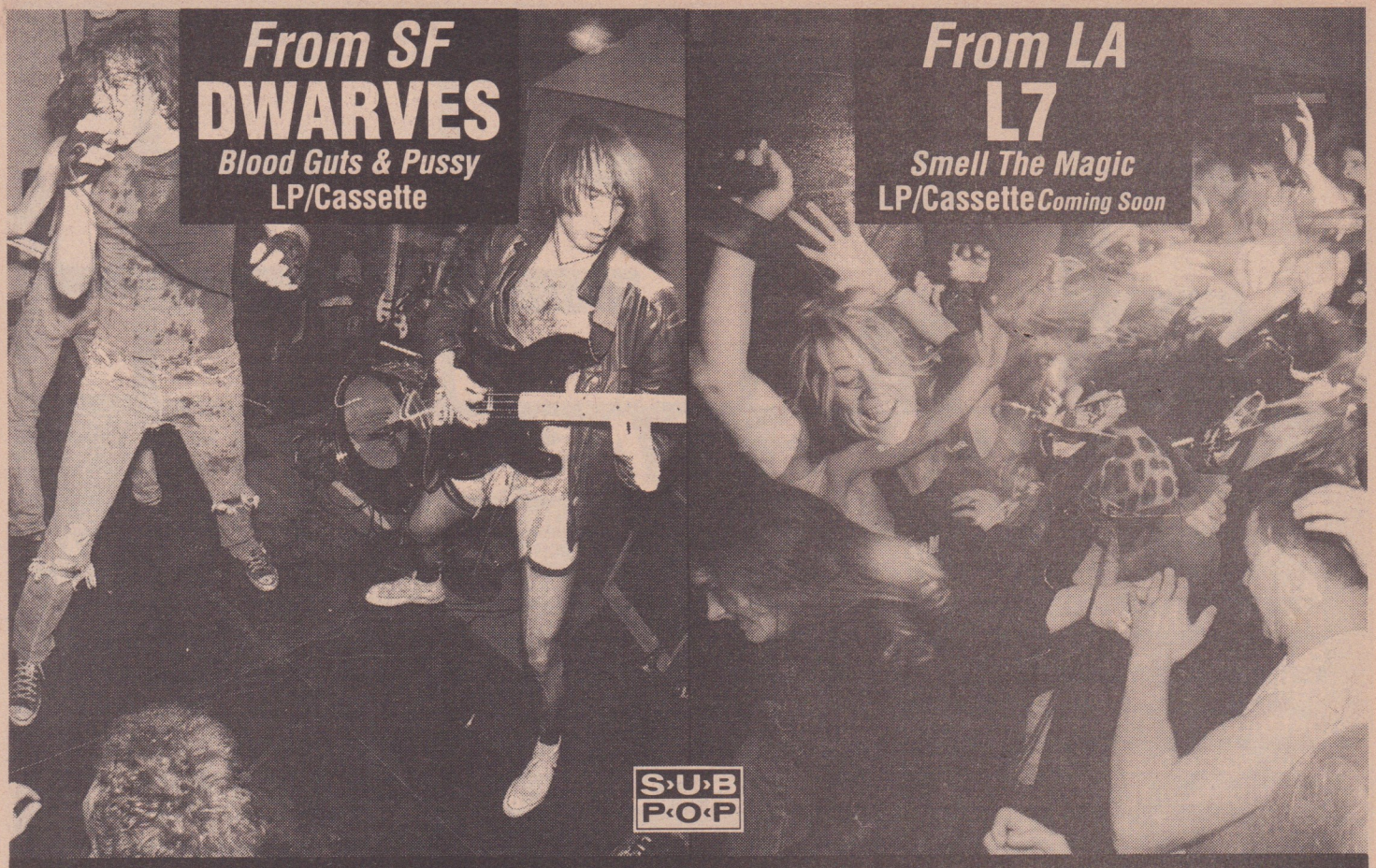
FEARLESS IRANIANS FROM HELL "Foolish Americans"
Full-on Islamic insanity, available on LP, Cass, or CD (CD also includes the "Holy War" and "Die for Allah" LPs - is that a fucking punk rock bargain or what?)

A small sampling of the wonders awaiting you:
MELVINS "Gluey Porch Treatments" (Cass only)
STEEL POLE BATH TUB "Lurch" (LP, Cass, Or CD)
ED HALL "Love Poke Here" (LP, Cass, Or CD)
FRIGHTWIG "Phone Sexy" (12", Cass, or CD)
WARLOCK PINCHERS "Deadly Kung Fu Action" (LP or Cass)
BOMB "Happy All the Time" (LP, Cass, or CD)
MELVINS "Ozma" (LP, Cass, or CD)
STEEL POLE BATH TUB "Butterfly Love" (LP or Cass)
ED HALL "Albert" (LP or Cass)
T-SHIRTS (Melvins, Steel Pole Bath Tub, Ed Hall, Warlock Pinchers, Bomb, Frightwig)

Coming soon (well, sooner than *other* things OK?):
MELVINS "Bullhead"
new STEEL POLE BATH TUB

LP or Cass $7, CD $12, 12" $6, T-Shirt $10. All prices postpaid in the U.S. Send a stamp for a free catalog.
BONER RECORDS, PO BOX 2081, BERKELEY, CA, 94702-0081 (415) 695-1154





For a free catalog write: Sub Pop, PO Box 20645, Seattle, WA 98102. Distributed by Caroline and Sub Pop.

VEXED



THE GOOD FIGHT

EP/$6.00 • CD/$12.00
(CD INCLUDES BONUS TRACKS)

C/Z records

1407 E. MADISON, #41
SEATTLE, WA 98122

HARD TO BELIEVE
A KISS COVER COMPILATION

BULLET LAVOLTA
SMELLY TONGUES
SKIN YARD
HELLMENN
ALL
HULLABALOO
MELVINS
COFFIN BREAK
CHEMICAL PEOPLE
KING SNAKE ROOST
NIRVANA
HARD ONS

LP/CD (includes bonus tracks)
$8/$12 postpaid

C/Z records
1407 E. Madison, #41
Seattle, WA 98122

accepting it now? In my eyes, these bands are being reduced to entertainment, and while the crossover to a larger audience,could possibly be beneficial, I don't feel any of these bands have any particularly influential messages that will make much of an impact on Joe Average consumer.

Distribution always seems to be the high point major indies promote. But while good distribution has always been a problem inherent to hardcore, mail order has always existed to combat that. Labels such as Dischord and mail order projects like Blacklist prove independent music does not have to rely on major labels for good distribution.

We can break it down to an analogy of the four food groups, where integrity, communication, productivity, and affordibility are the basics. Major indies just don't seem to fit this. So in a nutshell, while these bands might sound good, they have no nutrional value, they're an extra.

Sure, I'm a hypocrite; I've featured interviews with In-Effect bands in past issues of my zine, there's a patch of an idiotic sellout band on my flight jacket, Dan Lilker of Nuclear Assault has an open invitation to sleep on my floor, etc. There are plenty of people with cleaner scene 'rap sheets' that could have addressed this. It's just because, like I said, I've been involved with pretty much all the aforementioned parties before.

Stop complaining, The hardcore/punk scene thrives on controversy and conflict; without it, things would stagnate. Hardcore/punk youth have a voice which must be heard.

Now, Steve, in response to your six point plan: 1) Alright, so Combat, In-Effect, and Relativity aren't "under your charge", but you play a major role in all three--of which I would say publicity is a pretty importnat function. 2) In regards to talking with their fists rather than words, I was referring to Pete's shoving an individual into a wall at the debate. I had incorrectlly heard it was a member of Born Against. It was eitther you or Lou who informed me it was some kid that had been making faces through the glass while Sick of it All were speaking. Still, over-reacting in my eyes. 3) As for Rorscharch and Born Against funneling money through Important, looks like you might have them there. A big slap on their wrists and a "tssch, tscch," to them. But they did also distribute through other methods, including Blacklist, etc. 4) You're right, we've had this conversation about the Gilman show before. I just have bad feelings. I booked the show but didn't go. Therefore I just heard hearsay as to what actually transpired. Some people pro, some con. I'm definitely not siding with the woman's actions, I just frown on violent force as a solution for anything. Even Lou admitted Pete may have shoved her away with his foot a bit more forcefully than was probably necessarily. 5) Oh, just read the rest of the letter, silly. 6) You're right, maybe I should've waited till I got my Bachleors degree next year before responding to your letter. Mike, Sam, Sam, Adam... time to enroll in classes.

As for those bands touring, give it time. Born Against will be here in January and while SOAI were playing the Milwaukee metal fest or some such nonsense, members of Citizens Arrest, Go!, Animal Crackers etc. have all been out here visiting Gilman, helping out at Blacklist, and making contacts for future visits.

In closing, I don't think the people in major indie bands are inheritently evil or even the people promoting the music are; it takes a lot for me to dislike a person, but it takes little for me to dislike an institution.

If anyone would like to crucify me, contact me at P.O. Box 312, Larkspur, CA 94947. Devon.

P.S. I am not creating a set of rules for myself or others to follow, I'm just expressing my preferance for the alternative whenever possible.

P.P.S. It's kind of neat though that a few words can still whip these people into a frenzy, and that SOIA still even concern themselves with reading MRR for that matter. But who knows, in the long run, maybe some of these major indie bands will end up pointing more than a few people in the D.I.Y. direction.

Dear MRR:

That race and sex discrimination and economic oppression are ubiquitous and are wrong are facts of American life amply documented by the corporate -controlled media. Yet a "debate" over whether these societal ills even exist rages on and on in the pages of MRR and the minds of its luminaries Board, Weasel and Livermore. Never mind the facts. Never mind what your own experience teaches you if you don't happen to be a white male. Never mind basic right or wrong.

Just look at the last few issues. Board's assessment of the working class and unions as bone-stupid and deserving of oppression comes as no surprise from the same asshole who thinks slavery was good, black people have lower Intelligence than whites, children like to be molested, and that killing near-extinct whales is okay, and who with deadening predictability lards his substance-starved material with snickering fraternity-boy porn.

But when even Livermore dignifies Board's reactionary lunacy by stating that working people are willfully ignorant, and goes so far as to blame the worker for the wanton destruction of the planet by the corporations, that rule us, and when misogyny is a regular feature on many pages of your magazine, that's when I have to ask: What the fuck do you stand for, MRR???

Working class consciousness has mainly to do with sheer survival in a country where there is no guaranteed income, job security, medical care, housing, higher education, and where lower education is abysmally bad for vast numbers of people. Only after these basic necessities are guaranteed will the worker for be able to afford the luxury of pondering whether his/her job contributes anything to society. And only through mass, unified protest by all of us will this planet be saved from the greedheads who are destroying it. To affix responsibility for the corporate rape of the environment on the individual worker is expedient, delusional and arrogant.

Yes, yes, I get Livermore's irony in lending credence to Board's right-wing drivel by throwing a Marx quote at it. The thing is, Board's viewpoint is not that of the humanitarian who empathizes with the fact that menial, repetitive work does dull the mind, tire the spirit, and reduce your consciousness to a robotic level, as I'm sure was the point Marx was making. Board, and now Livermore, simply assume a willful stupidity on the part of the worker—as if hundreds of millions of us could be accepted into the whiteboy ranks of successful writer, or punk rock nobility, or tenured university professors, but that we choose to do otherwise. Jeezus, it depressing — depressing that options are so limited for most of the population, and depressing that you self-avowed vanguards of radical youth wallow in an ivory tower of aristocratic and narcissistic oblivion.

I don't know whether to laugh or cry at the exhumed Dale Carnagie, re-hashed "EST," or "Be All That You Can Be" fantasies that underlie Livermore's often-repeated myths of individual empowerment (same as "me-ism"), and free will. And acid is no excuse for his saucer-eyed, but truly cynical, debasement of the concept of love to a very low common denominator of vacuous, puerile fluff. But worst yet has been the hypocrisy he presents in his diatribe against the worker who may work in a polluting industry (such as pressing vinyl records for punk bands). In #91 he cites the example of Adolf Eichmann, "Hey I was just doing my job" killing a milion Jews. Yes, Livermore equates Joe Lunchbucket with a Hitler's soldier-exterminator committing atrocities against all humankind. Yet in #92, one issue later, he excuses himself for writing for MRR, which he acknowledges is a "magazine that glorifies stupidity and sexism." And how does he rationalize his role in it?? Well, Lawrence just works there. He's just doing his job. So much for moral imperatives.

And you, MRR, have a real problem with sexism. It keeps cropping up like zits on your face, and you keep covering it up with ever-thickening layers of phony indignation about imagined censorship, and sneering aspersions to "political correctness" every time the subject is brought up. Where the hell have you been for the last 11 years, during which time "political correctness" has "evolved" into a right-wing corporate free-for-all, the apotheosis of me-ism, and worsening oppression of the economically disadvantaged, minorities and women—in short, exactly the "values" MRR (and the establishment status quo) zealously espouse. Your cosmetic defense just makes you uglier, speaking of which, you ought to donate Ben Weasel for clinical study as a worst-case specimen of festering mental acne.

In #91 Weasel tells us job and pay discrimination against women don' t exist. How nice. If you don't know what the fuck you're talking about, just invent something. And then invent a scenario in which you'd rather be a $5/hour secretary than a $10/hour factory worker, but that you're a victim of reverse discrimination." Job and pay discrimination against women are a way of life, and a miserably oppressed one at that, for all except the one to three percent who can hope to equal the earnings of men in their lifetimes. 75% of people in poverty are women and children. And it turns my stomach to have to dredge up these statistics from a fossillzed right-wing rag like Time magazine counter the crap emanating from the "radical" MRR.

And since in #92 Weasel is having such qualms about whether women should be allowed to determine whether or not to abort a puddle of microscopic embryonic tissue, I nominate him to be the first man to volunteer to preserve the sacred, precious, potential human life in each and every one of his sperm. That's right: Don't waste any of them. In fact, let's make it illegal so police can make sure no potential Ben Junior's are deprived of their sacred "right to life" through masturbation or any form of sex not directly involved in procreation.

And since Weasel strongly recommends "staying away from pregnancy," about mandatory vasectomies (it would sure beat mandatory pregnancies) for all potential fathers who don't want to assume half the work and expense of raising the fruits of their sperm. Put your body where your mouth is, you hypocritical asshole. Maybe then pregnancy won't "happen" (Ben's word).

And Weasel doesn't get why the father shouldn't determine whether a woman must go through pregnancy whether she wants it or not. Well, here are a few reasons that were presented in answer to that question by a writer named Barbara Ehrenreich: "Morning sickness, nausea and vomiting at other times of the day, varicose veins, hemorrhoids, nine months abstinence from alcohol, cigarettes, aspirin or any other drugs, labor, false labor, anemia, toxemia, post-natal depression, extreme fatigue, peculiar vicissitudes of appetite, difficulty moving, backaches, dental decay, stretch marks, occasional incontinency, the agony of episiotomy, insomnia, abcessed breasts, the occasional post-partum hemorrhage, the strain on the heart and other organs, the removal of the episiotomy stitches, and much more." And these apply to the woman whether the kid is wanted or unwanted by daddy.

And regarding Weasel's snivelling assertion that he won't be "bullied" from his misogynistic eruptions, well, he's not going to bully me either — by references to "hairy feminists," "bearded clams" or his latest conquest of "Rosey and her five sisters," or by sneering references to "politcal correctness," or contrived indignation about "free speech censorship" whenever anyone points to the intrinsic wrongness of misogyny.

Fuck your contemptuous and hate-filled attitude toward women, our bodies, and our rights as human beings. Fuck racism. Fuck elitism and class prejudice. Fuck reactionary me-ism masquerading as the delusional whiteboy fantasy of "individual free will." And fuck the evangelistic mouthpiece for all of it, cloaked in its rigidly modish "underground" trappings -Maximumrocknroll .

Mary Miles/ Calpella, CA

Hi Mary,

You've pointed out many of the contradictions inherent in all of us by underlining some of those being articulated by three of the columnists at MRR. Your anger is, in my opinion, justified and righteous. There are an awful lot of inconsistencies, and, at times outright bullshit, eminating from their mouths (how's that for back-up, guys?).

But, if you've been reading MRR so carefully, why have you failed to acknowledge that these same shady characters also come up with some downright challenging asertions, too. Other readers certainly seem to pick up on that and write in, thus creating a very important dialogue. It's not

BACK ISSUES OF TRUANT ZINE
#2 - Econochrist, G.I. Insted, & U.C.
#3 - Trusty, Hunger Artist, Reason to Believe, Rednecks In Pain, Sobering Consequences, & Shudder to Think

PRICES | No Checks

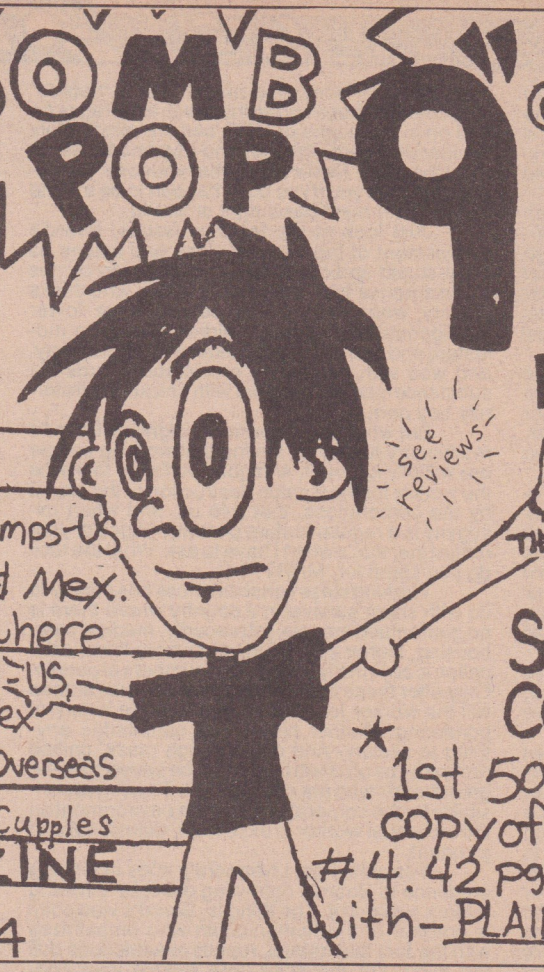
BOMB POP - $3 + 2 stamps - US
$4 - Can. & Mex.
$5 - Elsewhere

Back Issues - $1.50 ppd - US, Can., & Mex
$3 ppd - Overseas

Make Money Orders Out to Nic Cupples

TRUANT FANZINE
PO BOX 42185
MEMPHIS, TN 38104

BOMB POP 9"



double sided flexi comp. featuring - ECONOCHRIST, TRUSTY, PEZZ THE NUMBSKULZ, & SOBERING CONSEQUENCES

* 1st 500 Come with a free copy of TRUANT FANZINE #4. 42 pg. color. interviews with - PLAID RETINA, PAZUZU, & PEZZ

To Evacuate's Mail Order Customers:

Hi, my name is Sam, and I run EVACUATE RECORDS. This is a letter to anybody who is still waiting to receive their records from me. I want to let you know that, contrary to popular belief, I have not taken your money and moved out of the country! I apologize to any of you who haven't had your orders filled yet, but Evacuate has turned out to be a lot bigger project than I thought it would be. So, no matter what, you will get your record(s), even if they are really late. Starting with my next release – a 7" from Boston's INFLATABLE CHILDREN – all mail orders will be taken care of a lot quicker than in the past. In the meantime, thank you for your incredible patience – I know it will be worth it.

Thanks!

Sam

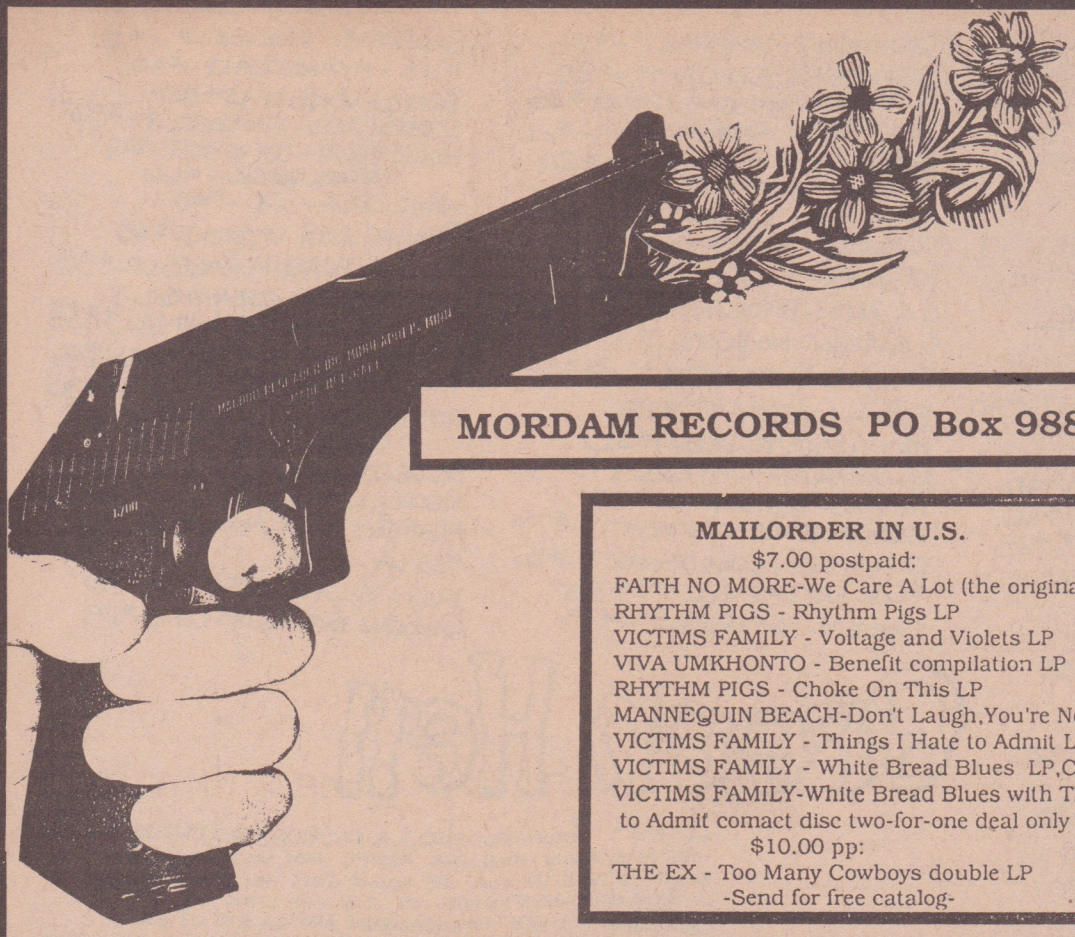
NOW AVAILABLE

Evac no. 1 - ***Look at All the Children Now*** **– N.Y.H.C. comp. LP (still available on white vinyl w/hand-screened cover – only 500 in existence) w/16-page booklet $8.00 ppd USA/ $10.00 ppd EARTH**

Evac no. 2 - YUPPICIDE – 5-song 7" ep $3.50 ppd USA/ $5.00 ppd EARTH

Evac no. 3 - INFLATABLE CHILDREN – 8-song 7" ep $3.50 ppd USA/ $5.00 ppd EARTH

EVACUATE RECORDS
PO BOX 2176
TIMES SQUARE STATION
NEW YORK NY 10108



MORDAM RECORDS PO Box 988 SF, CA 94101

MAILORDER IN U.S.

$7.00 postpaid:

FAITH NO MORE-We Care A Lot (the original) LP,CASS
RHYTHM PIGS - Rhythm Pigs LP
VICTIMS FAMILY - Voltage and Violets LP
VIVA UMKHONTO - Benefit compilation LP
RHYTHM PIGS - Choke On This LP
MANNEQUIN BEACH-Don't Laugh,You're Next LP,CASS
VICTIMS FAMILY - Things I Hate to Admit LP,CASS
VICTIMS FAMILY - White Bread Blues LP,Cass
VICTIMS FAMILY-White Bread Blues with Things I Hate to Admit comact disc two-for-one deal only $10 pp

$10.00 pp:

THE EX - Too Many Cowboys double LP

-Send for free catalog-

bP

bottomline PRESS PRESENTS A COUPLE RECORDS & A MAGAZINE



FUEL / PHLEG CAMP - SPLIT 7 INCH 45.
ALLIED No. 2
2 COUNTRIES, 2 BANDS, 4 SONGS



VARIOUS - MORE SONGS ABOUT PLANTS & TREES.
ALLIED No. 3
ANTISCHISM, CRINGER, LOOKOUTS & NAUSEA
ECOLOGY 7 INCH 45 COMPILATION. POSTER SLEEVE.



'COP' - PUNCHLINE ISSUE No. 7.
40-PAGE MAGAZINE COLLECTION OF SOCIO-POLITICAL COMMENTRY DEALING WITH THE SUBJECT OF POLICE. ASSEMBLED & CONSTRUCTED BY JOHN YATES, IN COLLABORATION WITH 6 OTHER ARTISTS.

A COUPLE THINGS TO WATCH FOR IN 1991:

ALLIED No. 4; **WAR ZONE - AMERIKA THE PITIFUL** EP - ARCHIVE 7 INCH 45. THE ORIGINAL SAN FRANCISCO WAR ZONE FROM '82, WITH JEFF BALE (FORMERLY OF LENNONBURGER INFAMY & MRR RADIO'S ORIGINAL "GANG OF 4") ON VOCALS. JANUARY '91.

PUNCHLINE No. 8 - **'LET US PREY'**; RELIGION - HOLY COW OR FATTED CALF? ADAM & EVE & KILLING FOR CHRIST. PAY TO PRAY & MORE. FEBRUARY '91.

ALLIED of CALIFORNIA
BUILDERS OF SOLID VINYL

ALLIED RECORDINGS POSTPAID PRICES:
UNITED STATES: **$3.00** CANADA: **$3.50** EUROPE: **$6.00** (Air). SEND CASH OR MAKE ALL U.S. CHECKS OR M.O.'s (IN U.S. FUNDS ONLY) PAYABLE TO **JOHN YATES**.

PUNCHLINE POSTPAID PRICES:
UNITED STATES: **$1.75** CANADA: **$2.00** (Air). ALL EUROPEAN CUSTOMERS SHOULD ORDER DIRECTLY FROM:
PUNCHLINE / BM BOX ACTIVE, LONDON WC1N 3XX ENGLAND. **£1.20** POSTPAID. MAKE ALL EUROPEAN CHEQUES ETC. PAYABLE TO **J. ELLIOTT**.

bottomline PRESS - US POSTAL OFFICE BOX 460683, SAN FRANCISCO, CALIF. 94146 UNITED STATES of AMERICA.

×MISFITS × SAMHAIN×
HALLOWEEN 7" $60
LIVING DEAD 7" $150
3 HITS 7" $75
HORROR BUSINESS (YELLOW) $150
EVIL LIVE (#ED.) $150
INITIUM L.P. (RED) $75
NOVEMBER COMING (ORANGE) $75
LEGACY OF BRUTALITY (RED) $75
EVIL LIVE L.P. (GERMAN) $40

NEGATIVE TREND 7" – $100
FIX - JANS ROOM 7" – $75
MEATMEN - CRIPPLED CHILDREN 7" – $40
CAUSE FOR ALARM - 7" ORIG. $40
MOB - NO DOVES 7" – $30
RUDIMENTARY PENI - FARCE 7" – $40
RUDIMENTARY PENI - 1ST 7" – $40
PARTISANS - POLICE STORY 7" – $25
SEPTIC DEATH - BURIAL 7" – $40
DOUBLE O - 7" – $20
NECROS - IQ32 7" – $40
DILS - LES DILS 2X7" – $30
CRIPPLED YOUTH - 7" – $35
RATEMAN - 7" – $40
LOST CAUSE - BORN DEAD 7" – $20
D.R.I. - VIOLENT 7" – $20
7 SECONDS - SKINS 7" (ORIG) $20
DILS - 198 SECONDS 7" – $30
EFFIGIES - REMAINS 7" – $20
NEOS - MARTIAN 7" – $40

SUBHUMANZ - DEMO WAR 7" – $25
SUBHUMANS - BIG CITY 7" – $30
X-RAY SPEX - IDENTITY (PINK) $25
X-RAY SPEX - INFLAMABLE 7" – $20
CONFLICT - LIVE AT CENTRO 7" – $20
CRASS - SHEEP FLEXI - $15
EXPLOITED - DEAD CITIES 7" – $15
REALLY RED - NEW SPRINGS 7" – $25
X RAY SPEX - DAYGLO 7" (ORANGE) $25
G.G. ALLIN - PUBLIC ANIMAL 7" – $40
G.G. ALLIN - NO RULES 7" – $30
G.G. ALLIN - SCUMFUCS 7" – $30
FLUX - LIBERTY 7" – $25
TAD - LOSER 7" (GREEN) $20
MINOR THREAT - IN MY EYES 7" – $50
WEIRDOS - DESTROY 7" – $25
BROKEN BONES - CRUCIFIX 7" – $15
EXPLOITED - DOGS OF WAR 7" – $15
FLUX - NEW SMELL 7" – $30
SYSTEM - IS MURDER 7" – $15

BAD BRAINS - ROCK FOR LP – $20
FU'S - MY AMERICA LP - $40
BLITZ - VOICE OF LP $40
SCRATCH ACID - JUST KEEP L.P. - $50
MINOR THREAT - OUT OF STEP ORIG! W/BLACK BACK – $60
WHITE CROSS - L.P. - $40
REAGAN YOUTH - LP (ORIG) - $40
FACTION - HIDDEN MESSAGES LP – $30
UNIFORM CHOICE - SCREAMING L.P. (GREEN VINYL) $35
GREEN RIVER - REHAB LP (GREEN) $40
TOXIC REASONS - INDEPENDANCE LP $30
SEPTIC DEATH - L.P. #161 OF 275 CLEAR VINYL $60
SS DECONTROL - KIDS WILL - $75
NECROS - CONQUEST L.P. - $50
MISFITS - WALK AMONG (ORIG) $60
YES LA - $75
FU'S - KILL FOR CHRIST L.P. – $40
AMERICAN YOUTH REPORT COMP - $25

Green Hell

6655 #7 HOLLYWOOD BLVD, L.A, CA, 90028 (213) 962 3570
HERE IT IS AGAIN KIDS, OUR FESTIVE POST YULETIDE LISTING, BOUND TO MAKE UP FOR THE BOGUS GIFTS YOU FOUND STUFFED IN YOUR STOCKING!! ANYWAY IT'S 2 $ P+P L.P.'S, 1 $ 7"'S (ANY QUANTITY), STILL NO CATALOGUE!, AND S.A.E.'S W/ ENQUIRES PLEASE!! THX, GRN HELL!!

THANKS AGAIN FOR YOUR SUPPORT

HI THERE. IT'S YOUR OLD PAL JIM HERE AND MY PARTNER TOM AND I ARE LOOKING FORWARD TO HEARING FROM LOTS OF YOU SWINGERS IN '91. WE HAVE BEEN WORKING REAL HARD THIS PAST YEAR AND MANY OF YOU FOLKS DECIDED TO JOIN US FOR THE FUNNEST CLUB AROUND. FOR ALL OF YOU WHO ARE ABOUT TO JOIN AND FOR THOSE OF YOU WHO ALREADY HAVE, YOUR OLD PALS JIM AND TOM THANK YOU FOR YOUR SUPPORT. THE STORY SO FAR—



AUGUST 1990	KAREN BLACK
SEPTEMBER 1990	WORK DOGS
OCTOBER 1990	RATS OF UNUSUAL SIZE
NOVEMBER 1990	SEA MONKEYS
DECEMBER 1990	REVERB MOTHERFUCKERS
JANUARY 1991	MR T EXPERIENCE
FEBRUARY 1991	ALICE DONUT
MARCH 1991	ED GEIN'S CAR
APRIL 1991	LOW MEATO
MAY 1991	YOUTH GONE MAD
JUNE 1991	CASEY SCOTT & JOHN S. HALL

☐ I'm a swinger so put me down for the full **12 MONTHS** ...Price $34.95*

☐ I've never swung before but I'd like to try the **6 MONTH DEAL**...Price $19.95*

☐ I'm a loser, I'll stick with sub pop.

☐ I was away on a swinging singles cruise, **PLEASE BACKDATE** my subscription.

Name _____

Address _____

_____

*Canadian $44.95, $24.95 Overseas $54.95, $29.95.

IN NY ADD SALES TAX

VITAL MUSIC RECORDS
81 SECOND AVE.
NEW YORK CITY,
NEW YORK 10003
(212) 353-9660

Also Available

VMS - 1001 **ACIDENTAL POTATO CHIP** "MADONNA VS. GODZILLA" 7 INCH

enough, in my eyes, to merely state the obviously 'politically correct' line and have everybody go "Yeah!". The give-and-take following these columnists writings seem to be one of the most stimulating aspect of MRR, and for that I'm mighty thankful.

So, in that respect, I thank you for your input as well. But I'm a bit put off by your inconsistent, or at least selective dissection of MRR columnists. You've failed to mention any of the anti-sexist writings of Jane, Lily, Jennifer and other 'unimportant' males. Why? You make good points on some of the material written, but then negate some of your credibility by selectively omitting other pieces that don't fit the mould. Based on your brief slice of articles noted, you've reached a conclusion that MRR is a hopelessly male, whiteboy reactionary rag, worthy only of your contempt. I suggest that your anger, however well instilled by society's wrongdoings, is misdirected here, or at least is not going to help change anything. I won't return your "fuck you", because I think you're too damn smart for that kind of flip-off. It's too bad that you couldn't have approached MRR with the same respect. When your anger gets to the point of either blinding you to the whole picture, or alienating you from possible allies or from helping people to see a different way, then you become your own worst enemy. I don't know whether you are always like that, or whether Mykel, Ben and Lawrence really took you over the edge (their job), but I hope to hear more from you in the future, albeit in a bit more balanced manner. Tim

Hello MRR

Well last night I went out to City Gardens in Trenton NJ. On the bill was GWAR who were excellent, it was the second time I saw them in three days. Also on the bill was Tesco Vee's HATE POLICE, not being a fan of the MEATMEN I didn't even know who Tesco Vee was. After about three songs he started in with his anti-women comments, and his anti-gay comments also anti-religion ones, now you can't tell me that him or the members is not going to be at Grandmas house or a girlfriends house for Christmas dinner. I found it very hard for him to say anything very intelligent while he was on stage. He also kept referring to his days in the MEATMEN, they played a couple of MEATMEN songs. Maybe Tesco should stop living in the past. But the thing I couldn't believe the most at the end of the set he got off stage and signed autographs, who the hell is he, he just another person in the scene that's all he is. Why some kid would want this jerks autograph is beyond me. At the show you could also buy autographed copies of MEATMEN 7"s and for the low price of $15 you could get classic MEATMEN teeshirts with the words, those are the words on the sign next to the shirt. I remember when most teeshirts were $5 or at the most $7 I guess those days are gone for good. Don't get me wrong most band do sell shirts for fair prices but this rock star lollypop bullshit has got to go. Autographs, over-priced teeshirts this seems to be begging for an end to this scene. Well I don't want to offend anybody that asked for his autograph, I used to sing for a band called WHAT NOW. We never played a show or even found a drummer, but if you want my autograph I'll sell you one too. I Tesco can do it so can I. Maybe since next week 12/27/90 I'll be moving to St Pete Flats from NJ. I'll see Tesco down there on tour or something. Well maybe not.
Austin Farrell Jr., 3205 58th St So, Apt 201, Gulf Port, FLA 33707

Darling MRR and loyal servants of the Goddess

I'm finding it more than slightly amusing to read letters every month from people living in the Bay Area and beyond arguing about Sub Pop and Seattle (or are they the same?) Some people say we should quit arguing about them and devote more space to important issues. I agree, but, (big but!) I think the air needs to be cleared about the real reasons why Sub Pop is a blight to the scene. It's really funny, everyone else around the country can't see why Sup Pop is so bad, except for their stupid singles club and retro - 70's musical format. Well coming from a local NW patron of the musical variety - I'll tell you why. Sub Pop has really hurt the local scene by encouraging almost exclusively bar shows for "their bands". The only local all-ages shows with said bands in the past six months have been at either the Motorsports, Oz, or the OK hotel. All of these shows have been at least $7 (usually more) and this has restricted the crowd to those with lots of cash to spare and those who could sneak in the back. Maybe it's true that any band sounds good after a couple of beers and that's why they play so many bar shows, but more likely its because of the local Tee-Dance ordinance (see MRR 82). Many people have been able to get around this law and still put on great shows, but they never make the huge profit that Sup Pop seems to desire. It would be very difficult to find any local fan (who doesn't have a Sub Pop contract or single) with anything nice to say about them . Sub Pop argues the point that they don't have one certain sound, as if this were the reason why people hate them. That's only part of it, they might as well sell out to a major label now because their home town is sick of them. Maybe that's just the way it is with big "alternative" record labels such as Dischord, Alternative Tentacles, Sub Pop etc....I don't know. Just don't continue this arguing over whether Sub Pop is good or bad - just move here and find out for yourself. As a final note to any of you females out there who took my advice on how to acquire the perfect punk boyfriend, I myself have just latched on to my own new accessory - but I made the mistake of (ack) falling in love with the big lug. Take it from me gals, its easier to steal records and stuff before you become emotionally attached, after that it's too late! Unless you struck it rich and found one of those home lobotomy dudes who never wise up. Oh well, hope all of you learn from my punk-dating-faux-pas! It's too late for me, but that just means more of those tall, dark, and drooling guys are left for the rest of you.
Forever Your Girl
The Goddess of Light and Being

MRR

This is going to be my final letter until I am released from prison. For one, things seem to go in many different directions on any given day and by the time the letter gets printed its gone in another. So if anyone wants to find out what's going on in my situation, they can either write to me or call my brother Merle at 212 274 0803, second of all, I'm fucking sick of having to listen to some ignorant motherfuckers always trying to analyze me while I continue to fight my fight against the state of Michigan. I don't have the fucking time, so I'll set it straight out to you know, for example take Nathan Grupposo's letter in one of your last issues. How can someone be so fucking stupid and naive. Violence is necessary force in many situations of your life, what the fuck are you going to do, let some fuckface tell you what to do and your just going to remain peaceful. It just doesn't fucking work that way. That's only what they want. Fuck all of that weak shit. You fight for everything. i agree that underground music is a means of communication and of expressing alternative views. But not always is it necessary to unite people. I'm not into that whole fucking scene thing. I do what I've got to do for myself, it is important to encourage people however to reject the views of our system in the same way it is to recruit allies to a battlefield, because their is strength in numbers, but that does not mean you have to be united personally or be involved with anyone when the smoke clears. I don't want to be close to anyone because that would only slow me down.

My bleeding is my expression of pain and torture I will live and die for. It's my therapy. I encourage people to do the same because it makes you strong to suffer, and so fucking what if it threatens my audience. Your always going to be threatened in life so shut the fuck up. I'm also nobodies scapegoat, the reason I'm in prison is because I'm a leader and leaders always have to go places where others fear to tread. I'm not repeating history, I'm extending it. If anything most bands out there are doing what I've already done and laid the groundwork for. But violence is healthy, words and names are nothing without actions. One more thing. I do not find it difficult to be the commanding leader from inside a prison. It's only made me stronger and more powerful, prison has not slowed me down in any way, the only thing Nathan and a few others of you see are the phony lies that our society wants you to see, a false world of peaceful solutions. Only harsh realities of the real world and a lot of blood does need to be spilled.
GG Allin 206045, Adrian MI Prison Facility

Dear Everyone

Hello, this is Nathan Linscheid, the drummer for the hardcore band REACTION. I am writing to clear up a large untruth that was printed in the last issue of MRR # 92. It included a 1/2 page advertisement for our new 7" EP The End, along with CAPITOL PUNISHMENT, PLAID RETINA and BIG BUTTER merchandise.

The record label that distributed our EP placed the ad in MRR and advertised us as a "straight edge" hardcore band, this is incorrect. REACTION, it's fans, and Ragin Records (the label) know this. The reason we were billed as straight edge hardcore by Ragin Records was obvious.

Ragin Records admitted to me afterwards that it would sell better if it was called SEHC, because SE kids would buy it just because it said SE. Thank You
Nathan Linscheid/REACTION

Maximum,

Or to Karin Gembus who reviewed the REBUILDING 7" in the Jan issue of Maximum. Not that I care whether or not you like the music on that record but I had no idea that the bands not addressing anything to do with ANIMAL RIGHTS had any criteria with it being a Trans Species Unlimited Benefit. Of course you didn't mention that the record comes with literature pertaining to VEGETARIANISM or ANIMAL RIGHTS. You didn't even mention that a portion of the proceeds from this record will go to Trans Species and that has absolutely nothing do with the bands addressing the issue in hand. The bands practically gave me those songs so I felt that was more than sufficient than for me to bitch about each band writing a song about barbarism. The bands on this record can sell a fair amount of records,so I wanted to start a label and felt I could do something cool with a little of the money I would receive from releasing it. I sent the record to your zine with hopes that maybe it would see a well informed review of exactly what it is rather than someones' fucking opinion. I thank the bands on the record and to those who buy it for their support and understanding. Once agin, no thanx for the shit.
Temperance Records

Dear Temperance Records,

Hi. I think you're being a bit hasty with your critique of the "Rebuilding" 7" review. I agree wholeheartedly with you in looking at the ends of what you're doing. Benefits are cool. They help bring issues to light that need to be addressed, that need to be brought more into the open. And with music being such a powerful tool, just think... what a useful combination. But that's it -- connecting the means with the ends is where the true power lies. What I'm suggesting in my review is that you could have really punched a point into people's perspective by having each band confront an aspect of the animal rights/vegetarianism issue, therefore bonding the Trans Species Unlimited ideals with supporting lyrics from each song. Instead, all four bands are doing their thing without a unifying concern for the benefit. In no way am I saying that the bands don't give a shit for what your doing, I'm just noting that they aren't taking a stance in support of the benefit's issues on your comp.

Don't let constructive criticism thwart your constructive advances, Karin

Dear MRR and Readers

A few little know facts about the Land Of The Rising Sun - Japan - a land which has been described as "a nation of ruthlessly innocent racists. A country where "Little Black Sambo" are popular, where "Uncle Toms" are frequently used in advertising and fashion and where Nazi swastika teeshirts are high fashion items. I wonder why Skerwdriver and Blood and Honour haven't opened an outlet for merchandise there, that would be a British Business success story.

But back to Japan for a moment - the government seems to have a great ignorance of race relations and from time to time come out with some serious foot in mouths. For example Seiroku Kajiyama, the minister for justice, came out with



STREET LEVEL
RECORDS

INSTANT JUSTICE
5 song hard hitting debut 7" ep
only $3.50 ppd

coming soon
BRICKHOUSE
THE HARDNESS WAR 7" EP

ALSO AVAILABLE

7"'s $3.50 ppd USA/$5 world

Damn Straight #2 - 1 stamp

New Jersey Hardcore T-shirts
(XL only, 2 colors, 2 sides)
$8 US $11 World

STONEWALL
green longsleeves $11

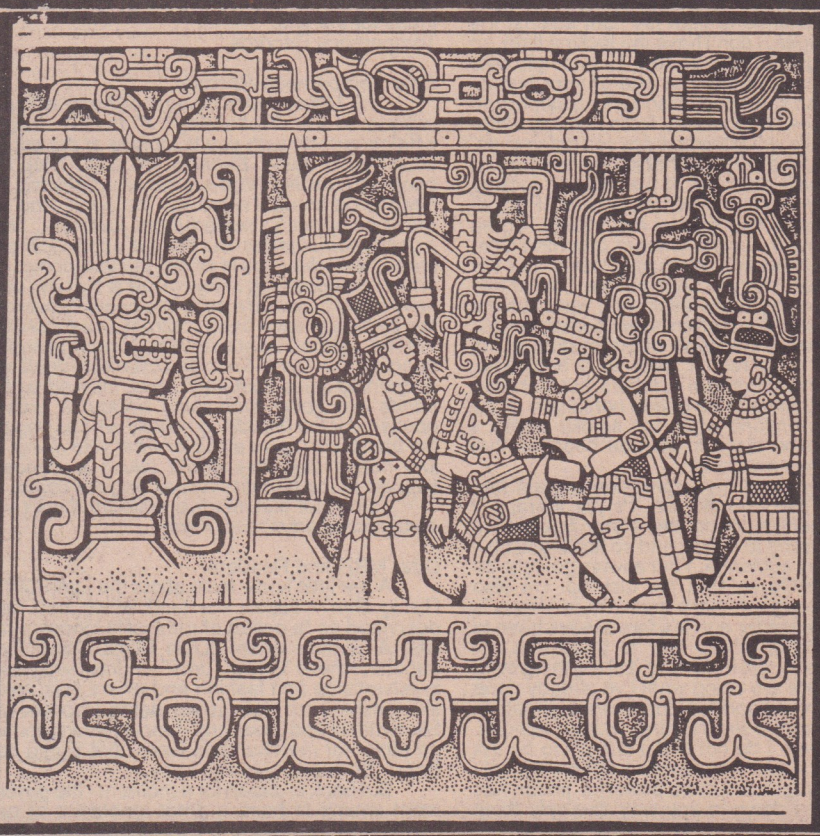
coming soon
BRICKHOUSE
T-shirts and longsleeves
Navy blue/Red 2 color ink

Cash or money order to:

137 Ashford Road
Cherry Hill, NJ 08003
USA

STREET LEVEL RECORDS

Bands: Please send demos



CITIZENS ARREST

"A Light in the Darkness" ep
has been remastered & repressed
$3 - U.S. $4 - world, ppd. to F. Alva
coming really, really soon Citizens Arrest "Colossus" lp
a Wardance/Vermiform split release
also someday RORSCHACH 7" as well as
an ABC-NO-RIO 10" compilation

"UH HUH & OH YEAH"

WARDANCE
c/o F. ALVA
35-18 93rd
JCK. HGTS. NY. 11372

Letters

this gem while touring one of the red light districts in Tokyo recently. "Prostitutes really lower the tone", he said nonchalantly, "it's just like when blacks move into a white neighborhood in America and force the whites out." If this was not enough the former prime minister, Yasuhiro Nakasone, made a remark in 1988 that the average level of intelligence in the United States is very low because of all the Blacks, Mexicans, and Puerto Ricans there." He also claims that the Japanese are a superior nation because they are a single, pure blooded race.

To add insult to injury, we have Michio Watanabe (tipped as a future Prime Minister) who made the obscure claim that black people are financially irresponsible: "They have no fear of going bankrupt because they know they won't have to pay their creditors."

And it's not just minorities that get insulted: "Women are more interested in the color of my tie than in the content of my speeches." (The ever wise Mr Nakasone again.) Or women are useless in the world of politics...Margaret Thatcher is the exception, but only because she has a husband and children: by Hisao Horinouchi, then the agricultural minister.

But perhaps the overall winner in this fragrant display of bad taste and bigotry was made by Shimon Miura, then head of the Japanese Culture Agency, saying, "A man is not a Man unless he can rape a woman."

So in conclusion, it looks like our 'good friend' and lobotomy patient Mykel Board has found the right place to stay in - lets hope he stays there.

Moving on to more mundane matters if I may, it was great to see all the letter is #90 standing up against VEGAN REICH and those other Hardline "men". Let's hope the Straight Edge movement has more intelligence than those people give us credit for and really pulls together to oppose those neo-facists. I think Rob R Rock is on the right lines with his petition against homophobia, etc You can put my name down for sure.

Just to end on: I do hope that Anthony Scardingo is fooling around, He can't be serious. That letter must be the product of a strange sense of humor.

Until the next time have fun...
Tone, (Up, Up and Away Fanzine), 482 Uxridge Rd, Hatch End, Pinner, Middx, HA5 4SL, ENGLAND.

PS Could anyone tell me - have VEGAN REICH and co. ever played live? I can't imagine too many masculine - Hardline - Straight Edge - Supermen actually turn up to see them, boy, those shows must be fun!

Dear MRR

My name is Monk and I wrote the interview with the GITS in your January '91 issue (#92), and did not receive any credit for it. I've also sent in a few scene reports and other items which have not seen the light of day. If you're not going to print anything that I've put time into, fine, but when you do use something that I've written it would be nice if you'd put my name down as such. Also the pictures should be credited to John Kessler. Just thought somebody out there might like to know. My name is Monk, and I did the interview with the GITS. Have a nice day.
Monk, PO Box 2642, Seattle, WA 98111

To MRR:

This letter is directed towards Deb E. It is in reference to the review she gave of my fanzine called Take A Stand that appeared in MRR #92. I'm not really going to complain about the review, except I honestly doubt she REALLY reviewed at all. What I mean is she made a couple mistakes in the review, as I see it. She stated that there was an interview with Turning Point, which, if she had looked, there is not. This is stated on the very first page of my zine, and the explanation is also given. She also says the content is a "little thin". I take that almost as an insult. The interviews I did were written in a way superior (I felt) than most done today in most zines I try to cover the basics, but I also try to go a little deeper into the person I'm inlerviewing thoughts on things going on in the world of today. Things such as what the think of religion's growing involvement, big labels buying into hardcore, etc. Both of these issues, as well as others discussed, are often looked past. So, I think "a little thin" is kinda unfair in the way of a "review". I do understand that you get many things to review each month, and I am grateful mine didn't just end up in the trashcan. My point is though, if you are gonna to say you reviewed it, it would be nice if you really did, instead of just reading the cover, feeling how heavy it was, counting the pages, etc.

Thanks for taking the time to hear me out.
Dave Brown/ P.O. Box 3607/ Langley Park, MD 20787

Dave:

Gosh, I'm sorry I insulted you with my review of your zine. I admit it, I fucked up and said there was an interview in your zine that really wasn't there. All I can say about that is - oops!

As far as the content being thin, what I meant was that for as many pages as you had in your zine I was disappointed that it was mostly (or all, if I remember right) interviews. And if I didn't read every page, every sentence of your zine, that might have been because I was bored. If you thought your interviews were superior, I guess I didn't. Unfortunately, topics like major vs. indie in the scene and religion aren't uncommon in interviews. I don't think they are overlooked at all, really. There are some zines I review that grab my interest and virtually force me to read every page because it is exciting, informative, funny or whatever and then there are others that are almost painful to get through and there are lots in between.

I don't think you should assume that I haven't gotten past the cover and number of pages just becuase my opinion of your zine doesn't coincide with yours. But then again, sometimes it is hard to get any farther than that and enjoy it. Maybe the next time your zine comes out someone will review it who has a different opinion than me. Deb E

Dear MRR Readers,

If you are one of those rare punx that have been around the scene for more than a few years, read on: some cartoonists and I have decided to put together a cartoon-illustrated book called "Punk for Beginners". The idea is to give a history of international punk rock from 1975 to the present and to tell what punk is about, basically so that new people coming into the scene can learn these things. But it should prove an entertaining book for you, too. If any of you happen to have the book "Rocktoons", it'll give you a good idea.

Anyway, we'd like to get as much input as possible from punx as to what the book should include. Keep in mind that in a cartoon book, the text will necessarily be short. We're looking for advice on: 1) what bands are so important that their history should be given (10 max); 2) what bands/ records/ clubs/ zines/ producers/ promoters/ deejays/ labels/ distributors, etc. just have to be mentioned; 3) what punk values should be stressed; 4) what other developments in punk (like anarchism, skateboarding, and skins, to give some obvious examples) should be mentioned? What areas would you like to learn more about?

If you can help with research in some area, please say so, since we'd like to be as accurate as possible with such a haphazardly documented history.

Write down your ideas, tell us how long you've been following things, and send them to: Punk for Beginners, 90 Morningside Dr. #2K, New York, NY 10027. Thanx! Donny the Punk.

SHEER GENIUS LETTER OF THE MONTH

I just got through reading another disgusting issue of your zine . I used to get MRR and enjoy reading the ads, reviews, and sometimes articles. I especially like reading Ben Weasel's column because he seems to be one of the few people in your mag who seems to have a brain, and who isn't a complete butthead or hippy.

Unfortunately, MRR is the best mag that you can get readily about hardcore, so I guess I will be forced to keep reading it. So I decided to get off my lazy ass and let you bastards have a piece of my mind .

First, I realize that your mag holds value as a forum for punk/HC music . But I can't remember anyone appointing some of you at MRR the high "priests", oh, excuse me, I mean "priestesses" too , for all you feminists out there) of punk/HC music.

Since when has punk meant that you have to be an anti-racist, pro-homosexual, feminist, vegetarian, hare krishna, straight edge, agnostic, hippy-core pussywimp? What ever happened to doing your own thing? Am I any less of a "punk" because I dislike homosexuals and drink beer? Who the fuck are you to say! God?

Second, in your critique of the article sent in by a girl in your November issue you jump all over her case and insinuate that she is a racist because she likes Skrewdriver, and that she thinks that the anti-racists can be just as bad as the ones they are against.

I must admit that I didn't agree with everything she said, but that is her opinion, and she is entitled to that opinion. How can you (MRR) speak for all of us by saying Skrewdriver sucks, and that they are not just as passionate about their music and beliefs as you are?

I happen to like Skrewdriver and I appreciate what they have to say, even if I don't agree with all of it. I appreciate them as much as I appreciate the anti-white groups such as Public Enemy and NWA, even though I don't like their kind of music.

You at MRR say that you are such crusaders against fascism, and yet you censor your own magazine! You also say that you are so open-minded, and yet you only present your readers with a totally one-sided point of view. Why don't you let racists and sexists advertise in your mag, but still keep your stance in your articles and features? That would be justice, right? You could even benefit by making the magazine more exciting by keeping up a lively debate. If you call just presenting mountains of anti-racist, homosexual, and hippy propaganda fair, without some kind of opposing view, you are truly a bunch of hypocrites!

I know that you will try and tear up this letter in your editorial (that is if you closet hippies even print it!) so I'm going to get some things straight. I don't hate homosexuals and I don't care if they want to be that way. That is their business. I just don't like to be propositioned by one. Isn't a gay man propositioning or pinching heterosexuals' asses sexism? What about that? Of course you fuckin' hippies would say it was alright because "he is venting his hatred towards a repressive society" Bullshit! ! !

Also, I know that from the few statements that I have made that you will almost predictably accuse me of racism. I am not a racist, or member of any racist group (Nazi, A.F. or any like organization) but I have an open mind on the subject. I just happen to have some white power friends . They don't go out and kill black people or do anything else to them. They just have their beliefs, and accept the fact that not everyone agrees with them. They go to shows and enjoy themselves like everyone else. They aren't always the ones who cause trouble. It just happens that a lot of the assholes here are anti-racist types who think they have the right to interrogate everyone on their political views. Being an asshole doesn't restrict itself to race or affiliation!

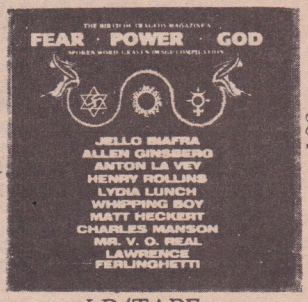
By the way, I get the impression that you hippies sympathize with the black power movement. What? Black power is a racist movement. Oh, I get it! I guess that because it is black power, and not white power, it's o.k. Why don't you shitweeds get your fucking philosophy straight?

Finally, (yes it's almost over) I will leave you with this: why don't you hippies quit trying to define punk. Punk is obnoxiousness, doing your own thing, and chaos. Scrap the labels (straight edge, homocore, smartcore, stenchcore, hippycore, thrashcore, apple-core, and any you-name-it core!) Punk is not nice or free-love so all you hippies can go out in the woods and start a pot farm!

To hell with straight edge, drink a beer, hit a hippy over the head, and be a real "punk" and blow up your local post office!
Grand Minister of Hatred W.P.B., Fl.

P.S. - Just a little reminder for all you hippies in MRR land: The 60's sucked and punk did not start at Woodstock!

CFY RECORDS
DIG IT!
WHO GIVES A *FUCK* WHAT THEY LIKE?



$7 PPD — 004

LP/TAPE

A LOGJAM OF PURE POWER



$6 PPD — LP

OXBOW --THE FUCKFEST LP



$6PPD — 005 LP

ACT1;CIRCLE TURNING ROUND UPON ITSELF

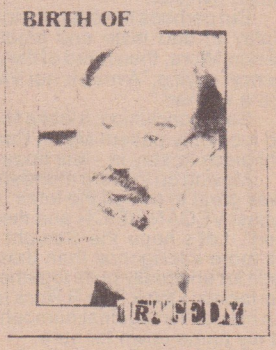
Sabbath meets Costello



--$2ppd

#5--THE LOVE ISSUE
RUSS MEYER, KITTEN NATIVIDAD,
MATT GROENING of LIFE IN HELL, and
NATIONAL MAN/BOY LOVE

#3 --THE POWER ISSUE
ALLEN GINSBERG, RENE GIRARD, and
LYDIA LUNCH and more -- $2ppd



CFY RECORDS BOX 6271 STANFORD, CA 94309

FLOWER LEPERDS

BITE, SCRATCH, KICK, POUNCE, CLAW, FIGHT.



"Dirges In The Dark"

51009-1 LP / 51009-4 MC

With the addition of ex-Adolescent Tony Cadena/Montana, the Flower Leperds have become one of the most monstrous teen-angst pop butchers around.



"Heaven's Closed"

51016-1 LP / 51016-4 MC

Tony and the Flower Leperds take up right where Dirges left off. '60s garage punk via MC5 and the Stooges in a deep-fried guitar batter, served hot.



"One Miserable Bastard On A Pencil/The Starving Artists Sessions"

51024-1 MLP / 51024-4 MC

This six-song mini-album is the follow up to their 1988 release Dirges In The Dark and 1989's Heaven's Closed. Track listing: Fast Red Cars, Kitten With A Whip, Wasted (originally done by the Runaways), Satellite (a cover of the Sex Pistols song), (Alice Cooper's) I'm Eighteen, Seduction Of The Innocent.



"Wednesday's Child"

51045-1 LP / 51045-4 MC

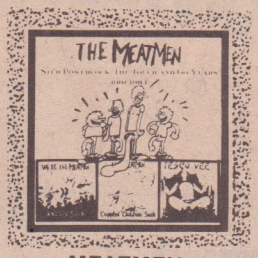
The newest, and possibly the best, album from the Flower Leperds.

TRIPLE X RECORDS

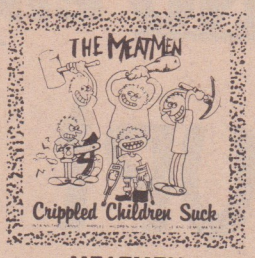
Available at all discriminating record stores in your area — Also thru Triple X. Send money order for $9.00 per album or cassette and $13.00 for compact disc. (Includes postage and handling except international, add $3.00.) Triple X Records, 6715 Hollywood Blvd. Suite #284, Hollywood, CA 90028. Distributed by Important. ©1990 Triple X Records.

TOUCH AND GO
P.O. BOX 25520 CHICAGO, IL 60625

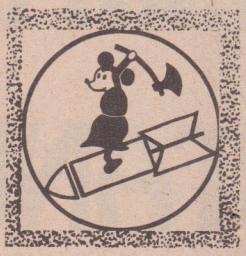
Get More Outta Life...



MEATMEN
"STUD POWER COCK:
THE TOUCH AND GO YEARS"
CD RELEASE ONLY
(contains the "We're the Meatmen..." Lp and the "Crippled Children Suck" Lp)



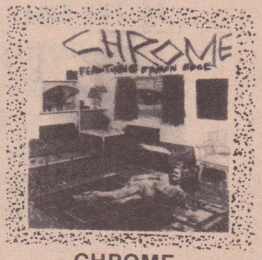
MEATMEN
"CRIPPLED CHILDREN SUCK"
LP/CASSETTE
(also contains outtakes and live material)



THE JESUS LIZARD
"MOUTH BREATHER" b/w
"SUNDAY YOU NEED LOVE"
7" SINGLE



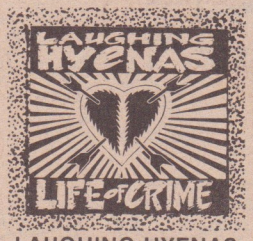
KILLDOZER
"FOR LADIES ONLY"
LP/CASSETTE/CD



CHROME
"ALIEN SOUNDTRACKS"
LP/CASSETTE



CHROME
"HALF MACHINE LIP MOVES"
LP/CASSETTE/CD
(cd also contains the "Alien Soundtracks" Lp)



LAUGHING HYENAS
"LIFE OF CRIME"
LP/CASSETTE/CD
(cd also contains the "You Can't Pray A Lie" Lp)

WHAT'S BETTER THAN SPEED

MANNEQVIN
HAND -JOW

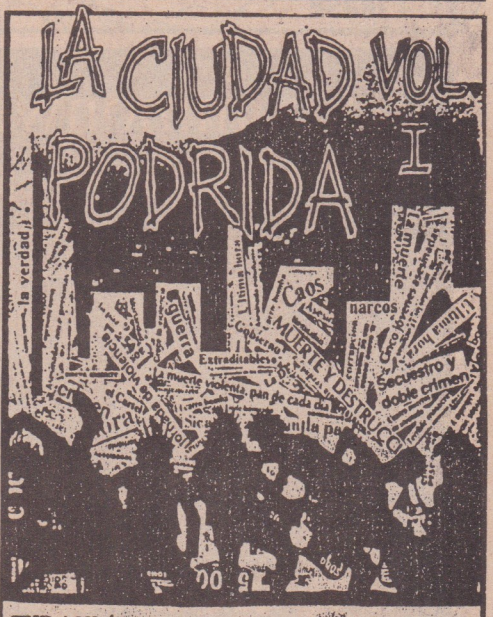
TARGET -GOING UP

IVY LEAGUE -GUB

WEEDEATER

GET THE JOB DONE

ALL RECORDS $3ppd.
CASH OR MONEY ORDER
PAYABLE TO RAY KOLENKO
SHAKEFORK RECORDS
513 PRAIRIE
DOWNERS GROVE IL
60515



THRASH/HARDCORE/PUNK/7 BANDS/L.P

TOMAS ALVAREZ KRA. 40 # 44-112
MEDELLIN COLOMBIA

PLEASE NO SEND MONEY. HERE THE MAIL SERVICE IS VERY INSECURE

SEND ME YOUR LIST RECORD CHANGER

IF YOU SENT MONEY AND NOT YET HAVE RESPONSE PLEASE WRITE AGAIN

Its Our party and there'll be NO enjoyment!

OUT NOW!!

STAND UP!



"THAT'S REAL" 3 SONG 7"EP

1st 700 on Bright Blue Wax (as predicted) 3.00 PPd



Cash, Check or M.O. payable to John L.

Over seas add $1

Coming Soon: 3 Song 7" from THE IN CROWD

U.S. Funds Only Please

STILL AVAILABLE 3.00 PPd.
Gutwrench "New Block..." EP
Melodic/Metallic Punk out of NY.
2nd and Last Press of 300

"If its too LOUD"...
7" comp SOLD OUT
No Repress

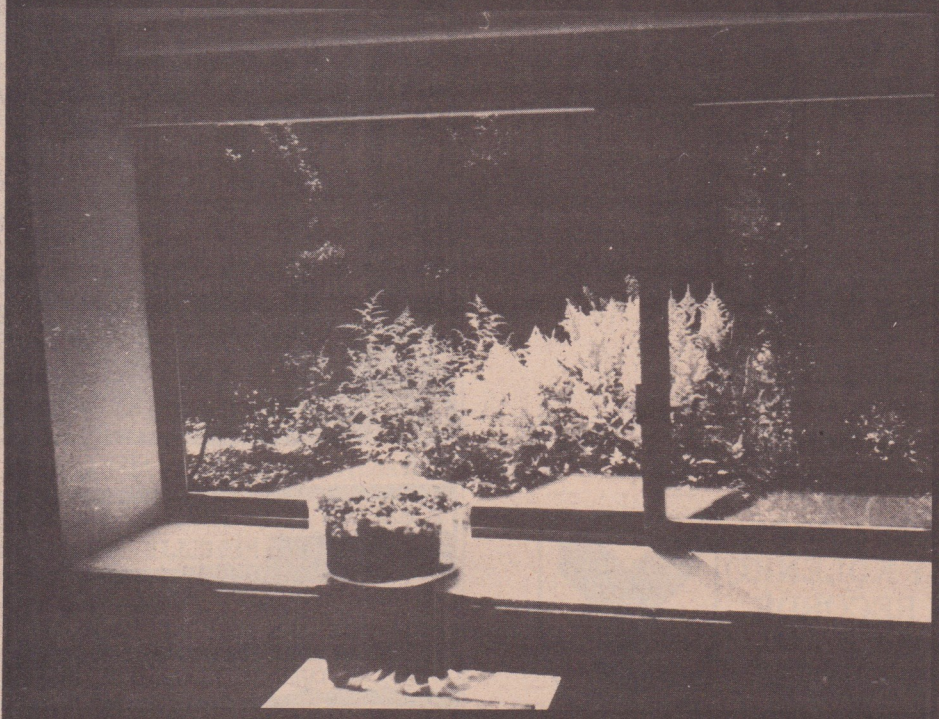
RULE of ThumB 7"
2 SONGS (w/Smalley on guest vocals) 3.00

STORES CAN DEAL DIRECT (718) 727-2548

Tragic Life RECORDS
P.O. Box 060623
S.I.N.Y. 10306

---

the commonwealth Debut 7" EP



$3.50 PPD NOMAVA

FREE THOUGHT CONCEPTIONS

MAGAZINE #4: Featuring an introduction into the religion of Witchcraft along with Verbal Assault, Man Lifting Banner, Mike Gunderloy of Factsheet Five, The Commonwealth & Dave and the Rave. Articles on hardcore, the draft and more personal topics. Of course, there's the usuals - photos, reviews. 48 pages $2.00 ppd.

T-SHIRTS: Shirts are of the Free Thought "thinker" logo design and come on navy tee's with white ink. Sorry, we only have XL. Write about limited edition long-sleeves. $9.00 ppd.

Please make all check/MO's to "Eric Smith". Do not include stamps in place of money. Foreign orders add $2 extra for first item - $1 each additional. Free Thought is now accepting ad reservations for issue #5. Write for information.

Free Thought Magazine
5219 Wyoming Rd.
Bethesda, Maryland 20816

MAIL ORDER

SOLD OUT FLEXI COMPILATION LP (Japan)w/SIC,FVK,NAUSEA..$8.00
DERKETA-7" ep(purple wax) Brutal female grind..ltd$5.00
PUNGENT STENCH-"...For God" lp W.Germ)total stenchgrind$7.00
ACCUSED-"Live At Berkeley" 7" red wax/brutal/heavy....$5.00
JESUS CHRUST-"Blasphemy" 7" ep grind/stench/blurr/green wax fucken blastin/biblecore$3.50
POISON IDEA-"Pick/King" ep 7" European press limited..$10.00
DISGRACE-7" ep (Finland) grind like SORETHROAT...$5.00
DEMISE-Limited splatter 10" 14 trax kinda like INFEST$8.00
RIGHTIOUS PIGS-"Stress Related" grind.from Las Vegas tape/lp$8.
INHUMAN CONDITIONS-"No Respect" full lp..14 blazin cuts $6.50
MEAT SHITS-"Regurgitated Semem" 1691 song cassette stench$4.00
ASSUCK-7" ep(Florida) heavy dute grind..kicks.$4.00
LOUDER THAN GOD TOUR FLEXI COMP (Japan)w/NUKEY PIKES,MINK O.$4.
BRUTALITY-7" ep (Europe) wicked insane noisecore $4.00
16 B.U.H.+BIMBO SHRINEHEADS 7" driving melodic split ep$3.00
GUTWRENCH-"New Block On The Kids" total mosh core.....$3.50
SCREAMING FOR A BETTER FUTURE VOL ? ? TWOw/CRUCIAL YOUTH++$6.00
RAPED TEEMAGERS FLEXI 2 for $3.00
CAPITAL PUNISHMENT-"Super Glutton" 12" real harch and noisy$5.00
CHRONICAL DIAROHHOEA-new 7" ep 12 songs brutal/noise...$5.00
YOUTH GONE MAD-7" ep (N.Y.) trashypunk w/fem.vocals$3.00
TOTALITAR-7" ep awesome..$4.00

THE FREEZE-"Guilty Face" 10" wicked limited ep.....$6.00
THE FREEZE-"Guilty Face" t-shirt lg+xl only 2 sided/2 color$8.00
THE FREEZE-"rabid Reaction" poster 20x24" poster 2 color...:$3.00
DISRUPT-7" ep(Boston) dual voc.attack..red wax.$4.00
BAPHOMET-7" ep..(back In Stock) CARCASS-like attack.....$3.50
DEFECATION.."Purity..."LP $7.00 all out grind..cassette..$6.00
CONFUSION-17 song FLEXI really sick attack.....$3.50
POST MORTEM-"Ring around the Rectum" 7" ep heavy twisted thrash$3.50
AGATHOCLES-7" ep(Belgium) NAPALM styled grind(LTD).$5.00
STATE OF CONFUSION-7" ep (Seattle) blazing intense thrash...$4.00
SAPPARO CITY HARDCORE COMP FLEXI (Jap)w/SATANIC HELL SLAUGHTER, F.U.P. + SLANG(2 trax ea)$4.00
CRAZY FUCKED UP DAILY LIFE(JAP) 7" ep fuckin crazy shit...$4.00
ANARCHUS-7" ep(MEXICO) insane death noise barrage$4.50
CITIZEN'S ARREST-"Darkness.." 7" 6 raging thrash/grind(NYC)$3.50
COWBOY KILLERS-7" ep(U.K.) all out thrash attack....$4.00
IMPACT UNIT-"The Pit" ep 7" (BOSTON) 1983 styled hardcore$4.
ASBESTOS DEATH-7" ep (Cal.) sick/painful/grind.....$4.00
IMPULSE MANSLAUGHTER-"Logical End" lp raw/raging hardcore.....$7.00
BELCHING BEET-7" ep(W.Germany) red wax stench barrage...$4.50
DISHARMONIC ORCHESTRA-"Successive" 7" ep fine grind via GerMany$4.00
G.G.ALLIN-"Favorite Son" VIDEO VHS ONLY..real nasty shit $20.00



P.O. BOX 623
KENDALL SQ.
CAMBRIDGE, MA.
02142 USA



**********all items are postage paid in the continental U.S.of A. all MUST ADD additional postage..O.K.!!*

CANADA/MEXICO ADD 50¢ per item(HAWAII + ALASKA,too)
EUROPE.....ADD $2.00 per itemfor surface mail
JAPAN AND AUSTRALIA ADD $3.00 per item for surface mail
****MAKE MONEY ORDER TO..JOHN WOLFE**********

GARBLE CRAT-2nd 7" (Cal.) peace stench attack....$4.00
PSYCHO-"Fuck Off Live" ltd 7" ep 13 attacks of blurr/grind$6.00
PLEASURES IN LIFE DBL LP COMP. w/PESTILENCE,DEFECATION,PUNG. STENCH,CHRONICAL DI.,ETC$10.00
SUBVERSE-"Give Jesus Back.." 7" real cool thrash assault$3.50
SANITY ASSASSINS-7" melodic hardcore..neat..$3.00
BEAUTIFUL MUSIC FOR BEAUTIFUL PEOPLE 10" COMPILATION w/lots of bands on splatter wax$6.00

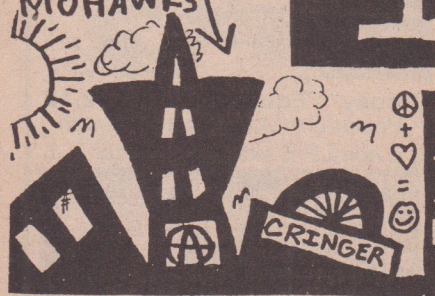
PROCESS OF ELIMINATION 7" ep(walls)...$4.00
DISHARMONIC ORCH.LP REALGRINDCORE $7.00
SEIZURE-new lp(CT) politicalthrash$7.00
8 BALLS/LAST CALL 7" fast thrash...$3.50
GENERAL CONCERN-7" ep 8 splattering..$4.00
ATROCITY-"Blue Blood" 7" great grind $4.00
BLACK UNIFORMS-lp poundingthrash$6.50

"YOUR GRINDCORE CONNECTION"

EAST BAY PUNK IS DEAD!

SAN FRANCISCO: REAL PUNKS WITH BIGGER MOHAWKS

POSERS AND YUPPIE SUBURB-ANITES FLOODING OUR CITY → "Look - I can see Frisco from here!"



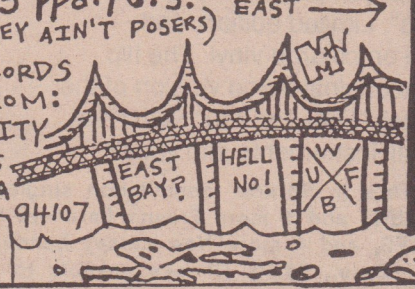
BLATZ: SHOULD STAY in EAST BAY

OUT NOW: NAUGHTY WOMEN 7" ep from Pennsylvania FUCKING SHIT BLOOD DIRT PUNK ROCK! $3.50 ppd./U.S.

HEMI ← RAD 7" single Locals! This totally rocks! $3 ppd./U.S. (THEY AIN'T POSERS)

LAWRENCE LIVERMORE LISTENS TO DEEE-LITE!

EAST →



FILTH ON SUB POP ?

ALSO: "THINGS I STOLE" 7" comp. with CRINGER/ CHRISTONA CRUTCH/LIBIDO BOYZ/ LUPO - comes with LINTFIT FANZINE! $4.00 ppd./U.S. from: Disaster Productions, P.O. BOX 460346 San Francisco, CA 94146 U.S.A.

BOTH ABOVE RECORDS AVAILABLE FROM: SHRED OF DIGNITY 666 ILLINOIS SAN FRANCISCO, CA

SORRY - NO GREEN DAY RECORDS AVAILABLE FROM THIS ADDRESS

COMING SOON - BLISTER 7", PIGGLY WIGGLY 7" COMP. WITH CRINGER, MONSULA, NUISANCE, and more! WE'RE PUNKER THAN YOU ARE! Ⓐ

ALBUM OF THE DECADE

The shatteringly unbelievable return of the near-death orgasm. Hear ruined-destroyed lives, loves, and livers. The only band that gets better through hate and destruction.

FEEL the DARKNESS — ALBUM of the DECADE
Go beat yourself up now!

7" Single, DISCONTENT
b/w JAILHOUSE STOMP AL 003 — **$4❑**

DARBY CRASH - 11 song EP from 1982 DEMOS — **$4❑**

7" PICTURE DISK - JUST TO GET AWAY
b/w KICK OUT THE JAMS AL 002 — **$6❑**

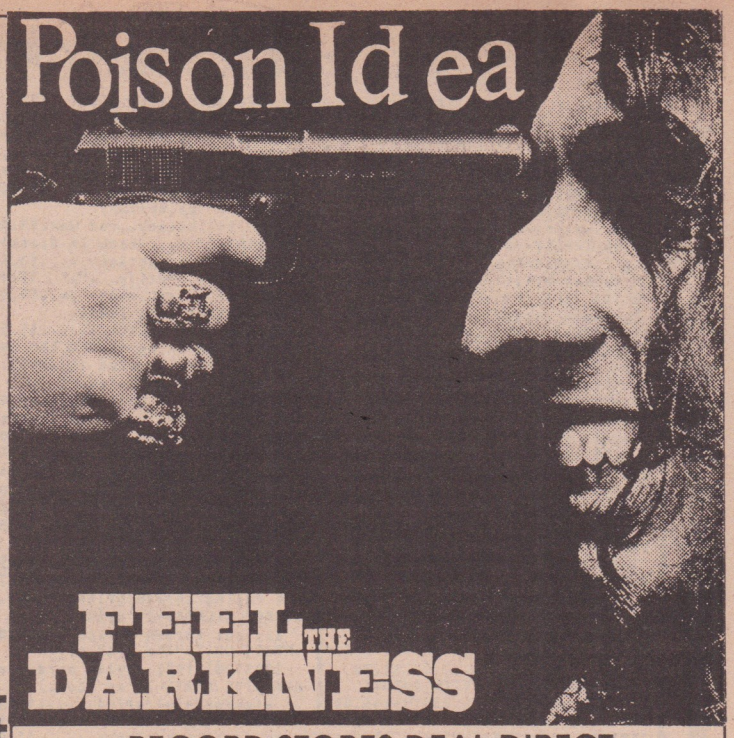
MATING WALRUSES **55 min. Video**
VHS NTSC No PAL, Broadcast Quality — **$25❑**

PICK YOUR KING, 7" EP from 1983,
4th pressing, done to fight off European bootlegging pirates AL 004 — **$4❑**

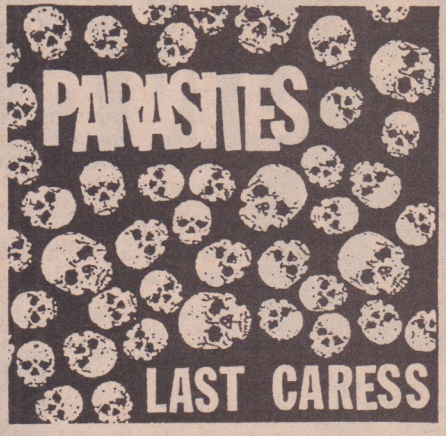
CARTOON BAND PIC Shirts b/w JUST TO GET AWAY
White & Red on Black L / XL — **$10❑**

Domestic Tape of Ian MacKaye Import — **$6❑**

Listen up for world-wide misery: Drummer breaks ankle — East coast tour cancelled. The cast comes off New Year's Eve. Apologies to the Eastern U.S.
European tour booked — Oh, Shit! Had to change agencies.
European tour booked—Really, No Kidding!
Starts mid-February according to our new agent, I.B.D. Look for firm dates in January MRR.
Don't Forget: Boycott New World R.D.



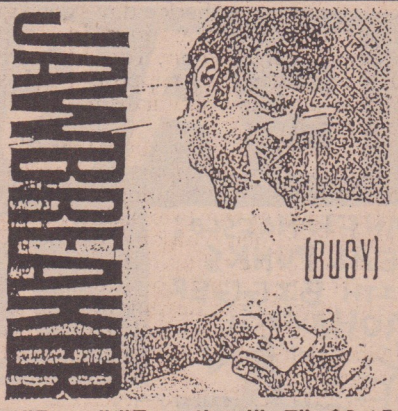
RECORD STORES DEAL DIRECT
13-Song LP or Tape US$8.00 14-Song CD US$14.00
+$2.00 Canada/UK +$3.00 Japan/Europe +$4.00 Aust
U.S. — POSTPAID
ALL EXPORT SHIPPED AIR / NO PERSONAL CHECKS
AMERICAN LEATHER RECORDS
P.O. BOX 86333 PORTLAND, OR 97286



"Last Caress" 7" $3.00
Straight out of New Jersey the Parasites pay tribute to the Misfits with their faithful rendition of "Last Caress". Limited edition, and they're on colored vinyl. The flip has the original demo version of the Parasites "Fool For You", with Nikki doing all instruments and vocals.



PARASITES
"Pair Of Sides" LP/Cass. $6.50
16 rockin' New Jersey style pop-punk tunes. 40 minutes of cool music, with new versions of "Good Grief", and "Never Giving Up On You"; and new faves like "Refuge". Order quick for limited pink colored vinyl.



"Busy"/"Equalized" 7" $2.15
Powerful melodic post-punk with a non-LP B side that shreds!



"The World's In Shreds" compilation singles, $2.50 each: Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, PARASITES, and 4 more New Jersey bands. Still in print - JAWBREAKER's "UNFUN" Cass., $6.50. Checks payable to Blacklist, 475 Valencia St., S.F. CA, 94103. Include 90¢ postage 1st pound, 35¢ each additional pound U.S. 4th Class.

"The World's In Shreds" Volume 2 with Jawbreaker, Crimpshrine, Moral Crux, and A Priori has been pressed on colored vinyl for the 1st and only time. Blacklist has 10 copies - order quick! Coming soon on SHREDDER, the 2nd LP by the DROOGIES!

SHREDDER RECORDS **Distributed by Mordam Records**

COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY



It's as unsurprising as shit on a butt fucker's dick. The John Brown anti-Klan-only-whites-can-be-racist crew supports the Israeli Zionists. It makes sense. They support former slaves being given land that doesn't belong to them. They don't say how this land would be taken or who it would be taken from. But then again, neither did the Zionists. Shamir and crew should hire this bunch for their PR work. They'd sure do a better job than whoever's handling it now!

As for me, I think the whole thing's a big turf war. Like *West Side Story* (for you slightly younger folks, *The Warriors*). You've got THE JETS and THE SHARKS trying to kick the other guy off the block. Buckaroos, I'm on my way around the world. It's big. There's room for everybody.

I'm a patriot. I'm not a nationalist. These days everybody else is. They all want their own little country. Tiny enclaves where folks can be just like them. Mmmm boy, what an ideal! Could you imagine a whole country of PUBLIC ENEMYs? or even MYKEL BOARDs? Bleech!

If you ask a lefty she'll tell you she's against "nationalism," unless its by the good guys (Negroes, Palestinians, Cubans— you need a program to check today's good guys). The John Browners are in good company. Besides Israel's Shamir, Tom Metzger, the Klan organizer, also supports black separatism—and their nationalism. Like I said, no surprise.

Actually, it's my guess that the John Browners DON'T support the Israelis— or Tom Metzger. They're going to have to twist and turn a lot of way to explain that, though. According to their position and beliefs, that's exactly what they should think.

That brings me closer to the theme of this months column. Reading the letters, other columns, and my personal mail, it's become obvious that your due for another lesson. So here goes:

HOW TO THINK— PART 2:

There's a principle in philosophy that says you know you have a reasonable argument, if you can figure out what would convince you otherwise. If you have a belief, and no matter what anyone else says or does, that belief won't be changed, then it is "faith" or "religious belief." Arguing with faith or a religious belief is useless (although often fun).

For example, if you believe all cats are backl and someone showed you a white cat, you would change your belief. If, on the other hand, someone says "God Is all-powerful and God is good." You show them earthquakes and floods and other horrible "acts of God," their response is "God works in mysterious ways. We can't understand them." There is nothing you can say or do to reason with them. Their beliefs are not based on reason. This principle of what-it-takes-to-prove-me-wrong goes for a whole slew of people who are convinced that they are reasoning, when actually they're irrationally following a guru.

Some folks say alcoholism is a disease, not a weakness of the will. OK. I'll tell you what'll convince me. Find a virus, a bacteria, a deficiency that can induce "alcoholism" in someone who doesn't have it. (The test for a disease is being able to induce it.) If you can do this, then you will prove me wrong. Genetic? Find the gene. Splice it onto an amoeba and make it alcoholic. I'll believe you then. If you can't, then your belief in "disease" is as true as a belief in Catholicism.

The "find-me-a-gene" argument goes for the "I was born a homo. I can't help it," complaint of so many sad boys who want nothing more than tolerance. Nobody is born with ANY orientation, I say. Prove me wrong.

And that brings me to the central point of this column.

"Mykel," says a fleshy little creep with bad skin, "you're always writing about homos, but you're never specific. You seem to think everybody's a homo."

"That's not exactly true," I answered defensively.

"Well, am I a homo?" he asked.

I looked at his rotund figure and beady little eyes. "I hope not," I tell him.

But it was drink for thinking. After all there're plenty of folks who don't know. Who need to know. We have to define our terms. Set standards to judge by. Have tests to determine if we are right or wrong.

First, and most important, is to know who we're talking about. We need a test to determine, first of all, if one is a homo or not. Then we can go about discussing where that orientation comes from. As usual, when a job needs doing, I put on my spurs and do it. So, as a public service, this month I present: THE MYKEL BOARD DO-IT-YOURSELF AM I A HOMO? TEST:

Sharpen your pencils. Check each question TRUE or FALSE as it applies to you. An interpretation of the answers follows the questions. [NOTE: This test assumes you consider yourself a heterosexual male. It will not work for self-proclaimed homos or for girls. One of life's great tragedies is that I will never directly know the joys of lesbianism. If I don't know about it, I don't write about it. Right?]

SECTION ONE: SPORTS

1. I like to participate in sports where there is a lot of physical contact like football, rugby or wrestling. TRUE___ FALSE___

2. I like to participate in any sport where I get all sweaty and can take a shower afterwards. TRUE___ FALSE___

SECTION TWO: PUNK CULTURE

3. I like to slam dance, thrusting my body hard against another dancer. I especially like it if both of us don't have our shirts on. TRUE___ FALSE___

4. The singer of my favorite band always takes his shirt off when the band plays. He's the one I watch most when the band plays. TRUE___ FALSE___

SECTION THREE: PRIVATE THOUGHTS AND ACTIONS

5. I have this really good friend that I've often thought, "If only he were a girl, he'd be ideal!" But he's not so I'm not interested in sex. TRUE___ FALSE___

6. I like porno movies better if there's a dick in it. Just watching a girl play with herself is boring. I like to see real fucking. TRUE___ FALSE___

7. I've been celibate for more than ten days in a row because I thought that sex really wasn't worth the effort. TRUE___ FALSE___

8. Sometimes when I jerk off, I like to watch myself in the mirror. TRUE___ FALSE___

9. I enjoy or fantasize about oral or anal sex with a woman. TRUE___ FALSE___

10. I believe in homo rights, but I wish they wouldn't bother me. There's too often someone who wants to have sex with me. They should just stick to their own kind? TRUE___ FALSE___

11. I can easily spot ahomo if there's one around. TRUE___ FALSE___

12. I think pornography degrades women. TRUE___ FALSE___

SECTION FOUR: SOCIAL ACTIONS

13. Sometimes when I 'm walking with my girlfriend and we kiss or snuggle up against each other, I look over my shoulder to make sure the other guys can see what I 'm doing. TRUE___ FALSE___

14. I'm an extremely neat person and it bothers me when things aren't clean or in their proper place. TRUE___ FALSE___

15. I smoke, chew gum, suck on pencil erasers or otherwise keep my mouth occupied most of the time. TRUE___ FALSE___

16. I have, or have thought about, getting a tattoo. TRUE___ FALSE___

17. I spend time on my looks (shaving, getting the right haircut, wearing the right clothes) when I go out— even if I'll only be with other males. TRUE___ FALSE___

18. Having girls around makes some activities less fun than they would be otherwise. TRUE___ FALSE___

19. Sometimes I put my arm around another male to show I am sensitive. It's just a sign of warmth and affection, it has nothing to do with sex. TRUE___ FALSE___

OK, time's up. Put down your pencils. Here are the answers and what they mean.

1. Wrestling was invented in Greece where it served as ritualized foreplay to sex between the wrestlers. Even today, many wrestlers leave little secret stains in the ring after holding, thrusting and pinning. Contact sports are always sublimated homosexual acts. Rugby is a giant homosexual orgy with a ball. All rugby players AND all wrestlers are homosexual. If you answered true, you are a homosexual.

2. Showers were installed in locker rooms to create an atmosphere conducive to covert homosexuality. Ever wonder whv there aren't closed, private stalls? Ever thought about the "horseplay" common to locker rooms? Ever notice the peeks stolen by the showerers? You've probably peeked yourself, saying its only natural— just checking the competition. It ain't natural boy, it's queer. In fact, because of the men-as-team basis, liking any kind of team sport (except field hockey) is a strong indication of homosexuality.

3. Slam dancing is a punkrock contact sport. Disguised as aggression, slam dancing is a socially acceptable way to push your body against that of another male. The reason dancers so often take their shirts off, is to have more skin area in contact with the objects of their lust. All male slam dancers are homosexual.

4. Worship of the male body by other males is as old as homosex itself. The Greeks, Mlichael Angelo and other drag queens, turned this worship into art centuries ago. In the music subculture, we often hear men applauding when the muscular singer takes his shirt off— especially if the sweat glistens on his pecs. All male BLACK FLAG fans, for example, are homosexuals.

5. The wish that a male "should be a female" is commong among in-the-closet homos. Unable to admit his direct lust for another male, he admits the lust in a roundabout way. By saying he "would be in love" if genders were different, the male can appear liberated, but straight. Yo! There's no would be. Who're you fooling? Not me, homo.

6. Those who admit they like seeing intercourse in movies or pictures are well on the road to admitting their homosexuality. The need to see a penis to be stimulated is one of the defining factors of queeritude. A hetero is excited more by the sight of a solo naked female, than by that woman with another man. Only a homosexual becomes aroused at another man's arousal .

7. Sex is the primary drive among all humans. If you've ever said to yourself, "it's not worth it," then you are speaking only about heterosexual sex. Sex is NEVER "not worth it." If you're voluntarily celibate, it's because you have not yet admitted that the sex you really want is with another boy.

8. The closest male to you is yourself. Watching yourself in the mirror is as homo an activity as watching a guy jerk-off in a porn movie . Queerer than a five legged horse .

9. Oral and anal sex are homosex. By definition, vaginal sex is heterosex. If you enjoy or fantasize about oral or anal sex, you are enjoying or fantasizing about homosexual sex, no matter what gender is on the other end.

10 . The complaint that you're always being hit on by homos is usually sublimated wishful thinking. Especially if you live in a major metropolis where there are a lot of homos anyway. Why do they need you? If you are often really approached or bothered, there is something in your manner, action or attitude that leads them to believe "you are one of us." That thing is your homosexuality. They are right.

11. Yep, it takes one to know one .

12. Only those who are repulsed by a certain activity feel that activity is "degrading." Nothing enjoyable is degrading. Those repulsed by heterosexual sex will think visual portrayals of that act are disgusting or degrading. The only men who would think that pornography is degrading to women are homosexuals. (Note: the reverse is NOT true. Many homosexuals think ALL sex is good and have no objections to hetporn.)

13. People who are truly secure in their relationships don't need to show the world. Only those with doubts or insecurities demand constant public proof. Anyone who continually hetero-sexually demonstrates in public is trying to prove his heterosexuality to the world—and himself. Since the world doesn' t care, there's only one reason such a person would try to prove himself a hetero—because he's not.

14. Freud called this kind of person "anal retentive." Oversimplifying, he explained that excessively neat people like to put things in small compact packets so they can shove them up their asses. An anal retentive (often called "tight ass") likes the feel of things inserted into his asshole. All very neat people want to be butt-fucked.

15. This is Freud's "oral" person, as opposed to the anal person described above. The need for sucking originally derived from mom's breast and was therefore incestuous rather than homoerotic. However, a preference for long cylindrical objects like cigarettes, pens, or pencils... well sometimes a cigar is NOT just a cigar.

16. Not the tattoo, but the act of tattooing is symbolic homosex. The continually piercing needle, leaving it's mark. It's a thousand pricks of a prick. Another homosexual aspect of the tattoo is that it functions on the male in the same way lipstick and eye make up function on a straight woman. That function is to decorate the body and attract males. Among males, only homosexuals get tattoos.

17. "Grooming" is a milder form of tattoo. The purpose of preening (the anthropological term) is to attract a sexual mate. Any male who considers his looks when he will only be with other males, wants to have sex with those other males.

18. Those who need to "spend a night out with the boys" actually want to spend a night IN with the boys. Male grouping is a socially acceptable form of homosexual behavior. Any group that implicitly or explicitly excludes girls, is a homosexual group.

19. Heterosexual "sensitivity" was invented by homosexuals in the 1960s, in the hopes of recruiting heterosexuals. It failed. Heterosexual men do not put their arms around each other. Except for an occasional handshake, they don't touch each other at all. They certainly do not give each other pecks on the cheek and would find that act repulsive. For the heterosexual male, "sensitivity" means that he requires extra sunscreen. Anything else is queer.

SCORING: If you marked TRUE for any of the questions, you're a homo. If you marked true on MORE THAN ONE question, you're a screamer. Pack your bags and move to the queerfarm. Kiss the wife and kids good-bye and buy a family size tube of KY, you'll need it.

OK, that's it for this month. No end notes this time. I'm going to Thailand in a week, I won't have time to write a March column. I've asked Uncle Timmy to run the end notes as my column then. By the time you see this, I'll be off for my trip the rest of the way around the world. Please DON'T write to me in Japan. When I'm back in New York, I'll give you the word. Sawadeekhrap.

DAN O'MAHONY

TRIBUTE TO A BAD MAN



You wanna talk boredom? . . . 'militancy' is boring.

Needless to say I'm not talking about real and purposeful armed resistance to governmental oppression such as we see in many parts of the globe, nor am I talking about extreme religious tension such as we might witness in Northern Ireland or the middle East. I'm talking about the "big" stuff, hardcore militancy .

I understand that over ten years or so a lot of things about this scene have become boring and we're gonna start reaching for some strange offshoots or bizarre extremes but people please, we've got 'militant' straight edge, 'militant' veganism, 'militant' race wars and a couple other just special world class epic struggles being 'fought' right here in the dominantly white suburban safety zone.

The best part has got to be that in most of these cases the 'war' is being fought over issues of compassion or self control. Nothing like a little compassionate bloodshed (especially when it's imaginary) and sure enough nothing beats taking it to the mats with someone else over self control. zzzzzzzzz...

There are obvious generalities in what I have just said and unless I become more specific and exacting someone's gonna pretend they don't understand what I mean and they're going to draw their own lines around something I don't really need to explain, but, so as to eliminate some obvious routes of mental escape . . . I'll get specific.

I've been vegetarian for at least the last five years, I simply do not buy new leather or animal hide products and cannot stand fur. Humanity is champion in the race to abuse other species and itself. I understand and admire the beauty in veganism but it doesn't take a genius to understand that compassion is the principle at hand, "live and let live" if you will. Strange how some won't let this principle govern their education of other human beings.

This isn't really the problem though. I'm mostly annoyed by the contradictory fantasy action of it all . Militancy to me is the forced resistance to or confrontation of the enforcers of a wrong ideal (in reading your words of war, punishment and revenge I see that this is the definition of those in question as well) and involving unbending commitment to the fight.

Families, institutions, and friendships are torn asunder if opposite sides are present in a militant struggle. That's the way it has to be in a 'war'.

Could all the non-vegan parents, teachers, and lifelong friends in the audience please stand up?...Fuck 'em up guys...then destroy the meat preparing facilities in your own homes, destroy the enemy within or leave, retreat, come back to vanquish another day. Yeah, right. Explore redefinition and good luck in spreading your philosophy, outside the 'war' it really is a beautiful one.

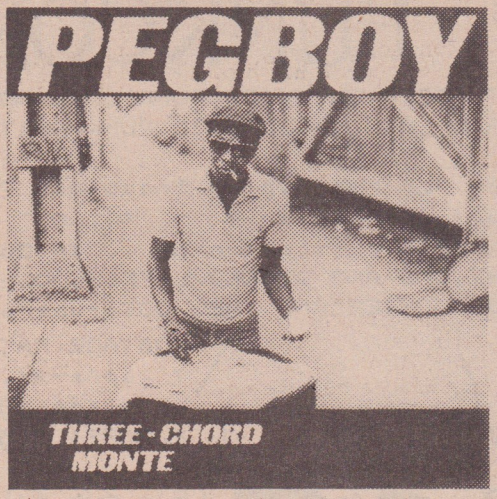
again...

I've been 'straight' all my life, in my mid-teens I can claim one or two incidents of small-time experimentation with drugs, both silly I consider myself something of an 'edgehead' and view it as a personal philosophy I find so beneficial that I am willing to share it with others. Drug abuse destroys often, 'often' is a tragedy and I say avoid any and all truly profitless risks. Don't look away lest you make a grave mistake and end up with rusty pipes, right? But it is a personal decision, yours to make, that's the only way it sticks Self control is the only control that doesn't eventually meet with conscious or sub-conscious resistance. 'Militant' straight edge is a concept almost too ridiculous to explore. Passionate or extreme rejection of chemicals makes all the sense in the world. Sure there is some truth in the notion that those who abuse "Fuck with your space" either through affecting your ability to breathe clean air or to enjoy yourself without any annoying disturbances but violence is fighting fire with napalm and is also an ineffective short term solution. Furthermore, it doesn't really take place but the vengeful anthems of part time hard men are omnipresent. Of course in the few areas where the 'hard edge' does kick ass, the experience has taught me that close examination will reveal the perpetrators as self-hating, character flawed morons almost all most all the time.zzzzzz...Oh, sorry, I was dozing again.



1 STICK RECORDS
P.O. BOX 25342 CHICAGO, IL 60625 U.S.A.
10 MIDDLETON RD. LONDON N224NS ENGLAND

MANUFACTURED AND DISTRIBUTED BY TOUCH AND GO



ROLLINS BAND
"TURNED ON"
DOUBLE LP/CASSETTE/CD
LP: $8.50 P.P. (U.S.), CASSETTE: $7.00 P.P. (U.S.)
CD: $12.00 P.P. (U.S.)

PEGBOY
"THREE CHORD MONTE"
12" EP/CASSETTE EP
$5.50 P.P. (U.S.)

OVERSEAS ORDERS ADD $1.50 PER ITEM
U.S. FUNDS ONLY

WAIT . . . DON'T TURN THIS PAGE YET

GO AHEAD RECORDS: YOUR REASON FOR LIVING THROUGH THE NEXT 10 YEARS!

JUST SAY NO - ***PIT BULLS ON CRACK b/w CARTOON CASTLE & FRANK COX EP*** $3.50
The second vinyl offering from Lansing's very own. Guitars go crunch while rhythm packs punch. The 7" E.P. to get this calendar year, bub.

THE FIX - ***COLD DAYS L.P.*** $10.00
All the finest from the seminal Midwest hardcore band. Unappreciated during their existence, now's your chance to get smart. Contains the first 2 rare 7," studio outtakes and live cuts unavailable anywhere else. Red vinyl, liner notes by Tesco Vee. We've licensed only 100 of these from Lost and Found in Germany, so get it together now.

VARIOUS ARTISTS - BOX OF 5 7" $15.00
White Flag, (Impatient) Youth, the Meatmen, United Mutation, and Bored Youth; all rare and unreleased; all on a different color of vinyl and all insanely rockin. Housed in a sturdy bound box--collectors take note--we licensed 15 of these German sets for American release.

SPITPOPE - ***MISERY b/w WASTING AWAY 7"*** $3.00
From Rochester, NY. Razzing, buzzing bass guitars, razor wah-wah 6 strings and Jesus Female singing in all this noisy rain. Major league aural fuck.

MONDO CANE' - ***THE CRUNCH SONG b/w CAPTAIN AMERICA 7"*** $3.00
Rock n Fuckin Roll all over yer face with a glimpse of funk in screech poking holes in the drive train.

JUST SAY NO/SEKA T-SHIRTS. RED ON WHITE. ALL SIZE XL $7.00

GO AHEAD RECORDS

P.O. BOX 424, HASLETT, MI 48840 (517) 374-7239. **dig it.**

PUNKCORE MAILORDER

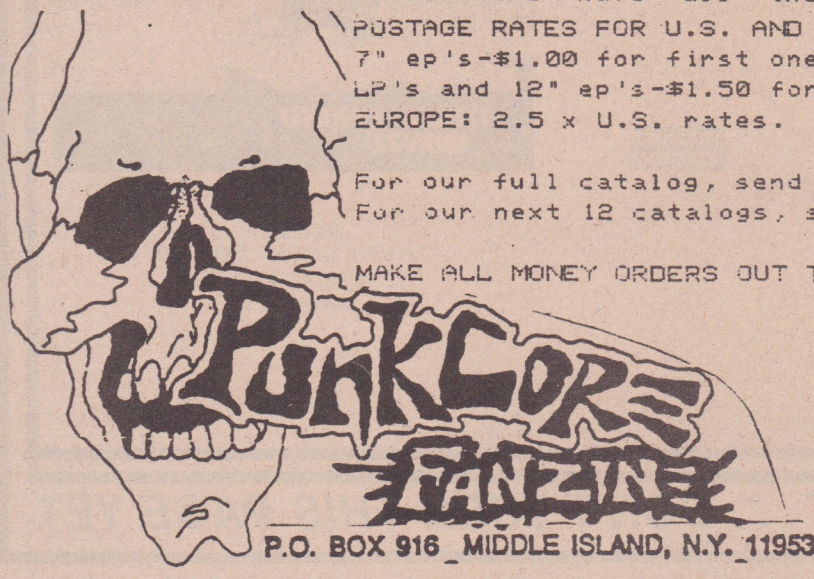
THATS RIGHT KIDS,PUNK CORE NOW DOES MAILORDER! WE CARRY ALL OF THE LATEST AND LOTS OF CLASSIC PUNK SHIT FOR THE ENTIRE FAMILY. SOME SHITZ WE GOT:

GG ALLIN-troubled troubador 7" (red vinyl) $4.00
GO!-why suffer 7" $3.00
NAUSEA-extinction LP $6.00
STICKS AND STONES/LIFESBLOOD-split 7" $3.00
SLAUGHTER AND THE DOGS-where have all the bootboys gone 12" $15.00

POSTAGE RATES FOR U.S. AND CANADA:
7" ep's-$1.00 for first one,$.40 each additional.
LP's and 12" ep's-$1.50 for first one,$.50 each additional.
EUROPE: 2.5 x U.S. rates.

For our full catalog, send one 25 cent stamp.
For our next 12 catalogs, send $3.00 (U.S.),$5.50 (EUROPE).

MAKE ALL MONEY ORDERS OUT TO: D.AMCHER



P.O. BOX 916 _ MIDDLE ISLAND, N.Y. 11953

ISSUE #1 OUT SOON W/THE UNDEAD, ANTISEEN,PSYCHO AND LOTS MORE! KEEP SENDING YOUR RECORDS,DEMOS AND ZINES FOR REVIEW-THANKS! WE NEED PHOTOS-PLEASE SEND ANY PHOTOS OF PUNK/HC/GRIND BANDS THAT YOU HAVE. CLASSIFIED RATES ARE $2 PER 50 WORDS. WRITE US FOR AD RATES.



COLUMNS

anyway...

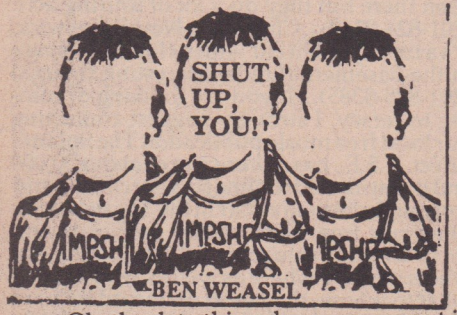
Will all the alcohol and tobacco using parents, teachers, and friends in the audience please raise your hands?...Run for the hills folks, there's 'militant' resistors in your midst. Whatever. I'm with you in one sense and totally against you in another.

In other news I'd like to extend my greeting as one big, oversized, macho, tattooed, hardcore listening heterosexual to a number of others who have let homophobia become an outspoken byproduct of their morally inspired crew ...kiss my ass folks or if it'll help make my point, tongue my butt as well. We'll discuss the homophobia thing at another time.

Until then, just 'talking big shit' on this posse and that posse, and having a 'big mouth' until this morally inspired crew or that crew make me 'back it up' really only truly needing fear intelligent individuals whose logic alone can make me question my opinions

Yours in loving optimism, Dan O'Mahony.

A bad, bad, man who couldn't kick the shit out of a portable toilet.



Ok, the date this column comes out is the deadline date that Bush has set for Hussein to get his grimy ass out of Kuwait. Swell. At this point (early December) it looks as though there's gonna be a war. Bush's negotiator, Mr. James Baker, apparently thinks these heathen Muslim terrorists don't even deserve his highly coveted negotiating skills. Ok. According to Newsweek, anti-war demonstrations, at least in Montana, are drawing hordes of jocko Rambos, along with the usual scruffy hippies. This is especially good because nobody listens to aging hippies rambling about the evils of war. Nobody listens to eighteen year old kids either, but it looks nice on paper. Armed forces recruitments are down, but the Army, Navy, Air Force and Marines are still pulling in a combined total of something like 20,000 new recruits each month (great scam - bribe 'em with college money: You might get killed, You might not but it's worth gambling for four years at Northwestern).

All of this is fine, and I wish all the people setting up this little war and all its participants the best of luck. The thing is, they've been talking draft lately and that's one fucking word that a 22 year old male like me DOES NOT want to hear. Draft deferments are different these days. Sorry college kids - if you get called, you finish your semester and then you're off. Fathers and husbands, same deal.

What if there is a draft? Bail to Canada? No way, Jackson. Gotta have a previously obtained visa, and probably a zillion other technicalities. Maybe if I wink at them, and rub my crotch a lot they'll let me off. but something tells me they might decide to drop the no homos rule for this one. After all, this is a big production, boys - we're gonna need all the extras we can get!

No matter what, I AM NOT going anywhere to fight anyone for anything. Sorry - fuck you and the horse you rode in on, Uncle Sam. Nobody asked for my fucking vote and if they did, I woulda said, "keep the fuck out of it". Simple. The only reason the shit's going down is so the rest of the world doesn't have to pay higher gas prices. Sorry, I'm not getting my balls blown up to keep Joe Suit-and-Tie within his weekly gas budget. A choice between no war or doubled gas prices? I'll dig a little deeper, thank you. I'm sure Larry and Tim and Eugene have plenty to say on this subject and that's just wonderful but none of them have the slightest chance of getting drafted and being shipped off to some hellhole desert with a platoon of burr-headed gungho dipshits from Alabama. I do.

I'm scared, but I'm not stupid. I really don't give a fuck what's going on. Who's right and who's wrong makes absolutely no difference to me. If George and Jim and Dan and the rest of the silver spoon dickbags who think they speak for me were to run there and fight Saddam and Co. themselves, I might feel a little differently. They want a war? Let them fight it! Bush says this isn't going to be another Vietnam. That's nice. I suppose if it were going to be another Vietnam that fucking kook would be the first to tell us. No no no no no! American troops probably will kick the shit out of Iraq in no time. Great, just keep me the fuck away.

By the way, since I'm not allowed to have an opinion on abortion unless it's a pro-choice opinion, I hereby declare that NO woman has the right to say anything about war and the draft unless you agree with me one hundered motherfucking percent. You DO NOT know what it's like knowing that your government can drop you a line demanding that you spend the next six weeks learning how to kill people, and then sending you off to do it. Any woman who has the audacity to challenge me on this is more than welcome to take my place when they call my name at the draft party. I'll stay home and watch soap operas and send you postcards.

Mike Royko, famous Chicago muckraker, has a brilliant plan for the draft. First, all politicians' sons should be sent to war. Next, research would be done and anybody who ever wrote a "yeah let's blow their ass off the face of the earth" letter to any periodical would be shipped off. No cushy jobs either, front line service for these fucks. And if they don't wanna do it, then why in the fuck should I?

I gotta admit. I don't feel a lot of sympathy for anyone who signs up for the armed forces. But anybody who gets killed over this ridiculous bullshit makes the whole thing pointless. Mob mentality makes me sick but one of these days, the White House is gonna be torched. Congress and the House of Representatives will be driven into the streets, attacked by dogs and beaten to death with their own extremities and Bush and Quayle will be tarred and feathered and paraded down every main street in every large city in America to be spit on, pissed on and eventually torn limb from fucking limb by the citizens they govern. And if the fucks who waddle around D.C. spending my money and picking their asses until election time think that I'm gonna put my ass on the line to save profits for American corporations and to keep the fucking American consumers happy happy happy, they're sadly fucking mistaken. This country's probably too doped up on MTV and Tom Cruise movies to ever tie Bush's ears together. So what. I can still dream.



Fall came suddenly to the garden of my existence. Having spent what felt like a millennium basking in the limelight of peer acceptance I was unable to combat the feeling of enclosure which accompanied my sudden fall from grace. I shut myself up in my small room, painting the walls black to accompany my state of mind. The blinds were never drawn, and I only exited to defecate and watch television. My only solace came from the momentary glances of my yellowed and decaying press clippings which reminded me that, "Yes, I used to be somebody." Oh, it was almost too much to bear!

Excerpts from the forthcoming book, "How I singlehandedly saved the whining bore." by Samuel Nathan Shiffman:

"Sam Shiffman ain't done nothing for the scene in at least a year and a half, make him shut up and tell Ray Cappo to send me my hooded Judge sweatshirt and Shelter C.D.."-signed Joey Crucial in Pennsylvania

"Shiffman, you'll be hearing from my Lawyers, and you're off the guest list" - famous Jersey Hard-core promoter

"I can't believe you wrote such nice things about (blah blah blah), I bet you only did it to get on the guest list—you sell-out." -various Jersey band type people.

I spent years believing that if I worked hard and was a nice boy, I might one day be blessed with my very own column in Maximum Rock n Roll, and be privy to the amenities that accompany such an honor. I mean look how popular Ben, Larry and Mykel are. Never in a million years did I think that somebody might actually question my profound insights and call me out on my shit. I guess I am glad people responded so heartily to my rant, because it forced me to come to terms without a lot of emotions which I had suppressed for years. And I finally realized that maybe my detractors were right, I am a whining egotistical dick fishing for compliments. Know what? There ain't nothing wrong that, and it's all part of a common disorder called being human. Let's face it kids, nobody in the "Scene" is getting rich (despite what any of you may think), so people sure as hell ain't involved in this genre for the money. We all join bands, write fanzines and put on shows, to satisfy an internal desire for self-expression. And I am sure we all know what it's like to feel unappreciated, particularly if you've been busting your ass on something you're very proud of. The only thing any of us can look forward to, is perhaps having fifteen minutes of fame in our own scene and then going about living our lives in a productive fashion.

That's what Punk rock is about. Anyone can be a star, all you need is some creativity, a loud voice, and a sense of humor. And those of us who do more than shell out

$5 bucks to be entertained, deserve some hearty back-patting and ass kissing, even a thank you makes the whole thing worth while. I recently saw Samiam and Naked Raygun, and on both occasions the bands came up to me and actually thanked me for coming, it made me feel real special, kinda like I actually meant something more than an extra $6 bucks to them. In the same respect, people who put shows on in your town, make zines, or are in bands deserve your thanks for making life more interesting. Goddamit, thank these folks, let them be stars for a while, if not for them we'd all be off doing the pop-culture circle jerk of the banal. As for myself, I make no apologies for putting my name on the flyers of any show I put on. I busted my ass and did everything from feeding and housing bands, to threatening lawsuits on my community college if they wouldn't let the shows happen. After most shows I was so emotionally and physically drained, that I would lie to myself and say that I would never do it again. And the only thing which kept me going were the thanks and praises of my fellow scene people. Sure I patted myself on the back, I am smart enough to know I deserved it, so there. And if you do anything more than buy records and pay to get into a show, you deserve thanks too. So everyone out there in Punk rock land give yourself a hearty pat on the back, and remember if you've ever annoyed or insulted anyone you're a star in your own right.

I think one of the biggest problems which befalls anyone the moment they pry thoughts out of their heads and commit them to paper, is that it's only a matter of time before somebody realizes how absolutely full of shit you are. A certain gentleman by the name of Paul from Breakforth fanzine, commented that one need not travel 2000 miles to find an example of a cool independent club, in fact it was right in own backyard. Well, Mr. Paul from Breakforth fanzine, I was indeed wrong. ABC-NO RIO, does seem to be an heir apparent to the Gilman St. school of politically correct punk rock venues, and you are right I've never been there (shame shame shame on me.) But, Mr. intelligent, college educated, zine person, I was talking about local shows. And while I am quite fond of New York and hope to live there one day, the sad fact is, it still costs me $4 in gas, $3 in tolls plus the cost of admission to go see a show in the city, so even a cheap show costs at least $12. Besides which my years of going to shows in N.Y. have made me very cynical and saddened by all the violence and stupidity which I have witnessed. ABC-NO RIO, sounds wonderful (almost like a complete throwback to machopanderings which N.Y.C. is famous for), and I wish them the best but I want that in my own town. That was the point dude.

Now if somebody really wanted to make me look like an asshole they might say, "Look Sam, lots of people are doing independent shows in Jersey, you're full of it, just look at blah blah blah!" Well kids I was indeed wrong, and in an effort to amend my gross generalizations, I fully intend to give a few examples to show how negligent and full of shit I really am.

Example #1. Longtime scene veteran Pedro Serrano in an effort to combat both the rising homophobic/racist sentiments in our community, and a lack of shows, recently organized a twelve-hour anti-bigotry benefit. Perhaps the most striking aspect of this event is the venue which it took place, none other than New Jersey's own conservative institution of higher learning, Rutgers University. Adding even more clout to this noteworthy event was the participation of The Rutgers Gay-Lesbian alliance, which allowed themselves to be the focus of the benefit. In between bands, lectures were given, demonstrations and even a closet was constructed on the stage from which members of "The Scene," came out of (get it.) I was not present (because I was sitting in my room lamenting the past—yeah boyee,) but from what everyone says it was a major sucsess, congratulations to everyone involved and in particular to the Lunachicks for donating their headlining selves.

Example # 1 appendix b; Katie over at Rutgers Douglass college, has put several shows on in what must be the most conservative of all the staid Rutgers campuses (it's the women's college.) The shows have been organized for such diverse causes as ACT-UP, and just to do shows. Many locals and out of town acts have played. Unfortunately, I've heard the shows have been plagued with violence and Band-egotism, but hopefullly Kate won't get discouraged and the bands will get their shit together.

Example # 2. Garett (of Separate Peace fame), recently organized a show at a local Sushi bar in New Brunswick called Club 375. Headlining were D.C.'s Shudder to Think and Pennsylvania's Admiral as well as the usual local suspects. As has been the case with most of our local shows, the door prices were low, their were no racist/Homophobic sentiments expressed, and everyone had a good time.

Example # 3 and 4. Both Paul Decolator (former Pleased Youth founder and current leader of Jersey superstars Loose,) and The Bouncing Souls have done several shows in their basements featuring local heroes like themselves and their friends like Bad Karma, Lucy Brown and Headstrong. These shows have been huge events attracting hundreds of people from all over the state and they've been Free (I like them cause the bands are cool enough to serve liquor.) While Punk rock basement parties may be the norm in other parts of the country, they're almost unheard of in Jersey (probably because we live in such a conservative state), so we should all thank those involved and hope they continue to open their homes to us.

So as we can see I opened my mouth too soon when I said nobody was doing anything. I thank Mr. Paul from Breakforth Fanzine for helping me to see past my own egotism. But, that doesn't get the rest of you off the hook, if people are going to put themselves out, at the least, the rest of us can give these people a little praise so they won't feel under appreciated and end up whining babies like myself. Come on if like Randy Ellis can do shows for nine years, why can't we get shit together enough to at least give him a run for his money. That was my point, and now that it's said, I hereby bury the past and from now on I will only look forward, and try to think out my thoughts before I end up putting my foot in my mouth again.

As I have stated in the past, I absolutely refuse to do another Jersey scene report (we all know how out of touch with the scene I really am), but in the interest of those of you out there in the Non-Jersey world who are interested in playing our lush garden I've included some important contact numbers for your benefit, (we'd all love to see your ugly mugs.) But before I do, I'd like to extend my congratulations on behalf of all of Jersey to our local hero's, The Blisters, Nude Swirl, Big Nurse and The Parasites on the release of their albums, and I recommend these bands to anyone who is unfamiliar with them (they are completely representational of the Jersey scene, meaning they kick fucking ass.) And be on the look-out Loose, Motel shootout, Sticks And Stones, and Bouncing Souls records in the up-coming year. Thank You, sincerely Samuel Nathan Shiffman.

Contact #s and info: Court Tavern in New Brunswick, 21 and over bar, but it is one of the oldest bastions of alternative music in the state. Call Tom Crowe at (201-846-5937)... City Gardens in Trenton, our big-time Hardcore club (nuff said) contact Randy Now at (609-298-4421)... Maxwells in Hoboken, good food, John Courage on tap and low door prices make this one of my favorite places. Todd on Tuesdays between 2 and 6 at (201-653-1703)... Fast Lane in Asbury Park, a recent addition to our club scene, they've been hosting a lot of big-time touring acts. (201-988-3205)... Live Tonite in Hoboken, has one of the most kick-ass sound systems in the state and usually a very friendly crowd. (201-795-9606)... Pipeline in Newark, never been there but they do a lot of touring acts. (201-824-0260)... Club 375 in New Brunswick, it's a trendy sushi bar with a club MTV space in the basement (kinda interesting though) (201-828-8385)... If you are thinking of coming to Jersey, I strongly suggest contacting our local free music publication The Splatter Effect. T.S.E., has a press run of about 30,000 and is distributed to almost every club, record store and alternative bar in the Tri-state area. They run free press stories on bands and serve as an invaluable tool for finding out who's playing where as well as who's doing what to whom, they even do record reviews (and if you're lucky, I am the one who'll be doing the reviewing.) You can contact them at PO Box 2, Bound Brook New Jersey, 08805. (201-805-3020) or for you Fax heads, (908-545-2704) ask for Spiros and tell em Sam sent you.

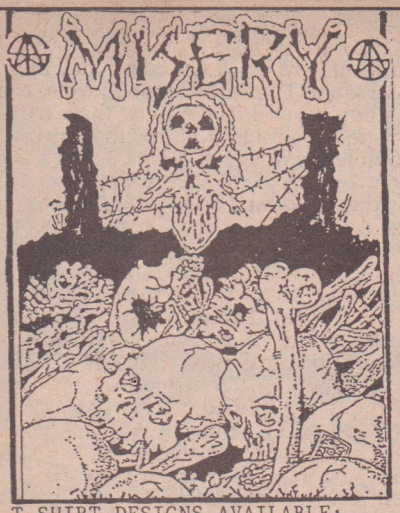
Well untill next time that's all, hope I've set the record straight and if nothing else made you think or amused you. Thank you to Bruce Adams at Touch and Go, and all those folks who sent me NICE letters. A.O.D. broke up so don't ask.



Got the new Bad Religion album today. It's been a long time since I was actually excited about a new record, other than the ones my own label puts out. It made me feel kind of like a kid again.

Then I went out and bought a new dictionary, a great big one that weighs about twenty pounds. It's so big that it has almost all the words that Bad Religion use in their lyrics.

While I was at the book store, I ran into Tait, who's vying with me for presidency of the Smart Punx Klub, a new student organization here at the University of California (watch for our logo, the traditional hardcore X with the letters EBSP, for East Bay Smart Punx). Whoever gets the highest grades gets



T-SHIRT DESIGNS AVAILABLE:
1."FALLING OF DARKNESS"
2."PRODUCTION THRU DESTRUCTION"
BOTH WHITE INK ON BLACK L, XL
$ 9.00 ppd $10.00 overseas
SEND CASH (DISGUISED) OR M.O.
(PAYABLE TO TODD GAGLIONE) TO:
TODD/MISERY
2443 PILLSBURY AVE.S #4
MINNEAPOLIS, MN 55404 USA

***** COMING SOON*****
"PRODUCTION THRU DESTRUCTION"
LP AVAIL. FROM INTELECTUAL CONVULSION/REVOLVER RECORDS, AND "CHILDREN OF WAR" 7" ON G.T.G.P. RECORDS---OUT LATER THIS WINTER.

point of interest zine

issue number one

interviews with

holy rollers media children

the commonwealth

poetry by nicole and wendi

graphics record tape zine reviews



s.e. vs punk editorial call to action an ordeal of arrest

two dollars post paid us

checks money orders payable to jay ford

post office box 19416 seattle wa 98109

10:07

"SPACKLE AND GROUT" 7"

LIMITED PRESSING OF 700



WHAT COULD BE MORE SIMPLE-YOU SEND ME $3.00 AND I SEND YOU THE RECORD. EASY ENOUGH? $4.00 FOREIGN

CASH OR M.O. ONLY
PAYABLE TO DAVE LARSON

EXCURSION RECORDS
P.O. BOX 3103
BELLINGHAM, WA
98225



intent

"empty"

out now on.....
PUNCHLINE records
206 Timber Drive
Council Bluffs, Iowa
51503-5350

U.S.....$3.75
Can/Mex.....$4.25
Air World.....$5.50

coming soon.....FREEFALL from PA.

S.E. BANDS SEND DEMOS

NAZI SKINHEADS GET OUT!

If you hate racists, sexists, homophobes and Nazis and want to help defeat them, join the ***John Brown Anti-Klan Network.***

The response to our ***JUST SAY NO TO NAZIS!*** campaign is great!. You asked for anti-racist T-shirts and posters.

TWO GREAT ALL-COTTON T-SHIRTS

Our ever popular: ***No Nazis! No KKK! No Fascist USA!*** with an ugly Nazi skinhead, printed in Day-Glo Red and Yellow on a black shirt. $10.00

Our new: ***Do the right thing...FIGHT RACISM!*** (featured) printed in teal blue and black on a white shirt. $10.00

NAZI SKINHEADS GET OUT! 11x17 inch, black and white photo poster. $1.00

JUST SAY NO TO NAZIS! Kit. Includes stickers, stencils for covering racist grafitti, a copy of our newspaper ***No KKK! No Fascist USA!*** and hot new info about Nazi Skinheads, anti-gay violence, the KKK, and what you can do to stop them in your area. $3.00.



No KKK! No Fascist USA! one-year subscription just $6.00; 1 issue $1.00; bulk distributors (10 or more) pay 50 cents each, you keep the rest!

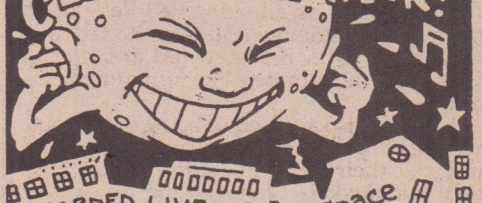
PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS AND OTHER RACISTS SO OUR DATABASE CAN STAY CURRENT.

Anti-Racist Hotline: 415-330-5363 Use it!

John Brown Anti-Klan Committee, 220-9th St.#443, San Francisco, CA 94103

the PRE-MOON SYNDROME

POST-SUMMER (of NOISE) CELEBRATION WEEK!



RECORDED LIVE AT d.c. Space SEPTEMBER 11-16 1989 WITH:

The HONEYMOON KILLERS, The PAGANS, REVERB-MOTHERFUCKERS, UNREST, HOLY ROLLERS, DATE BAIT, BUTTERGLOVE, VELOCITY GIRL, WHORL formerly: BIG JESUS TRASH CAN, the GO TEAM, JULIANA LUECKING EXPERIENCE, CHRISBALD 96 & LUNGFISH

ONE SONG FROM EACH of these BANDS

$8. POSTPAID IN U.S.
$10. ALL OTHER COUNTRIES
(via special 4th class or by boat only.)
MONEY ORDERS, CHECKS TO: SUN DOG PROPAGANDA, PO BOX 9743 WASHINGTON, DC 20016. AVAILABLE IN CASSETTE AND LP ONLY. Oh- and the record is to benefit the Washington Free Clinic.

Collide With The Band

GRUNTRUCK

AND THEIR HYPNOTIZING DEBUT ALBUM

"Inside Yours"

Skull Crushing Groove Rock

featuring members of
Skin Yard and the Accused
Produced by Jack Endino and Gruntruck
on
EMPTY RECORDS
available at all cool record stores
Also, write for free catolog.
LP $8, CD "$12, Cass $8 all post paid
Empty Records PO Box 12034
Seattle, WA 98102
Distributed by Caroline, TCI, Sub Pop, Cargo

HARDCORE VIDEO



FREE!

Video List & Sticker
send a stamped self addressed envelope for a BIG list!
Over 1000 shows available!
Alternative - Punk - Hardcore - Industrial Noise - Underground
Bizarre Movies Too!
available in PAL or NTSC
(USA or European System)

Also! Available
Video Transferring
PAL to NTSC or NTSC to PAL
we make all video systems compatible

Caller Write
201-853-4420
PETER DEMATTIA
8 HADDON ROAD
HEWITT, NJ 07421
USA

to be the prez, which seemed fair to me until Tait said that he might get all A's, and then I had to argue that my courses are much harder so I should get special consideration.

Anyway, the Smart Punx Klub is pretty small (are you surprised?) and we're already being accused of being elitist, even though we're considering allowing Bad Religion to be honorary members despite the fact that they don't go to Berkeley and aren't even East Bay. I think there's like four of us, actually.

We're also accused of being ridiculous, which is probably also true, but if people can organize their whole lives around how high their mohawk is or how they don't take drugs or how long it's been since they washed their clothes and took a bath, I guess there's nothing wrong with forming a cult of punks who are on the honor roll. (Tait says we're all going to get light bulbs tattooed on our foreheads, which is another reason I hope he doesn't get to be president.)

Besides, most of the punks I know *are* smart, and not just because they like the same music I do. I'm constantly learning things about history and science and the great satan, mathematics, by hanging out with punks at Gilman or the Cafe Med.

I was trying to explain that to Spike Anarkie when I ran into him on Telegraph Avenue the other day, but he wasn't having any of it.

"Fuck you, Livermore," he snarled. "You're a poser, selling out the scene, just like all the rest of them. Punx aren't supposed to be smart. They're supposed to fuck shit up. Besides, I've never even seen you with a mohawk."

"But dude, I've got a skateboard with band stickers all over it," I protested.

"Just proves what I was saying. Only middle class posers have skateboards. Real punx are too poor to afford them," sez Spike. "Got any spare change?"

"But Spike," I said, "if I give you my spare change, you'll just spend it on Budweiser, which you know is total satan beer because it's full of chemicals that cause stupidity."

"That's why it's punk, you asshole. Besides, it tastes like shit and makes you feel like shit after you drink it. How much more punk can you get?"

"Well gee, Spike, I guess you could smoke hell of cigarettes and never eat and shoot speed every day and die when you're 21 and have people stand around looking at your emaciated corpse saying, 'Boy, he sure was one pathetic asshole.' I guess that would be more punk."

"Fuckin' right, Livermore, now you got the idea. Now get out of my face before I kick your ass."

So I left Spike there in front of Fat Slice, where he was spitting on some Deadheads and scaring some little hippie girl, telling her that he was going to kill her dog and eat it raw. Me, I went down to the library to study. Well, not really, but I'm sure I went to do something that was smart. Probably drink coffee and listen to Claude tell me about Rimbaud.

On the way I was thinking about how it was that punk came to be associated with stupidity, even among a lot of the punks. I mean, granted, Spike is sort of a special case, but anyone who ever goes to punk shows knows he's got plenty of friends. About half of them are in bands, in fact. The rest of them write for this magazine.

Nah, just joking, wanted to see if you were paying attention. But you've got to admit there's some pretty stupid stuff in MRR, even if it is the greatest zine in the history of punk rock. And how do I know it's the greatest zine in the history of punk rock? Why simple, because more people hate it than any other zine. Hell punk, right?

Anyway, a couple days later at Gilman me and a couple of the Smart Punx were sitting around talking about Shakespeare...

Nah, that's not really true, actually we were talking about who's more punk, Filth or Blatz, but later I was thinking about him, the part where he's got Hamlet going:

To be or not to be, that is the question:
Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune
Or take up arms against a sea of troubles and in opposing end them

Most people think that speech, probably the most famous thing Willie ever came up with, had something to with suicide, but suddenly I saw it in a whole different way. It was more on the lines of whether you deal with a fucked up world by retreating into a world of your own or by acting to change the world you find yourself living in.

Punks have mostly chosen to keep to themselves, which in my opinion is why punk has lasted so long. But it's also the reason punk has had almost no effect except on a relative handful of people.

Of all the young people I know, almost none of them wants to have kids. Very few of them think they'll ever get married or be in a long-term relationship. A surprising number of them want to go live somewhere far away from other people.

Most of them stay in the city, of course; it's hard to live anywhere else, especially when they wear the kind of clothes that make dogs bark at them and little kids throw rocks. But they live in a city within a city. It's easy to go for weeks or months without having a serious conversation with a non-punk. They've got slang that's almost impossible for outsiders to understand, can talk for hours about bands and social movements that no one outside their tiny scene has ever heard of.

Here in the San Francisco Bay Area, which is probably the most active and creative punk scene in the world today, there are maybe one or two thousand people who read this magazine and can tell you where Gilman Street is and what bands play there and the kind of music they play.

I could go to almost any medium-sized city in America or Europe and find a few people who are aware of the same stuff, but that's it; in between are these vast areas where about 99.9% of the world's population lives and where as far they're concerned punk began and ended with the Sex Pistols and Ramones, if, in fact, it ever existed at all.

Why is that? Is it because we have nothing to say to those people? Because they're too stupid to understand what we're saying? Or because we just don't want to be understood?

It's obvious, at least to me, that we have something to say. As for the "normal" people being too stupid to understand, well, we were all normal once, so forget that idea. So I think it's pretty clear that we've deliberately chosen to stay anonymous.

"I saw the best minds of my generation destroyed by madness..." Allen Ginsberg wrote that back in 1956, and it was hell of powerful because it was true. And where are the best minds of our generation? (I mean our cultural generation, not our chronological one, in case you're wondering how this 43 year-old can be talking generation stuff to 14 year-olds.)

Quite a few of them are reading this magazine, hanging out at Gilman or ABC No-Rio, starting bands, publishing fanzines, organizing protests against the war in the middle east, sabotaging logging equipment up in the redwoods.

Others of them are quietly, or loudly, going insane, just like they were in Ginsberg's time, because they feel helpless, hopeless, victims of circumstances beyond their control.

And the rest? They're holed up here, there, across the land, desperately waiting for something to happen. ("Life is what happens to you while you're busy making plans" — John Lennon)

In the meantime, who's running this show? What kind of people are making the laws, teaching in our schools, creating the art and music that the masses are exposed to?

For the most part it's the criminally insane, pathologically stupid dregs of mainstream society. Take George Bush. Please. He's not just a phenomenally bad president. The man is staggeringly ignorant; any reasonably well-educated college graduate knows more about economics and geopolitical relationships than the so-called "leader of the free world." Worse than that, he's almost certainly suffering from severe mental illness; I'm no psychiatrist, but my layman's diagnosis would be megalomania and paranoid schizophrenia.

Yet bad as he is (and it's my considered opinion that he's already done enough to qualify as the worst president in history), he's more of a symptom than a cause. Most institutions in our society are run by people with similar values, or lack thereof?

And why is that, homeboy? Because the institutions themselves are fundamentally corrupt? Yeah, that's part of it, but I think the more important thing is that the truly intelligent and creative and compassionate people are staying on the sidelines pissing and moaning about how awful everything is.

So what am I saying? Should Spike Anarkie cut off his mohawk, put on a suit and tie, and run for president? Should Jesse Blatz get a job teaching Applied Eschatology at Harvard? Should Gilman Street move its operations over to the Oakland Coliseum and Maximum Rocknroll merge with Newsweek?

Maybe. But before you do all that, how about figuring out at least *some*thing you can do to influence the direction this society is taking. Yeah, yeah, I know you don't want to be part of society, but after 25 years of hippiedom and punkdom, I've concluded that there ain't no such thing as dropping out. Even Spike Anarkie is still part of society; where do you think his leather jackets and his chromium studs and his Budweiser satan beer come from?

Spike, for all his rebellious trappings, is just another consumer. In essence he's no different from the suburban kid who troops down to the mall to buy the latest Madonna or MC Hammer CD. Doc Martens or Reeboks, spare changing or selling insurance. It's all the same hustle.

"We define ourselves by the products we consume instead of by the culture we create." Claude told me that a few weeks ago, in between defining poststructuralism

for me ("In America the map is the territory. I take that back. In America there's only a map.") Claude is 18 years old. He dropped out of school in 8th grade, educated himself, and knows more than some of my professors. So how come he's not in the Smart Punx Klub? Because it's a joke, you bozo. Now go tear up those membership applications and pay attention.

I don't care whether you go to college and get your Ph.D. or hang out in cafés reading and listening to people talk, you owe it to yourself and to the rest of us to get your brain working and spread some knowledge around this dimly lit planet. I've spent most of my life being irresponsible, and I don't regret it, because I've learned and experienced things that most people never will.

But at the same time I've been consuming the resources of this planet, not much compared to some people, but enough. I don't feel guilty about that, because I believe that the wealth of the earth belongs to us all, that just by virtue of being born we have a right to food, clothing, shelter, education, and medical care.

I realize, though, that I want to give something back. I don't have much, mostly ideas, and though they seem like good ideas to me, I've been known to be wrong before. But that's what I've produced so far with my life. You can take them or leave them. I'd prefer that you compare them with your own and maybe mix them together to form even better ideas. But judging from the people I meet and the letters I get, there's this vast untapped pool of intelligence that could make a real fucking difference in the way this world works. I say it's time we do something about it.



That Was the Year That Was—or—my most disorganized column ever

Howdy to all the friends of MRR! After a disarmingly long break away from punkville, I've returned to type out yet another impromptu column.

The year is drawing to a swift and undramatic close. What happened in your neck of the woods this year? I've been keeping an ever-increasingly low profile amongst the "alternative" fold in the name of pursuing a career as a hermit. I'll tell ya, you lose all perspective once you cultivate a solitary reality. For example, I happened to turn on the radio a few weeks ago, just as the dj was announcing the final show that DOA would ever play. My heart sank and my head swam. First, I was overcome with a sense of my own punk mortality. It seemed just yesterday when I saw DOA play the last show at the Farm (1987), and maybe the day before yesterday when they played with the False Prophets and Reagan Youth at the World (1985). Then, my morbidly time-warped thoughts gave way to confusion as I thought "Hmmm, I thought they broke up years ago...", which should give y'all an indication of how informed about the punk-o-rama I really am. Then, grump that I am, I thought "Jeez, I don't like DOA anyhow", so I changed stations on the radio and got over it.

The end-of-an-era musings led me to realize that I've been doing this punk thing for 8 years! In know that's nothing on some of you out there, but that amazes me! What possesses someone to stay interested, if not involved, in something for such a long time? Yea, I love a lot of the music that was borne of herdcore (sic) oops, I meant HARDCORE, but the music is just a cultural emblem or byproduct. It's really the fundamental sense of FUCK YOU that keeps me interested.

Within this past year I've developed, for the first time in my life, friendships with people who wear Rolex watches and want mink coats, as opposed to lovely, obvious fakes, like I own. I gotta tell ya, I think it's weird. Often I sit next to these people and think "Why would anyone want to look like they have a lot of money?" I'll admit it, I'm a reverse classist. I ascribe to the punk status system: Who spent the most years on the street, who left home at the earliest age, and in a materialistic moment, who has the best tattoo, and who owns a Harley? The credo of the anti-classist status is that it isn't enough to look BAD, any Yuppie can buy a Harley or a biker jacket, you have to BE BAD. I profess to being nothing more than a well-accessorized nerd, but I do so admire anti-chic in others.

It was definitely a sobering moment yesterday when I sat at breakfast in a Mission cafe with a friend of mine and she commented how she hated it when people put stickers all over their trashed leather jackets. I balked. To hear a comment like that almost made me cringe. But I behaved well in the face of esthetic snobbery, I just said some sort of "to each one's own" comment and changed the subject. If I'd been in the mood for the taste of blood I would've said "Well, Ms. Leather Snob, just because you hang out with a bunch of supposed sex radicals who are so UN-radical that anyone who doesn't look like an upperclass leather clone is a misfit doesn't mean that you call the shots on how to wear a cow!" Geez, sometimes I'm just not in the mood for people who, well, who are NORMAL. Yea, people wear leather jackets with stickers on 'em are normal to us, but at least most of them keep their petty judgments to themselves. They tend to spend their FUCK YOU energy on things that need it, like politics and cultural terrorism. But these normies I hang out with have their own redeeming qualities and make a dent in their own special ways. A lot of them really are sex radicals who do a lot of their own activism. Even if their brand of radicalism means making outlawed activities acceptable to the mainstream.

I love my "mainstream" friends, they're not so conventional that they shun everything out of the ordinary, but still, I feel culturally isolated around them. It's hard to describe, but I just don't feel entirely at home around people who think "Master and Servant " by Depeche Mode is the most outrageous song they've ever heard. These people just seem a little to content drift along blindly in the stream of things. Pleasure seeking is one thing, but tuning everything out in the name of a good time and taking everything at face value is just a little too simple for me. Funny how these folks get ruffled at the sight of punky creatures and ACT UP-ers. Anything that doesn't immediately fit in a category they identify with gets them upset. Can it be that there are really people who think everyone should look and act just like they do? Even in San Francisco? I think the most disturbing thing about these friends of mine is that I feel like I'm their token "PUNK FRIEND". I don't make a very good slumming buddy, I hope they realize that now, before I really embarrass them, on purpose. It might happen, you never know with us punkish upstarts!

Anyway, all these nonsequiturs are leading somewhere.....The point I'd like to make is that regardless of how isolated I've become from the world in general, and no matter how often I rub shoulders, or what have you, with more conventional folk, it's the punk stuff that keeps me together and gives me a cultural landing pad to come home to. After 8 years I've laid down some roots, taken in some history, and, startling to even me, developed a sense of belonging and loyalty. It's comfortingly ironic to me that my soul inspiration comes from a community of outsiders. Who would have ever thought such a thing could exist, and why, oh why, would anyone ever want to leave it for good? It took my doings in the outside world to make me appreciate the trashy riches of the underworld, and now I've affirmed my twisted leanings, and intend to do so from here on in, by whatever means necessary.

End Notes:

1. Regardless of our conflicting theories about safe vs. unsafe sex, Mykel Board remains one of the great sources of enjoyment in my life. Don't ask me why, chalk it up to a community of interests. So calm down Mykie, you're still wrong, but when did that ever stop us?
2. Yes, believe it if you can, TASTE OF LATEX is going to be 40 pages as of issue #4. See the ads, I'm not in the mood to write anymore about it except....
3. CONTRIBUTE TO TASTE OF LATEX. I know lots of you are buying it, but I really need you to contribute to it, too! I'm trying to keep the mag "punk accessible" and therefore, a large amount of punk-sex stuff is needed! Straight, queer, bi, vanilla, kinky, I don't care, just write it, draw it, or photograph it and send it in! Send an SASE for contributor's guidelines to Box 4602122, SF, CA 94146.
4. I'll be in LA the last weekend in January, to do a reading at A Different Light Books on Santa Monica Blvd. (come by and see me!) and in NYC in mid Jan. to visit my family, write with the gory events that will be happening in those areas and I'll try to attend them. Help make my business trips more exciting, write today!!!



1) Do everything in your power to keep the war from starting.
2) If war starts, tear up the fucking streets.

EARTH ARMY

FREE SPEECH

Buy this shirt so we can press our A L B U M !

WORLDS CHEAPEST 7"s!

A KINDER, GENTLER GENOCIDE
Four band animal-rights comp.

BASE APES "Orgy of Hatred"
Grungy Speed/Deathcore

EARTH ARMY "EXPERIMENT!"
H.C., Jazz, Ska, Industrial

Les IMBIBES (Fr.) Single
Upbeat Pop-Punk

MFD "Storm"
Heavy, Melodic Rock-N-Roll

Endangered List

CRIVITS (Hol.) "Back with a Message" S.E. meets H.C.

CRY OF TERROR (Hol.)
Speed/Grindcore

DIET OF WORMS "Arn't You Hungry?" H.C./Thrash

D.N.A. (SWED.) "The Holloween Tapes" Thrash

EIGHT BALL/LAST CALL
H.C./Metal Split

SCREAM "Mardi-Gras/Land Torn Down" Phsche H.C.

Please List Alternates!

TAPES

it came from..EARTH ARMY
13 songs, Metal, Funk, Exp.

Innocence is Bliss
17 Band AIDS comp.
LP

CABAL/ANGRY KIDS
H.C./Phsche Split

	7"	+7"	CS	LP	T-Shirt
U.S.	$2½	$1[illegible]	$4	$4½	$6
CAN.	$2[illegible]	$2	$4½	$5	$6½
EUR.	$4½	$2½	$6	$6½	$8

all prices but LP include FIRST CLASS/AIR postage

EARTH MUSIC

P.O. BOX
3399
HUMBLE,
TEXAS
77347
U.S.A.



ROADKILL RECORDS

SEND $ 3.50 CASH, CHECK OR M.O. TO:
ROADKILL RECORDS
PO BOX 477175
CHICAGO, IL 60647
US FUNDS ONLY





ANNOUNCING THE NEW SINGLE

THE FIRST 2000 ARE ON CLEAR BLOOD-SPLATTERED VINYL

the colt war



X

EINDELIJK EEN SINGLE MET KERST-BALLEN!



is BACK

5 $ pp

CRUCIAL RESPONSE RECORDS
KAISERSFELD 98 4200 OBERHAUSEN 1 WEST GERMANY

WHATS THE SCOOP?

By Heather Choy

This month's question:

What do you value most in life?



Jeffrey Shiovani, age 20, San Francisco, CA

"My gorgeous white boots that I got for a mere 30 dollars cause they were on sale even if they have mismatched laces and everyone thinks they're ugly."



Jason Chalnders, age 19, Martinez, CA

"Nothing, because nothing's that important."



Jason, age 19, Martinez, CA

"My buddy Jay (see above) because he keeps me alive, keeps my ideas going."



Ken, age 24, San Francisco, CA

"My son and my friends. I know that sounds corny but that's what it is. They're there for me when I need them."



Scott Dear, age 22, Santa Barbara, CA

"My collection of Jay Hinman trading cards, because Jay is someone who is very special in my life. He is someone that the whole world should know about."

Kiz, age 18, Chico, CA

"My life, because I'm not dead yet."



WHATS THE SCOOP ?



Any Devargas, age 19, Fairbanks, Alaska
"My cello because I've grown up with it and I love it, I love music."



Nate, age 40, Arizona
"My toothbrush, because without it my teeth would fall out."



Rick, age 23, Oakland, CA
"My sense of awareness, because if I didn't have it, I would be unaware of everythlng."



Lance, age 21, Ventura, CA
"My penis, because it's there, always."

Joseph, age 25, Davis, CA
"My son, because he's 2 and I dig hanging out with him. His name is Kain Elijah Joseph and he kicks butt and he's spiritual and so am I. We're rad"





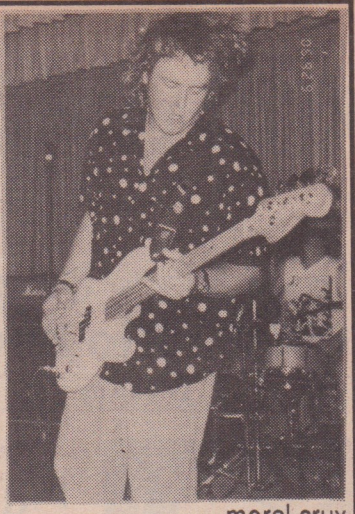
Richard Livingston, age 24, Davis, CA
"The lining on the inside of my red jacket, because it keeps me warm at night in the city and it's very beautiful and it's nice."

Heather, age 18, Berkeley, CA
"My friends because they've always been there when I needed them."





MORAL CRUX



4 SONG • 7 INCH OUT NOW!

BLOOD AND CORDITE....$4.00
Double Sided...Multi-colored T-Shirts...$9.00
Buttons...(logo)...$1.00
Moral Crux North American Tour 1991...
For Bookings,
Canada – Dave Wave **(403) 439-5723**
U.S.A. – Johnny Stiff **(718) 387-5090**

the side effects of thinking.
lp...6.00
cassette also..6.00

moral crux
debut album...
very few left..6.00



REFORM mailorder
P.O. Box 1745
Moses Lake, WA 98837



RESIST

8 SONG 7" EP OUT NOW!



MEDIA BLITZ PRODUCTIONS 7"—$3.50-us/$5-foreign
5610 se Steele, Portland, Or. 97206, USA
WRITE FOR FREE CATALOG AND STICKERS!

PANX COMP EP

1 COMP EP OUT EVERY 2 MONTHS SINCE JULY '89 AND IT CONTINUES ON!

7 EP's OUT NOW!!

SUBSCRIPTION:

1 SUB = 5 COMP EP	SURFACE MAIL	AIRMAIL
5 EP	100F/18$	120F/22$

BANDS NEEDED!
DISTRIBUTORS NEEDED!
TRADE CAN BE OK!

FREE LIST

PANX VINYL ZINE

INTERNATIONAL hardcore COMPILATIONS

PANX
B.P. 5058
31033 TOULOUSE CEDEX
FRANCE

PAIEMENT : CASH OR I.M.O.

THE BEHIND THE NEWS ROUND-UP FOR.....FEBRUARY, 1991

MRR NEWS

STUDENT RIOTS IN FRANCE

See Page 2

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

The CIA's 'secret army' activity in Italy

CIA Organized Secret Army in Western Europe
—headline, Washington Post, Nov. 14

Elements in the U.S. intelligence agencies came to appreciate the importance of the dope trade in financing covert action and paying for arms to equip right-wing paramilitaries.
—R.T. Naylor, "Hot Money," 1987

Italy is a plentiful playground for the Central Intelligence Agency. The spit-and-polish image of the Rome station chiefwas Duane "Dewey" Clarridge, who in the early '80s could be found most evenings, dressed rather splendidly in cream suits and white shoes, ornamenting the ground floor bar at the Hotel Excelsior, hard by the CIA's offices on Via Veneto. There Clarridge entertained international bankers, Vatican sources andthe Italian parafascists with whom he did agency business.

Clarridge went on to fame and ignominy as the manager of the agency's secret war against Nicaragua and the CIA counterterrorism chief who helped Ollie North end-run his superiors to deliver missiles to the Ayatollah. Clarridge's Italian fascist connections came in handy in the contra cause since the first supplier of the contras was the military dictatorship of Argentina, long a safe heaven for Italian war criminals.

Although the sorry history of the CIA (and its parental predecessor, the OSS) aiding and abetting the escape of Nazis to Latin America in the wake of World War deuce is well documented—Klaus Barbie got himself right to Bolivia and into the drugtrade—less publicized is American intelligence's protection of Italian fascists such as the famous Nazi collaborator Prince Junio Valerio Borghese.

Indeed, the infrastructure of Mussolini's financial, military and secret police brown-shirt machinery survived and flourished virtually intact in postwar Italy under an anti-communist marriage of convenience with American intelligence brokered in 1944 by then-OSS, later-CIA, Svengali Jarnes Angelton.

The CIA poured hundreds of millions of American taxpayers' dollars into Italy in the form of secret subsidies to political parties, labor unions and communications businesses. At the same time, the agency continued its relationship with the most extreme far right and violent elements in Italian society as a backup for a coup in the event the Italian experiment in parliamentary democracy tumed out other than the agency wished.

A portion of this sordid story surfaced in Italy two weeks ago with the revelation by Prime Minister Giulio Andreotti in a speech to the Italian Senate that the CIA in 1951 had organized a secret paramilitary organization, well stockpiled with weapons and explosives, in Italy, that was functioning right into the '90s. Andreotti said that more than 600 people still remained on the payroll of Italy's CIA secret army.

The purported reason for this secret army was to rise in the event of a Soviet invasion or a communist takeover of the government. But reports in the Italian press quickly linked the CIA's so-called secret army with the notorious Masonic P-2 (for Propaganda Due) Lodge—one ofthe rare Masonic organizations the Vatican, which has been deeply involved in this plotting, has allowed Catholics to join—which has been itself linked to massive financial chicanery, terrorist bombings and at least two plots to overthrow the Italian govemment. One of those terrorist activities was the bombing of the Bologna railway station in 1980, in which 85 people died. The same crew is widely suspected to be behindthe 1978 kidnapping and assassination of Prime Minister Aldo Moro, whose crime was to let the communists into the Italian government.

The code name for Italy's secret army was "Operation Gladio"—Italian for sword.

The Gladio story has remained underreported in the United States but has been making headlines across Europe as newspapers revealed that similar arms caches and secret armies had been organized under cover of NATO in France, Belgium, the former West Germany and the Netherlands. The Guardian of London reported last week that the secretive Italian anti-communist army now suspected of links to terrorist bombings of civilian targets to blame on the left had trained in Britain.

German television reported that the West German version of Gladio, which the German government announced last week it would disband, consisted of former SS and Waffen-SS officers in addition to members of the extreme right-wing group the Federation of German Youth. The German group reportedly had plans to assassinate leaders of the opposition Social Democratic Party in case of a communist invasion.

(Former CIA agent Victor Marchetti wrote presciently back in 1974 that the CIA had "emergency plans" for coup d'etats in Europe along the lines of the 1967 fascist Greek colonels' coup that overthrew a democratically elected government. Marchetti believed that NATO planners under the guise of Civil Emergency Planning were encouraging secret paramilitary organizations.)

In Italy, the CIA has shown itself willing to getinto bed with the most extreme violent rightists to control the politics of a another country. What has not been reported about Operation Gladio is that the Italian fascists employed bythe CIA had during the 1970s spread out their roots and established a linkage with far-rightists in other countnes—Korea, Taiwan and several Latin America nations—that resulted in the creation of a Parafascist International, which ran death squads, financed by drug profits, that the CIA used at arm's length to do its political dirty work.

This drug-financed death squad network started operating in earnest in 1975-76—when George Bush was director of the CIA.

Research assistance provided by Bob Callahan.

End of an Era? Signs of a Split Between the African National Congress and the South African Communist Party

By Joel Wing

For over forty years the African National Congress (ANC) and the South African Communist party (SACP) have had a unique relationship. Since 1962, when the two organizations signed a formal alliance, the ANC and SACP have become so close as to become synonymous with each other. Today, this relationship has begun to show signs of strain as members of the anti-aparthied movement have become resentful of the position the SACP has acquired for itself within the ANC. This resentment has reached the point where there is open speculation as to whether the ANC and SACP coalition will last into the new year.

The rise of the South African Communist Party's power began in the 1960s when the ANC was banned and forced into exile. During this chaotic period, the African National Congress began relying upon the Communist Party which had prepared for just such an event. The extent to which the ANC had become dependent upon the SACP for support was revealed in 1969 when the Congress held its Morogor National Conference. At the meeting, the SACP was able to have its party program adopted as the "Strategy and Tactics" document for the liberation of South Africa, Party members were charged with running the day-to-day activities of the ANC, and anti-communist sentiment was forbidden. The conference itself was chaired by a member of the SACP. (Africa Confidential, "Inside the Communist Party," 8/26/88, "The Party faithful," 1/12/90) Having acquired this position of prominence, the SACP went on to solidify its influence within the ANC.

The SACP began consolidating its authority by shutting out other ideologies and instituting rigid Stalinist guidelines upon the ANC. The Party was able to purge non-Soviet communists, and came to dictate the political theory for the ANC. The Communist Party also gained the majority of the seats on the ANC's governing National Executive Council, and came to dominate the ANC President Oliver Tambo's staff. In fact, when President Tambo had a heart attack in 1989, the Communist Party almost took full control over the ANC as all of the major contenders for replacing him

Continued Page 2 Col 1

POPLLAMA PRODUCTS





NOW AVAILABLE FROM POPLLAMA PRODUCTS:

The Fastbacks
Very Very Powerful Motor LP
Girl Trouble
Thrillsphere LP

The Squirrels What Gives CD; Capping Day CD/EP $8 ppd; **Young Fresh Fellows 7"** *Divorce/Halloween*; **Young Fresh Fellows 7"** *Motor Broke*; **Gunsharp'ners** 7" *Dancin' in the Moonlight*

Make check or money order payable to: PopLlama Products, POB 95364, Seattle, WA 98145. Overseas orders please add $2.00 per item. CDs $13, LPs $8, singles $3.50, except where noted. All prices postage paid.

Punk Rock Movie
By Ben Weasel

DISGUSTEEN



Re-edited!
60 minutes
$25.00 PPD. TO
Portia Graham
P.O. Box 62
Prospect Hts., Il
60070
Age statement required - Allow 6-8 weeks for delivery

OUT NOW!!!
SCREECHING WEASEL
LIVE VIDEO W/ INTERVIEW FOOTAGE
$20.00 PPD.
Approx. 60 minutes

VHS ONLY

NOW AUDITIONING ACTORS FOR REVENGE OF THE CANNIBAL WOMYN! WRITE FOR DETAILS

BY-PRODUCT MAILORDER

By-Product Mailorder
C/O Kent McClard
PO BOX 680
Goleta, CA 93116
United States of America

	USA	CANADA	SEA	AIR
I	$2.00	$2.50	$3.00	$4.00
II	$2.50	$3.00	$3.50	$4.50
III	$3.00	$3.50	$4.00	$5.00
IV	$3.50	$4.00	$4.50	$5.50
V	$4.00	$4.50	$4.50	$6.50

It is possible that you will recieve money back on orders of more than two items due to reduced postage costs.
Make ckecks payable to Kent McClard only.
Thanks

New on Ebullition Records!	ITEMS OF EXPRESSION	PRICE
	ADMIRAL - Tear Down 7"	II
	No Answers #9 with DOWNCAST - 7"	V
	No Answers #8 Econochrist, Holy Rollers, Verbal Assault, Swiz...	I
	No Answers #7 Fugazi, Slapshot, Inside Out, Infest...	I
	No Answers #4 Down Syndrome, Big Stick, Das Damen, NOFX, Lead...	I
	No Answers #2 Corrosion of Conformity, State of Confusion, SOG...	I
	DOWNCAST - demo Everything	I
	BETRAY - 7" From Germany	IV
	ADMIRAL - 7" The first 7" on Soul Force	IV
	PROFAX - 7" Great melodic hardcore from Switzerland	IV
	REBUILDING - Comp 7" Includes Gorilla Biscuits, Burn, Turning Point, & No Escape	III
	FOREVER - Comp 7" Includes Burn, Born Against, Turning Point...	III

There are very limited copies of these records, and they're only available to people in the U.S./Canada. Sorry.
Brotherhood - LP $8
Force Fed - Claustrophobia LP $8
Econochrist - RuiNation LP $6
all prices postage paid

A NEW ISSUE OF COMETBUS..



COMETBUS STILL HAS NO BANDS, NO RECORD OR SHOW REVIEWS, NO SCENE REPORTS, NO ADS, AND THIS ISSUE DOESN'T EVEN HAVE THE REGULAR COLUMNISTS. #25 IS ALL BY AND ABOUT PEOPLE IN MINNEAPOLIS, MINNESOTA, AND INCLUDES INTERVIEWS, BRIDGE REVIEWS, TRAVEL JOURNALS, AND THE USUAL STORIES AND OPINIONS AND IDEAS AND STUFF. JUST ONE BUCK POST PAID TO LOOKOUT RECORDS - P.O. BOX 11374 - BERKELEY, CA. 94701. AND WATCH OUT FOR THE COMETBUS 1991 TOUR...

So Africa from Page 2 Col 1

were SACP members. (Africa Confidential, "What next for the ANC?" 3/4/88, "ANC, UDF, MDM," 9/22/89, 1/12/90; David B. Ottaway, "S.Africa's blacks losing confidence in Mandela," Oakland Tribune, 10/21/90)

The possibility of a South African Communist Party member being named president of the ANC caused grave concerns within the African National Congress and the Mass Democratic Movement (MDM) in South Africa. Many in the inter anti-aparthied movement were weary of the SACP's secretive manner and its communist ideology. The rank and file of the ANC in exile were also bitter at the number of seats the SACP held on the National Executive Committee and the heavy handed Stalinist discipline that it had imposed upon the Congress. (Africa Confidential, 9/22/89; Ottaway, Oakland Tribune, 10/21/90) The eventual recovery of President Tambo alleviated the dissension between the two groups, but the feelings of apprehension and resentment were only to resurface with the unbanning of the two organizations in 1990.

Returning from exile, the ANC-SACP rift became more apparent than ever. The African National Congress and the South African Communist Party began holding separate rallies and campaigns throughout South African in an attempt to distance themselves from each other. Members of the SACP also opposed the ending of the armed struggle and the ANC's stance on a negotiated settlement to end apartheid. At the same time, Pallo Jordan, the ANC's information chief, openly criticized the Communist Party for maintaining its hardline Stalinist ideology, the first time such public comments had ever been made by an ANC member. (Africa Confidential, "Mandela and the marxists," 7/28/89, "The ones that got away," 8/24/90; Roger Thurow, "In South Africa, Communists' Pact With ANC Comes Under Pressure," Wall St. Journal, 7/30/90) Thus, the friction between the two organizations became increasingly public as the they moved back into the world's view.

On December 16, 1990 the tension within the ANC will come to a head as the Congress holds its national conference. The meeting is meant to chart out the future course of the struggle within South Africa. Also on the agenda will be the extent to which the SACP will hold power within the ANC. Already, the Communist Party has lost part of its influence over some of the Congress's organizations due to the return of the 1960s generation of leaders from prison. At the conference, the SACP is also expected to lose control over the ANC's National Executive Council. (Africa Confidential, 8/24/90; Ottaway, Oakland Tribune, 10/21/90) It appears that after the meeting, the South African Communist Party will no longer hold a dominant position within the Congress.

The South African Communist Party played an important role in the fight against apartheid. The Party's attempts to dominate the ANC, however, caused widespread resentment against the SACP which would later cause problems for both groups. As the ANC faces a new political environment in the 1990s, the need to rely upon the SACP has come to an end. The December conference will determine the new direction the ANC will have to take to end apartheid, while also ending the control of the Communist Party. The two groups will still cooperate, but an era will have ended where the African National Congress and the South African Communist Party were thought as one and the same organization.

PARIS BURNING

This article was pieced together from articles in the bourgeois Manchester Guardian (Nov. 18) and the new, avidly-capitalist, Europe-wide The European (Nov. 16-18). Nick Waters/NLNS

A march by nearly 200,000 school students through Paris ended in upheaval recently as police used water cannons to disperse anarchists.

Pitched battles were fought in the city center while school student leaders met with President Francois Mitterand, who confirmed an offer by the Education Minister of an increase in teaching staff and new buildings.

It took the police 3 hours to bring the riots under control. They said 104 officers had been injured and 52 arrests made.

Teachers and parents marched with their children in France's biggest cities where the total tumout was far above the predicted 300,000. The confrontations in Paris were led by about 500 masked young people carrying black anarchist flags.

Units from the 5,000 police on duty were ordered to prevent protestors from spilling on to the Champs Elysees or attacking the presidential palace nearby. The rioters smashed the windows of cars near the Foreign Ministry, set fire to 30 vehicles, and answered tear gas grenades with bricks and paving stones. Fighting went on until well after dark. Riot police blocked most of the bridges leading to other parts of ttle city after a five-hour march on the Left Bank. Earlier, anarchists had looted shops.

These young people are protesting against the rundown condition of many school buildings, overcrowded classes (40 is the average), against the government's implicit admission of its inability to do anything about the problem; against growing insecurity in schools (there have been several cases recently of schoolgirls being raped on school premises, often by outsiders); against teachers without proper qualifications; against absenteeism among teachers; against overloaded syllabuses; against syllabuses they feel do not assure them of a future; against all the subtle forms of discrimination which they fear are conspiring to keep many of them down at the bottom of the social ladder.

The reality for the marchers is that less than half of the 800,000 young people entering the job market this year found any work at all. Unemployment among the nation's youth has doubled in the last ten years.

Unrest among the young suburban unemployed, accustomed to a life at the bottom of the social pile, is made worse by the open racism encouraged by such people as Jean-Marie Le Pen and his fascist National Front Party.

A young black Frenchman said: "We are not like our parents who took all that crap without complaint. This may be a picnic for the bourgeois kids but we are deadly serious."

Even the more bourgeois youngsters are in no mood to compromise. Their banners in the capital bore the bold device: "We are the future of France. We will not allow the politicians to sacrifice us."

Nothing terrifies a French government more than student rioting which evokes unhappy memories of the revolution of 1968 which almost toppled the government

Resisting attempts by unions and political parties to take them over, the students have formed two independent organizations to coordinate their activities.



ANC RALLY, ALEXANDRIA TOWNSHIP: *Main liberation group, the African National Congress, pushes for the elimination of still-standing pillars of apartheid – the Group Areas Act, the Land Act, and the Population Registration Act.*



CONSPIRACY OF EQUALS
Feel the beauty EP



WIND OF CHANGE
Retrospect LP



OWR-7" Comp.



DIRGE
Fleshcrawler MLP

MATHATHER- 7" Comp. Flexi
incl. Radiation Sickness, Bobwire, Things Change and Sanity Assassins

PRICES:
7"S 5-LPS10
FLEXI $3-MLP $ 8

American distributors please contact:

ERIC WOOD
P.O. BOX 164
CLAREMONT, CA. 91711
(714) 6264310

OLD WORLD RECORDS
JAGERSTR. 19
3150 PEINE
W-GERMANY

CASH OR I.M.O.
TO: THOMAS LENZ

---

statement,
"Don't Sacrifice Me"
4 song 7"

Also available:
IRREPEOPLE
2 song 7"

Battery Records.
po box 21281.
seattle, wa 98111-3281.



Battery Records.

Checks, MO'S payable to GREG ANDERSON.

*NOT TO BE CONFUSED WITH THE STATEMENT FROM ENGLAND ON HARDLINE.

Scene reports



UK #1- Hello there from England! Let me just say that although I've been involved in the UK scene for five years or more this is actually my very first scene report!!! I guess there's a first time for everything though huh?

Firstly, this year has seen lots of American bands wowing audiences on these shores! Things are a lot different these days though compared to when hardcore was at it's peak a couple of years ago over here.The whole "Hardcore" scene has since dwindled to virtually nothing compared to days gone by. Bands have split up, venues have stopped putting shows on etc etc. I suppose it's just like anything else though, time changes everything! Anyway back to the point! These days I suppose what you guys would call college radio type stuff or whatever is going down a storm here. The SubPop thing is getting a major following over here too. I must admit though that this is fine by me as I really get into most of the stuff! Anyhow, so far we've had tours/shows by some of their bands. All of these were pretty big shows which attracted a lot of people, somehow though the general atmosphere of these shows lacks that certain "Buzz" that you get at a small show where everyone identifies with each other!! Maybe that sounds stupid? What I'm trying to say is because of all this stuff being the current trend with a lot of people there is a massive cross section of people around who are just there because it's the latest thing that the very fashion conscious British press have hyped! I mean, I couldn't just walk up to the first person I saw inside and hope that I could relate to them because they were wearing a Nirvana shirt! Understand?I'm sure you're getting my drift! Believe me I'm not picking on individuals.It is a fact though that fashion creeps in everywhere and then the fashion conscious just like chameleons, change colors when needed! Oh well, the music was great!

Next! LONG COLD STARE from London have just reformed after giving it all a break for few months which is good to hear! They are at the moment rehearsing for a new demo which reportedly will be in a slightly different direction. All those of you who haven't yet heard their debut LP "Tired eyes" on Rise Above records should definitely check it out.! A fine hardcore release in the vein of HERESY/INFEST etc!

Also from the London area are HARMONY AS ONE who play very well executed fast hardcore with a bit of heavy crunch thrown in for good measure! Their sound is fast and furious with a definite early Boston/NY influence. Great stuff! Their recent 12" EP "No elite" on CONSCIOUS EFFORT is definitely worth getting hold of. Incidentally, Martin, who plays drums for both HARMONY AS ONE and LONG COLD STARE, is amazing!

S.O.B. from Japan just completed their second U.K tour which went down well I hear! Although I didn't get the chance to see them this time around I did see them a few times last year and to say they were intense would be an understatement!! Lee (Ex-NAPALM DEATH) who runs Rise Above records has just put out a new LP by S.O.B. On the subject of Lee, he has a new band called CATHEDRAL who are in the Doom metal category.They will no doubt release something in the future although I don't know their definite plans.

My good friends All (who I'm sure you're familiar with!) just did a U.K tour which on the whole went very well for them.This tour was their second U.K tour. One thing that amazes me about All is the fact that they are not more popular than they are. Anyway, after ten days in their van with them I sadly had to say goodbye(for the moment)as they headed off to Europe for six weeks or so. On this tour I got the chance to see some of The U.K's current crop of bands.

From the north east come STEADFAST who play quite typical but well executed hardcore in the straightedge mould! One criticism I have to mention though! One of their songs dealt with people who smoke, the chorus was "I hope you die real soon"! A little self righteous in my opinion because although I can sympathize with non smokers who hate smoke itself there' s no need to classify all smokers as people who need to die!

From the Liverpool area we have JAILCELL RECIPES who have been gigging recently and will soon release their new 7" entitled "2 Years of Toothache" with cover art courtesy of Karl Alvarez of All! They are energetic live and Robbie is one of the wittiest frontmen ever!

Brighton is where SLEEP hail from! Just released as I type this is their debut 7" on the Meantime label entitled " Who's the Savage" which I'm sure is gonna sound good! Their sound reminds me somewhat of early 7 Seconds and SNUFF so you get the picture. On the subject of SNUFF, they're getting really popular these days! They are very entcrtaining live, If you get the chance go and see ' em!

IDENTITY from Birmingham have just released their debut album, their sound is very melodic - reminiscent of Descendents/Husker Du!!! Incidentally, Jason the guitarist is at the moment organizing a compilation of various bands playing Descendents covers ! This tribute album will be called "Coverage" !!! Also from Birmingham are THE SECT who have been plugging away at it for years virtually unnoticed! Their style of poppy, straightforward punk should have taken them further really, especially as they work so hard at it! Let me just say hi to Kevin, the main man of the band! He' s one of the nicest guys ever! He let Babes In Toyland and All stay at his house after a recent show needless to say, the party was great!

Now on to heavier things! GODFLESH have been playing here and there quite often. Anyone who hasn't yet heard their heavy industrial grind should definitely check out their two albums/CD' s! Those into Big Black/Young Gods/Ministry etc take note! They'll be doing a single for Sub Pop soonish as well as a limited 7" on Clawfist records of London. An offshoot of GODFLESH, namely SWEET TOOTH have recently released their debut album entitled "Soft White Underbelly" which features Justin on guitar. Although not quite as crushing it's in a similar vein! Rumors are that GODFLESH were refused entry into the U.S.A very recently because of the name! They were supposed to appear at some seminar or other in NYC! When they do get over there go and see them just for the experience if nothing else!

NAPALM DEATH have just returned from a successful European tour! Their new album 'Harmony Corruption" on Earache is selling by the thousand! Many people are now saying that they have sold out because of their new record only having ten longer songs on it! The fact is that the songs they're coming up with now are just a progression from the short fast blurs that they are famous for! Their live show is still as intense as ever with plenty of old songs, they will hit your shores at the end of January so go check ' em out if that's your scene!

EXTREME NOISE TERROR seem to be at the most stable point in their career lately! As you all have read, they recently did a Japanese tour which I'm sure went down a storm! On the subject of Japan, HERESY are due to be released on a special CD over there featuring the "Never Healed" flexi tracks, Split LP, and the semi legendary "Thanks" 7" so all of you collectors with a CD player take note!

Well that's about it as far as my scene report goes! I hope it was of some interest to you all, I tried my best believe me!

Finally, I shall be visiting the USA again in December some time, maybe later I don't know yet. Anyway, if anyone wants to write or trade or what ever in the meantime please do! It would be great to meet new people over there so if anyone fancies making friends with an English guy get in touch and hopefully we could meet? Any floor to stay on would be most welcome!!

Oh, before I leave some contact addresses I'd just like to give some praise to Lawrence Livermore who I admire! His honesty and sentimental views, I think, deserve praising. Yes honesty is a great thing and more people should practice it. Thank You - Mitch Dickinson/ England

Addresses: LONG COLD STARE - Barry, 203 Wandsworth Bridge Road, London, SW16 2TT... SLEEP - Allen, 61 Cobden Road, Brighton, East Sussex, BN2 2TJ... THE SECT - Kevin, 29 Forest Lane, Walsall, West Midlands, WS2 7AF... HARMONY AS ONE - Martin, 32 Wooler Street, Walworth, London SE7 2EE... JAILCELL RECIPIES - Robbie, 18 Sheen Road, Wallasey, Wirral, Merseyside, L44 9DL, England.





UK #2- Well, this is a scene report from Bristol, in the U.K. Bristol is a strange place, when you walk down the rich banking streets in the city centre you don't see skyscrapers but large ornate classical buildings the banks profit proliferated here a few hundred years ago under slavery. BLACK BLOOD, WHITE PROFIT. Walking around Bristol it would be fairly hard to sus out the history except for the street names like Blackboy Hill, and Whiteladies Road. But what's this to do with a scene report? Well just a bit of cultural food for thought. Since the U.K. has got a fairly large regional scene, we'll look at punk in our own back yard and go from there. In Bristol there is a growing number of bands, most of which are improving in leaps and bounds.

Firstly there's the HERB GARDEN, a 5 piece who ve been active for about 3 years. They play a metal edged bouncy happy punk sound, with an excellent sense of humour. They have an excellent 12" out, on their own label. It has 5 tracks of great inventive music, and though it may be a bit old now it's still worth a listen. They have a tape in the process with 2 demos on it and this is definitely the business - pure brilliance! HERB GARDEN, c/o 53 Birchall Rd, Redland, Bristol, Avon, UK.

Scene reports

For all those who remember HERESY, we've good news. CAN'T DECIDE, a 4 piece, mainly based in Bristol, with 2 ex-HERESY members. On guitar there's BAZ (HERESY AND RIPCORD), vocals JOHN (HERESY), bass SIMON (LUNATIC FRINGE), drums JOHN (RIPCORD). They've been going for quite a while now and have an excellent demo and mini LP on Raging Records and they've just completed a European tour. They sound like a musical and slowed down HERESY, and can be contacted through Raging Records, PO Box 632, Bristol, BS93 IVE, UK.

SLAPHEAD (aka LETHAL OD) are one of Bristol's more noisier bands, playing a mixture of 1982-type oi, with up-to-date UK noise grindcore. They have 2 demos out which show an improvement in their style and ability. A 4 piece, with a woman drummer (hiya Squirm). Their lyrics deal with local problems in Bristol and humorous points within this country e.g. ACID HOUSE. A good small band who could do with your support, buy their demos, from SLAPHEAD/ c/o 38 Halston Dr, St Pauls, Bristol BS2 9JL, UK.

Possibly Bristol's biggest hope in the noise/ grindcore style has to be MAGGOT SLAYER OVERDRIVE. With ex-members from RANCID/ TWINKIES ON MEATHOOKS/NTS/LUNATIC FRINGE, all of which were classic Bristol bands. This bunch of Local delinquents have come together to create a noise that is total bliss, a mixture of DISORDER, DR & THE CRIPPENS with an obvious Bristol sound and feel. Masses of humour, with one of the best front men I've seen for ages. They have a demo out which is something you must have. Contact them at MSO. HQ, Dings House, Oxford St, St Phillips, Bristol, UK.

Bristol's best known band must be CHAOS UK, who have had a few line up changes lately. Mower, the vocalist has left and has been replaced by Chaos himself (the bass player) and they have recruited Beki on bass. They have been gigging and by all accounts are just as good as always. They can be contacted at CHAOS UK, 6 Dean Lane, Southville, Bristol. U.K.

Just back from a European tour with Sons Of Ishmael are NESSUN DORMA, who were called NIGHT TERROR SYNDROME. A five piece who play very musical hardcore with a different approach to most bands. With an original member of the SUBHUMANS (U.K.), they have a pedigree few could deny, and in tests 8 out of 10 listeners said their ears preferred them. NESSUN DORMA, c/o 38 Station Rd, Ash;ley Down, Bristol, UK.

Out of Bristol now and over to Wales, where Karl at Words Of Warning Records has been very busy. All his releases so far have been excellent and he's surpassed himself with a new COWBOY KILLERS mini LP called Press And Run Like Hell. A load of new songs in the unmistakable vein of US. hardcore mixed with old time punk that the COWBOY KILLERS are known for. Also a new LP by OI POLLOI called Outraged By The Atomic Menace which has two deleted EP's and other rare recordings. American punks have just had OI POLLOI on tour and will know what a great band they are, they also lost £1000 on that tour. Words Of Warning will also be releasing a "Festive" single very soon. Write to Karl at PO Box 119, Newport, Gwent, NP9 7YD, Wales, UK.

Still in Wales,I've bad news about RECTIFY; they have split up. After 2 great releases, a 7" and split LP they've called it a day. Pig has told me they may try again later date but he has new plans! These are to start a label, called Tumbleslug Records, he hopes to set up a distribution label and use the money from that to release worth while bands who have trouble getting heard. To contact RECTIFY or Tumbleslug, write to 30 Waengron, Cwmcelyn, Blaina, Gwent NP3 3LP, Wales, UK.

Clay Records and Manic Ears have both been bought up by Trojan Records (yes, the ska/reggae label). They have been busy rereleasing everything, with limited edition colour vinyls.

There's nothing new as yet so only rich record collectors will really care!!! DISCHARGE have reformed and are about to tour Japan and America. A new studio LP is on the cards, with a UK tour planned for next year. CHUMBAWAMBA have just completed a US tour and I hope you went to see them!! They have just released a new LP called Slap which is amazing. All the old CHUMBAWAMBA LPs have been rereleased on Agit Prop, Box 4, Call Lane, Leeds LSl 6DT, UK.

DOOM have split up!! CITIZEN FISH have parted ways with their guitarist Larry, whose replacement is Phil (ex SUBHUMANS) and will be touring the U.K. in December. Their first LP, Free Souls, is now out on Bluurg Records. Their planned tour of the US for October has been postponed until next year due to a communiction breakdown, and anyone who can offer gigs or more importantly a coordination point for the tour (including transport, airfares) should write to them at 2 Victoria Terrace, Melksham, Wilts, U.K.

Boss Tunage is a new label that has been promoting some good stuff, firstly a split EP with GOOBER PATROL/VEHICLE DERECK, both of whom play musical US style HC. And a mini LP by DAMAGE called T.V. BIBLE. All their stuff is available from BTR, "Ashton Firs" Halton Fenside, Halton, Holegate nr Spilsby, Lincolnshire PE 23 5BD, UK.

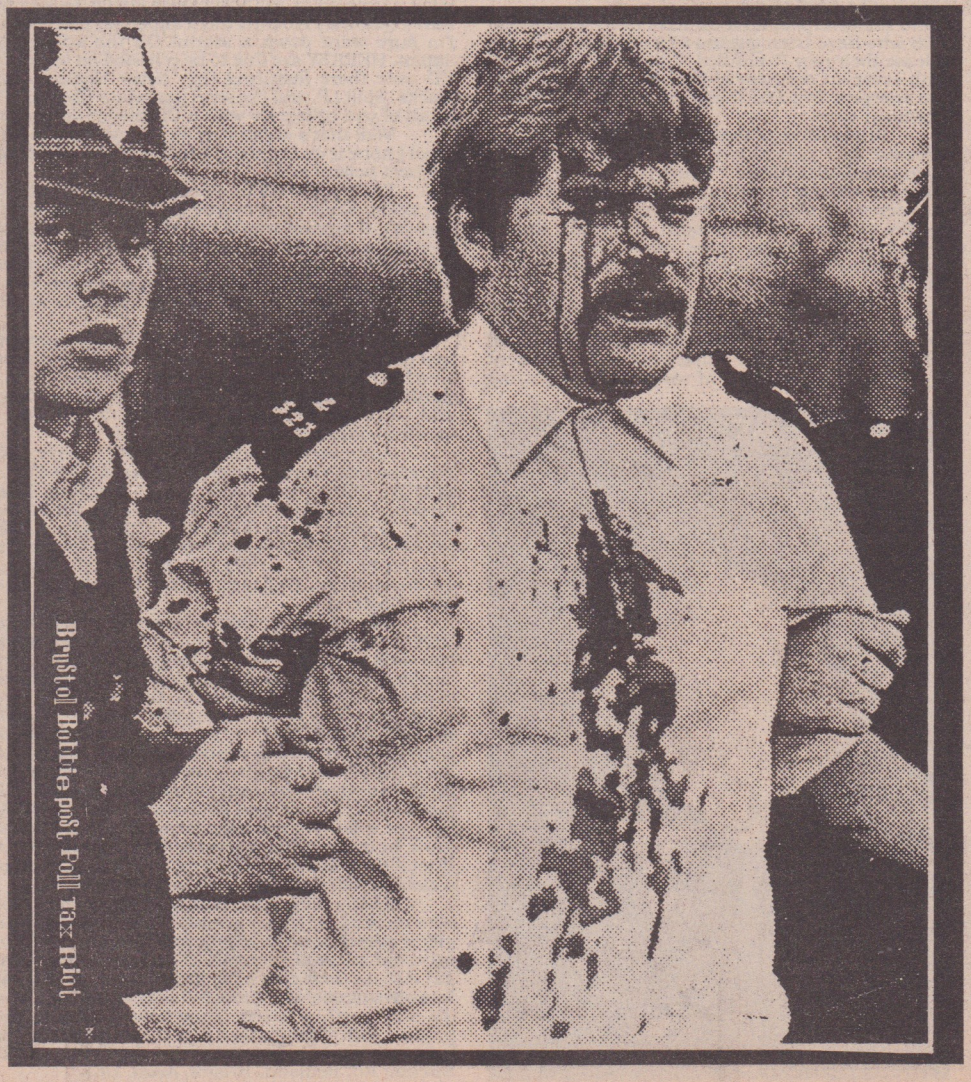
What follows is a list of new releases and their addresses. I've done them this way as there are lots of them; London band TRENCHFEVER have a 7" out called Saturday Night Trench Fever available from Sick'n'Tired c/o Tom W, 43 Warner Rd, Hornsey, London N8 7HB UK. SHELLYS CHILDREN who play folkpunk, have an excellent LP on Peasant Revolt Records; it's called Mask Of Anarchy and is available from Peasant Revolt Records, Folder 7, Acorn Bookshop, 17 Chatham St, Reading, RG1 7JF, U.K. Gruff Records have a new 7" out by BADGEWEARER called This Bag Is Not A Toy, they play FALL style noise (?) available from GRUFF records 127 Dowanhill St, Glasgow G12 9DN, Scotland, U.K. From Scotland again an EP by noise merchants SEDITION a brilliant single with some good lyrics. It's called Dealing With Clichés, and available from Stu, PO Box 617, Scotland, UK. A split LP by SENILE DECAY/ CANOL CALLED is now out, two noise punk bands, lots of tracks and a good intro to both bands, available from Mickey, 5 Springwell Rd, Primrose, Jarrow, Tyne And Wear, NE3 2 5TS, UK. DEATH ZONE have released their LP after 10 years of demos and gigging. POWER FROM OBEDIENCE is a powerful '82 oi crossed with noise/grind and available from Dave c/o 72 Bradwell Lane, Bradwell, Newcastle, Staffs, UK .

FEED YOUR HEAD follow up their excellent 1st LP with Missing Sounds Of Laughter, the same bouncy indie punk, well worth a listen. Write to Rob, 48 Denton Lane, Chadderton, Oldham, OL9 8PU, UK. SATANIC MALFUNCTIONS have a new LP called Disgrace To Humanity on their own label, the usual noise and lyrical content, a good LP and cheap from Stu, 2 Albion Rd, Scarborough, N . Yorks, YO1 1 2BT, UK

After years of giging TOXIC WASTE, from N. Ireland finally have an LP called Belfast. It has all their old faves and much more, it's like a breath of fresh air. An excellent comp LP, Living On Edge, has been released with bands from the south coast of England, featuring; MAD AT THE SUN, INSIGHT, SHOTAWAY. A good introduction to some less known UK bands available from Paul Chambers, 23 Sherford Close, Wareham, Dorset, UK. Also, rumours abound about a live ANTISECT LPsoon to be released, should have numerous anarcho-punks wetting their pants! Long awaited POLITICAL ASYLUM LP out soon and a TOXIC EPHEX LP.

Fanzines to sus out, well theres so many good ones it would be an endless list. Raisin Hell has a new issue out, as always. Next one out by new year! Has the best letters page this side of the Atlantic, and is rich in bits and bobs. Other good names to look out for are Dregs, Insurrection, Deadbeat, Nuff Z' Nuff, and my zine (plug) Eat Shit. Has issue 4 out with interviews with OI POLLOI, POLITICAL ASYLUM, CHUMBAWUMBA ancl lots of anarchic stuff.

Lots of people all over the UK are not paying the Conservative "tory" government's Poll Tax, despite threats of being sent to courts, bailiffs "repossessing" household items and even prison. In some areas 70% of local people are not paying, and giving the government a big fuck off. Nationally the average nonpayment figure seems to be about a third. More and more people are refusing to pay after seeing all there friends not pay, and after watching the heroic actions of the poll tax riots, (there has been many



PENETRATION



THIS GIRL SCREAMS IN THE NIGHT...

DO YOU WANT TO HEAR HER?

TOMORROW PERHARPS IT WILL BE TOO LATE.....

12" 4 SONGS
"NOW"
$8 l.p.
french hard core/thrash metal on "New Wave Rd"

"NEW WAVE RDS" BP 6 75462 PARIS CEDEX 10 - FRANCE

LIVING ON THE EDGE



A Compilation Featuring:

DEVICE
DUNAMIS
AS IT STANDS
STEP ASIDE

SEND $3.50 TO:

POSITIVE VIBES c/o Dave Fertal
Private Box #180
10169 New Hampshire Ave
Silver Spring MD, 20903

Foriegn Orders Add $1.50

PENDULUM

ATROCITY SIN



EUTHANASIA MUSIC

SKULL FUCK E.P.----$4.00
ATROCITY SIN E.P. DEMO----$5.00
VOICES OF A RED GOD
(TEXAS HARDCORE COMPILATION)----$8.50
SUCK DOOM T-SHIRT----$10.00
ATROCITY SIN T-SHIRT----$10.00
ALL SHIRTS DOUBLE SIDED!
SEND S.A.S.E. FOR FREE STICKERS AND MERCHANDISE CATALOG.

BOX 33401
SAN ANTONIO, TX.
78265 U.S.A.

HELP!

RECORD STORES!!
PLEASE WRITE!!!

Please help independent distributor update lists!

SEND:
Name
Address
Phone Number
Other groovy info

TO:
World Records
28563 W. Benjamin
Spring Grove, IL
60081

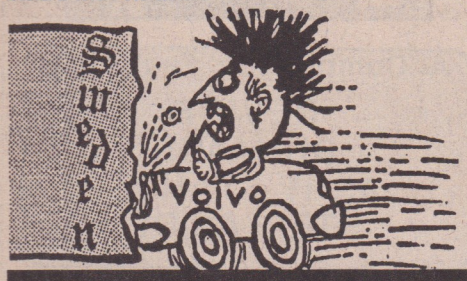
Scene reports

riots about the poll tax, some have been reported, many haven't).

The effect this is having on the Anarchist movement is a lot of public interest in groups like Class War, who have now become a household name, due to massive TV coverage and interviews after the riot, a national poster campaign and a distribution deal getting Class War into all the independent record shops. The opposition party (Labour) continues to show it doesn't give a fuck, which pushes people further into fighting back and knowing who the real enemy is.

We're sure you have your own views in the Gulf War, here's ours: NO WAR BUT CLASS WAR .

For a full list of everything you could ever want in the form of records, tapes, t-shirts, fanzines, badges, anarchist books and more write to us at; DS4A, c/o Box 8 , 82 Colston St, Bristol, Avon, UK. Send 2 IRCs for list.



Hello there we're back with another Swedish scene report to bring you some up to date info to add to that long scene report I (Jens) wrote in MRR 83 (or whatever. I forgot). But now we're two. Jens and Patrick. So enough bullshit, let's go on with it.

First here's some info on new bands: RADIO AIRSTRIKE is Patrick's band, he plays bass, so he doesn't want to tell you about it, so I'll do it then. They play some really loud SubPopish 60's-70's psychedelic fuzz punky rocknroll. Their singer Kenny is a very interesting & good frontman. The other members are: Henke-drums, Erik-guitar & good looks, Gummi-guitar and Cilla on back up vox. Oh, this is, by the way, the same band as INSIDE, a band I wrote about in the earlier report, but with a different drummer & new guitarist and back up singer.

CRY, from Gothenburg, will have their 4 song debut ep out on CBR soon. They play SubPopish hardcore rock, according to Fredda at CBR. PRANK is Sveden's (RAPED TEENAGERS' drummer) solo project. It sounds like US/HC a la Husker Du. He has a demo out and an ep is planned on his own label. PRE-HISTORIC is a band from Linkoping and they have no releases out yet, but we guess they will come out with something sooner or later, as Sveden says they are Sweden's best band after Ashram (Ha ha..!)

STRAIGHT FORWARD, yeah you guessed it right, is Swedens first straightedge band. They're from a town way up north called Umea. We don't know anything about them at all, just that they are supposed to be a good band. Who knows? Anyway we're curious about them. No more new bands, at least not to our knowledge.

Over to the record news now. RAPED TEENAGERS have their new LP, Klok, out now on CBR. This follow-up to their succesful debut album sounds just like we know R.T., maybe slightly more poppy. They also have a live album (greatest hits, or what) out on that great German label Your Choice Now. It should be really good as R.T. is an excellent live band. They also have a new split 7" with ROVSVETT so they're kinda up to their hips with record releases right now.

Well as we already mentioned ROVSVETT why don't go on about them. They will have a new ep out soon on Marco's (Martial Mosh) Jesus Kud Records. IDENTITY have 2 new ep's out now, one on England's Loony Tunes label and the other one will soon be released by one of their friends in Spain who has a label called BCore. I've only heard the Loony Tunes one and that's great. It sounds like their demo, but more polished, and they've also added some really good back-up vocals on the old songs. It contains 2 demo songs and 2 new ones. Get it now, you should!

SVENSSONS SLAVAR, a relatively new and young Linkoping band have their debut album out now on Arda records. It should be a good one since their 3 7"s are all great. ALLENA is yet another RAPED T. members solo project. It's the guitarist Packe who's responsible for this. After 2 demos there's now a 22 song LP out on CBR—it's 100% hardcore, old classic US style!

16 BUH will soon release an LP on a German label which we don't know the name of (sorry). Crash Mag will release a split 7" with them and MARTIAL MOSH. So look out for those.

THE NEW WIND is a new Stockholm area band that plays heavily All-influenced hardcore with a lot of melodies and hooks. If they'd only get a hold of a new drummer, they'll be a lot better. They have a new EP out called Truth on their own label Northern Wind Records as a follow up to their debut EP Walking into the 90's. I suggest that you should order the new one.

NO SECURITY will release a split LP with some Finnish punk band. Expect some heavily Discharge/Amebix influenced filthy punk! ANTICIMEX have re-formed and have a new LP with all new material out on CBR. CBR will also release all their old 7"s on an LP. OMNITRON, that cool metal band (formerly KRIXHJALTERS) from Stockholm, have their new LP called Masterpeace out soon on CBR.

STUKAS will have a follow up to their 2 7"s, a mini LP on USA's Shredder Records out sometime. The Finspang band WOUNDED KNEE has a new EP out now. (Their second one) it's called Searching and it's released on their own label Wounded Records. Last but not least ASHRAM from Gavle will have a split Lp with PETER CARLFORS (solo project with the singer from now defunct CREEPSHOW. Weird guitar music. (cool). We'll do 6 songs on our side, and no, I won t tell you how good we are because I don't want to!

LABEL NEWS: Yes, as you can see, CBR is very busy with a lot of those releases, that money making little sucker! No just kidding, he's doing a lot for the scene, especially the metal scene! Uproar is now defunct and Peter has got himself a new label with new people called Burning Heart Records. They will release a compilation album with one side Swedish bands doing Minor Threat covers and the other side Discharge covers. Cool idea!

Really Fast Records is still going strong after all those years, and Really Fast vol 5 is out now,and it features bands like:Identity, The SUN, MARTIAL MOSH, AILGKVAN, T.G.U. and a lot more. Support support support, and it's cheap. too. Get it from Blacklist (I think they carry it). Venues: Maskinskylten in Linkoping has risen again. They had some problems at a gig there for about 2 years ago. Some skinhead set fire to a container, so the police came. After this they weren't allowed to set up hardcore gigs. But now they have started again and had Fugazi the second of October. The gig turned out good, so they will continue to set up gigs there! Give them a call if you're heading this way. CAFE Q in Gavle (Yes our hometown) are still going strong. We've had bands like: Lethal Gospel, No Means No, Rikk Agnew, Fugazi, Loveslug, D.O.A. and lots more! (The list could go on for ever as we've been around for almost 10 years!) If you wanna play here give us a call. Cafe Q will also release Rikk Agnew's and Fugazi's Cafe Q gigs on cassettes.

Fanzines: Our zine (Jens and Patrick's) Screaming Mess Press will be out in early 91, or something like that. It will be in English and will contain interviews with: Fugazi, No Means No, D.I., D.O.A., Loveslug, Die Kreuzen and Rikk Agnew. We will also fill it with a lot of local news, columns, reviews, comics. you know the usual zine stuff. Bands/Labels and Distributors get in touch.

Hymen is a new zine that smells Metal (as in shit), but it's cool anyway! The editor is nice and so is his zine. It's in Swedish and looks really good for a first issue. Even though his opinion page is really weird and conservative, you should get it to support him.

Well, this was all for us for the moment, we'll be back with more news later on. If you wanna get in touch with us about Screaming Mess Press or Cafe Q (or anything else) please do, we'll be waiting. Take care!

Love from Patrick & Jens.

Addresses: Patrick Fredriksson/ S-Kanslig 6/ 802 52 Gavle/ phone +46 26 684634... Jens Aker/ Algpasset 1 A/ 803 36 Gavle/ phone +46 26 109604... Prank, Raped T, Maskinskylten & Identity c/o: P. Svedenhammar/ Konstruktorsg.74/ 582 66 Linkoping/ phone +46 13 163993... Svenssons Slavar c/o Kalle Kinberg/ Koboltstigen 1/ 582 58 Linkoping... Martial Mosh & Jesus Kud Recs c/o Marco Mikan/ Bomansg. 22 F/ 722 20 Vasteras... The New Wing c/o Northern Wind Recs./ Stoarg.37 kv/ 124 41 Bandhagen... Stukas & Really Fast Recs. c/o S. Fagerberg/ Tradgardsg.12/ 596 00 Skanninge... Wounded Knee c/o Ragge Sjogren/ Profilv.7A/ 612 00 Finspang Hymen zine c/o Anders Jakobsson/ Skogalundsv. 2/ 702 21 Orebro... CBR Recs/ Box 6038/ 126 06 Hagersten.

P.S. And don't forget to write Sweden, ok!?



Scene reports



MRR—Thank you very much for your offer. If you will correct my grammar, I hope I'll be ready. I am writing to give you basic information about the Czech punk and underground and if you want in the next letter interviews with the best punk group SANOV (it means the name of one of the best parts of town) and interviews with one of the best bands in the world (in my opinion) - PSI VOJACI (it means Dog Soldiers), or write to your magazine about punk actions around my town.

There aren't big differences amongst punk groups, but there are among punk actions/concerts.

We have two basic kinds of actions with punk music. Normal concert with 3-4 punk groups are situated in some summer cinema, sports hall, or concert room and the groups are always famous and popular amongst other people. There are a lot of bills. It means that on these actions there wouldn't only be punks. I don't like it.

Second, punk action you can enjoy here is especially typical of the small towns and country-side. We call it "celebration" but it means something like a big party of boozing together. Imagine, you can travel to some strange place (some village or cottage), there are all your friends, many mohawks (or cherokees), and you sit only on the chair, take a lot of beer, enjoy the music or dancing pogo. The groups know it, because the musicians are like you and they play for themselves. If you like it lets go dancing. I you don't lets go boozing. There are sometimes about 10 groups, sometimes only -2, but it is really punk spirit I think.

So and what about groups?

There are many groups. How do you want it? Classic, melodic, crazy, hardcore, big beat....

We had no problems with commercial kind of punk like the Clash was. Before our revolution (one year ago) the punks were caught by policemen and cut by them, because the communists were afraid of everything new, which would change the system. It means no punk concerts (of course officially), no groups, no records, no ideas, no people. It is changing now. And I'm afraid for really punk spirit, but we have it still. Very popular is the classic punk group H.K.E.E. (Music Club EE). If they play somewhere, there is sure to be a room full of the punks of whole CSFR. Their base is a classic garage sound, hard but melodic vocals with drums with good ideas. Second favorite classic punk group is SANOV. They play in the north of Bohemia (means czech) also together with skinhead groups. The singer is very good and always crying like the devil but his cry is melodic still. Sound of all groups is like a fast train and listening to this on the concert you think about Johnny Rotton and Exploited. Very new is TRETI DOBA (Third time) I hope in the future they are the best known group. They are exact and melodic. First post punk group is PLEXIS (no means) which are starting to be commercial. I think they don't know what they want, but his music style is very good. Hardcore music isn't my hobby. SVOBODNY SLOVO (Free World) are very popular amongst young punks are they are really good. O.P.M. is a very old group but still exact. With songs of Ramones GBH and they are everytime successful. If you like Tom Waits, you will love BEATOVY DRUZSTVO (Beats Club). They play only with bass guitar drums tenor saxophone and Armstrong - Waits vocals. They are really perfect. In this time is very popular ORLIK (Eagle Place), a skinheads group from Prague. They play simple music but they are starting to be commercial. I like Oi group TRI SESTRY (Three Sisters), who play with classic punk instruments and a concertina (accordion). It is love music to beer (they like to sing about their favorite pubs). Of underground music only PULNOC (Midnight - before that Famous Plastic People of the Universe) with interesting vocals, or

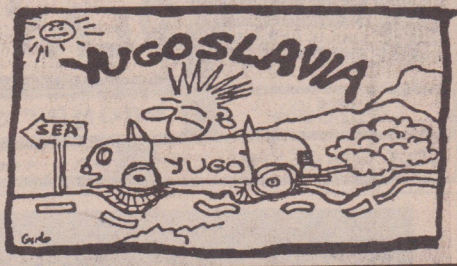




GARAZ (Garage) and their sweet sound like Lou Reed. Maybe UZ JSME DOMA (We Are At Home), rather chaotic but perfect music. But every underground groups have important texts (like my love DOG SOLDIERS - chaotic drums, raw voice, psychedelic bass and best of all - piano - but wonderful).

So there was the information about the local scene in my country (not full). Hope I'll read it in your magazine (please if you'd send me this number). If you want some records or cassettes write to me. Now starting new times for this kind of culture in my country.

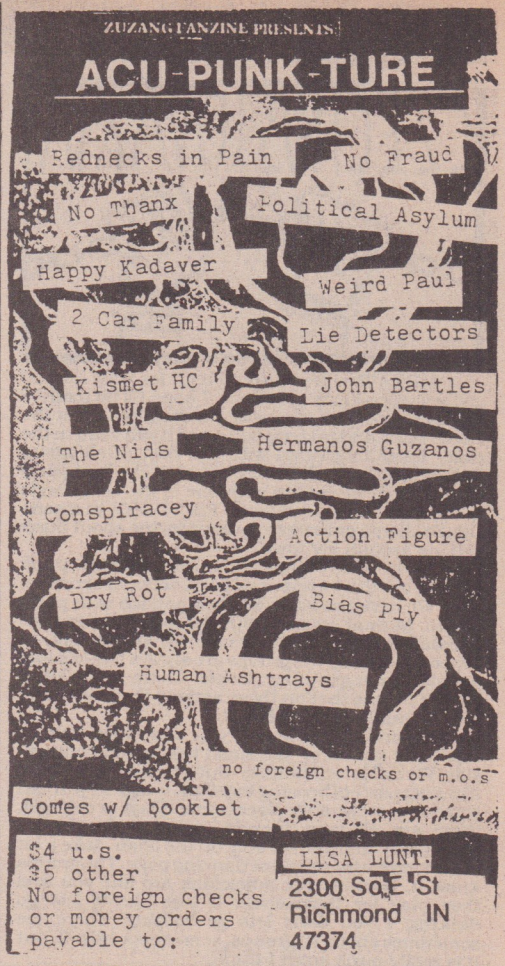
Vit Rejsek, Jaromira Haleho 2176, Pisek 397 01, Czechoslovakia.



Let's go from the end of the story. Recently there's been an expansion of independent publishers so lots of bands at last managed to do their first albums. Of course we should say something more about SKUC - Forum / Kersnikova 4/61000 Ljubljana. The team who made the others step out from the darkness of anonymity. In spite of inflation and many other problems, they make 16 cassettes per year where you can find not only YU bands but also foreign bands edition "Live in Ljubljana" (Henry Rollins, U.K. Subs etc.). Thanks to cooperation with other countries there are licensed editions, and participation on fes-







BUY OR DIE !

GOVERNMENT ISSUE
no way out 1982 LP

All hits by this DC Band from their DISCHORD days recorded live in New York with Brian Baker on guitar
Green Vinyl





ARTIFICIAL PEACE
outside looking in LP

24 studiotracks by this pre-MARGINAL MAN band produced 1981 by Ian Mackaye and remixed by Tom Lyle.
Red Vinyl

still available:
FIX - cold days LP
MINOR THREAT - buff hall 7"
F.U.s - the origin of the straw dogs DOLP
GOVERNMENT ISSUE - finale DOLP
MALEFICE - lotus blossom LP
MEDIA DISEASE - hit and run DO7"
LOST AND FOUND - 7" BOX

AIR MAIL PRICES: 7" $ 5 DO7" $ 10
LP $ 12 DOLP $ 17 BOX $ 20 (NO CHEQUES PLEASE)

LOST & FOUND
IM MOORE 8
3000 HANNOVER 1
WEST GERMANY

American distributors and stores please contact:
KENNY BANKS
1419 BAY STREET
ALAMEDA CA. 94501
☎415 523 5267

Scene reports

tivals of independents. They also organize concerts.I would like to emphasis an alternative theater which works together with mentioned. All in all, very interesting.

We'll start from one of the most interesting persons of independent YU scene SATAN PANONSKI-KECER II is on the stage since 80's ,he made his success thanks to his bloodfull, autodestructive performances, sick, perverse lyrics, crazy poetry (which is not surprising-he is still in the madhouse). All the stuff can be found in every YU zine. The music is specific, too, it's called the "balkan folk punk".You can write directly to him on: Ivica Culjak-Kecer II/ Bolnica 3C/41317 Popovaca. He published his first solo album which you can order on: "Listen loudnest"/Samoborska 107/ 41000 Zagreb. There are a lot of bands working with this house, so they have got fine selection of albums,and they also make a terrific fanzine, "SMRKLJ".

Let's say something about bands who came up in the compilation LP "Return of Yugoslavia" (9 bands + bootleg + lyric + graphics). You can order this compilation of Matija Vorgic/Maslinska 9/ 41040 Zagreb.

Before all, there are STRELNIKOFF (Yugo-Dutch band)."Paranoic hardcore punk + sax screaming, rhythm machine and two "naive" vocals". Destructive letting out the energy. They've got two single albums, appearances on a few compilations and cassettes and we expect their first real album soon. Write on:Vasja Ocvirk/ Cesta Kozjanskoga odreda 8/ 63220 Store.

One of the best coming bands are definitely PHONE BOX VANDALS" they are a mixture of hard rock, funk and Cave atmosphere". Lyrics are in English and I emphasize the vocal which is very rare not just of voice possibilities but of strange sense of making listener to feel the song. They've published mini LP "Damned Die Hard" for Blind Dog Records/ pp 60/ 41020 Novi Zagreb.

At the end of this compilation are ZGNOISEFORCES and PATARENI who published split EP with band BUKA. If you don't care about your ears and nerves then no problems - only for stenchnoise fans. EP can be ordered on: Davor Kodzoman/ Tuskanova 26/ 41000 Zagreb.

I would also like to mention a few bands from this compilation,and they are- ZENEVSKI DEKRET (hc/metal) - Golubic Nenad/S. Radica 116/88000 Mostar VOLK IN 7. KOZLICEK (hc) - Leon Roalih/ Zupanciceva 1/66250 Ilirska Bistrica, MOTUS (hc)

KBO! are one of the best YU hard core bands. They were established 1982, trio (2 guitars + drums). They make a hot atmosphere wherever they play(they've been playing through out Greece and Hungary and almost whole YU).The best story about them is told by their melodic songs, good lyrics + 5 cassettes(the last one "Moja sloboda" is the best sold demo in YU) + LP "Forever punk" published in Greece (Wipe Out Records) + LP "Pozovi 93" published in YU but unfortunately bad production (Start today records). Address: Vujic Sasa/Svetozara Markovica 47/34000 Kragujeva.

KUD IDIJOTI - veterans who've got 3 singles, two compilations, 2 live cassettes, compilation for the German market (LP "Bolivia R'n'R") and at last their first album "Mi smo ovde Samo zbog para". Lots of gigs in YU and elsewhere. Their music is influenced by Ramones-Buzzcocks. They make a hell of a concert, so people call them "Maniacs from Pula". That's only rock'n'roll. Definitely write to them: Sasa Milovanovic/Kamenjak 3/52000 Pula.

OBOJENI PROGRAM - band who's hard to identify. After 10 years,they made their first LP "Najvaznije je biti zdrav". The main characteristic is the original sound, strong melody,unbelievable energy, specific male vocal + great female back vocal + compact rhythmic background. Information as well as the album you can get on: c/o Digital recording/ p.p. 72/41020 Zagreb

CENTER ZA DEHUMANIZACIJO - band who works from 84. They've got 2 cassette LP

Izdaja,single "Sovrazida vse." The music is very complex,the sound quite full occasionally they sound very rude, even pleasant like the world and people around is. You can write to them and order all the stuff on:Bojan Tomazic (za CZD) / Trate 14A / 62213 Zg. Velika

SEXA - one of the bands who has returned, come back with the most beautiful present - an album for which we've waited almost 10 years. From the old, a bit artified SEXA we got new, compact and fashionized "white guitar noise" band. Address: Idle Valley (Nikola) / Palmoticeva 29/41000 Zagreb.

SCH one of the unbreakable bands who managed to make the dream come true, their "During Wartime" LP, after a lot of painful years. After all, they managed to remain what they actually are. Mostly they have been compared with Sonic Youth, in my opinion maybe they are right but every comparation in this case doesn't make any sense. Address: Hadzimusic Senad/ G. Novakovica 10/ Sarajevo.

Of course,there are lot more bands, but as we expect an attack of independents, we'll talk about it later. At the moment, this should be the most objective choice in my opinion.

Thinking of the possibilities,YU fanzines've got quite a rich tradition and quality is satisfying. In my opinion, the very best one is Platfuzz which is a good relation of quality and quantity. They have published 7 editions so far and as well as YU, they do the foreign scene. The characteristics are good design, punctuality and lots of stuff in the zine. Address: Matija Kvesic/ Slandrova 44/ 63250 R Slatina.

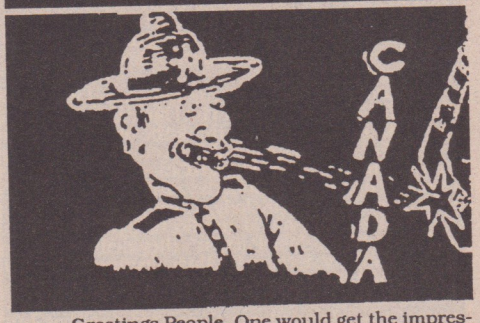
There's also Epitaph which goes better and better (11 editions), comes with loads of information,with refreshing new articles. Address: Goran Perisic Vahide Maglajlic 8/1 71000 Sarajevo

Fanzine, U Mojim Ocma is one with direct way of communication, crazy design and friendly atmosphere while reading (7 editions). Address: Oliver Paunovic/ Dz. Bijedica 10499/ 34000 Kragujevac.

All the mentioned accept cooperation so write to them please. Lots of them do the cassettes and more information on this, you'll find out if you contact them.

Scene problems are quite big (as everywhere, I suppose) and the most specific one is nationalism. It usually comes up on concerts and it's always very violent. Of course,the leaders are skinheads from everywhere. Fanzines, letters etc. are not respected as well. In the end I do the zine too. It's entitled Suljevzabavnik which is handwritten in cyrilic, contains handful of graphics amongst the rest. So,I use the opportunity to invite everybody who does it too, to send us the stuff also photography and the like, of course the bands are welcome. We send it back if you wish to. Actually the zine (3 editions) is a parody of the most popular children's magazine. We've published two cassettes on bands we wrote about. If you have no money and would like to have some of the bands,send me empty tape and money for p.p.d., I'll do it for you. Bye for now, hope I'll hear from you.

My and zine address: Stosic Momir/Molijerova br.2 ul.3 st.13/21000 Novi Sad / Yugoslavia.



Greetings People. One would get the impression that nothing has been going on in Toronto. Well I beg to differ. Although things may seem to be stagnating, action has gone back into the hands of individuals. So what's going on you may ask? I'd thought you'd never ask. (And you didn't but I'm gonna tell you anyway.)

PHLEG CAMP spent a few weeks touring around in the states. Allied Records has just released a split 7" with Fuel that features some demo tracks. And they have just recorded for the first of a three record deal with 6th International. Lookout world.

GUILT PARADE have spent the majority of the summer touring the States. What a way to break in the new bass player.

SONS OF ISHMAEL spent 6 weeks in Europe. While in Holland they recorded 13 songs. Hopefully it will find its way out in vinyl form.

And newcomers ONE BLOOD also found themselves touring Ontario as a support act for Oi Polloi. They have just released a 9 song 7" on Lobotomy Exchange Records. For those who don' t know, that' s the vinyl branch of Hand of Doom Distribution and the ep is going for $3.00 ppd. Write Spencer at 4891 Highway #7 East/ Unit 12 A, Box 211/ Markham, Ont./ L3R 1N1

A whole slew of cassette releases materialized. 5 FOOT NOTHING released a 12 song demo entitled Pretty Nuclear. TENT OF MIRACLES released a tape entitled Stan. KINGPIN infuriated people with their Over 10 Million Copies Sold demo. 4 1/2 REASONS 4 RETROACTIVE ABORTIONS should be releasing their Dangerously Confused cassette soon. North Bay's MY GRUDD have released a split tape with TOXIC AFTER BIRTH entitled In the '90s. EPIDEMIC has continued to release some quality stuff. The EPILEPTIC BRAIN SURGEONS L.P. is out and should have you in stitches. The long awaited debut release by MALHAVOC is out. Appropriately enough it is entitled The Release and features the long lost Shrine material along with their new stuff. This release also represents Epidemic's first venture into CD's.

BRONTOCRUSHROCK has put out an e.p. entitled ... The Next Five Songs, bringing Irate Faction back into existence. You can write them through Geoff at 110 Bloor St. W., Suite 1801/ Toronto, Ont./ M5S 2W7.

The future doesn' t seem to be letting up either. PROBLEM CHILDREN have just recorded an album's worth of material. However due to their current financial situation (Read: Debt) they are hoping someone else could release it. B.F.G. have also recorded something which is to be called Carnival of Chaos and Carnage. Vinyl? Cassette? CD? Who knows, but it' s a beauty for a tongue twister. Newcomers CRISIS OF FAITH and LIQUID JOY have just finished what look to be demo releases. And THE TURD BURGLARS will be releasing a 25 song demo under the name of 4 STORY FOREHEAD. No this is not a pseudonym. It' s their new name. Their singer is also busy with a fanzine called Rufus and a soon to be released tape comp. entitled A Librarian with an Attitude. The list goes on for potential recordees.

Well now that I've brought up compilation tapes I should mention Summer Squash Or He's Too Flat For Me. The tape features 20 Toronto bands, all of which are live recordings taken from this summer's shows. It is a comprehensive documentation of Toronto's current scene and it comes complete with an information booklet. Word has it that this will not be distributed by stores so look hard for it or send $5.00 plus postage to 213 St. Clements Ave./ Toronto, Ont./ M4R 1H3.

For reference sake, BAD LIFE are now calling themselves LIQUID JOY. SOULSTORM have got some new members and are now called TOTENTANZ. M.S.I. haven't been heard of in some time and haven't practised for probably as long. Their future seems to be up in the air. But if they do choose to read this, I hope they do get their shit back together. Toronto will never be the same without you. In the GOOF ranks, there is a predominantly female band arising. They are known as NO IDENTITY. However a recent rumour suggests that they are looking for a new singer as Heidi has moved back to Montreal. Your guess is as good as mine, but they do rage so I hope they get it together.

In the zine scene, quite a few longly awaited issues came out. To the top of this list, the new Tunga- Tunga is out and the layout is as hot as ever. Aside from the regular assortment of photos, reviews, and poetry this issue has interviews with Ignition and Fugazi and articles on Nicaragua and women's empowerment in the T.O. hardcore scene. Write to Louanne Voskans at 3329 Lonefeather Cres./ Mississauga, Ont./ L4Y 3G6. The new It's Cold In Here is out. This issue features an interview with Blast. The bonus about this zine is it's free. But Dave has moved so you can write to him at work c/ o Tat-a-Rama, 3834 Bloor St. W., Etobicoke, Ont/



Scene reports



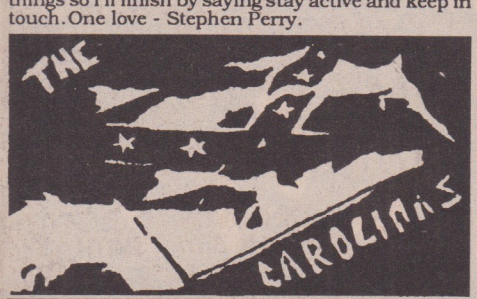


M9B 1L1. The unexpected Psychotherapy is out. Issue number 2 of Julie's Pics is going for $2.50ppd and she too has a new address. Write her at 1905-1101 Bay St. Toronto, Ont., M5S 2W8. Also registering in the missing person's bureau of the mail system is Warehouse Of Strangers. Editor Patrick Walsh has moved to 113 Lakeshore W., Oakville, Ont., L6K 1E2. Issue #6 of his zine is out and it features interviews with SOCKEYE, RANDOM KILLING, 4 1/2 REASONS 4 RETROACTIVE ABORTIONS, A.Y.F., S.H.A.R.P., L.A.M. and a few other initialed things. Issue #3 of Drastic Solutions is out and features interviews with BROTHERHOOD, FRIENDS OF MUSIC, MALHAVOC, and SONS OF ISHMAEL. It' s been a long time coming and the new address is 2 Embro Dr./ Downsview, Ont./ M3H 2M8. It goes for $1.50 ppd. Skull Sessions is up to #18. The latest features interviews with ONE BLOOD, PROBLEM CHILDREN, INDUSTRIAL SUICIDE, CATHARSIS, SCRUFFY TEARAWAYS, SANITY ASSASSINS and the usual dose of Poseur and Hobbes comic strips. Brad Mitchell is responsible and you can write him at 3187 Keynes Court, Mississauga, Ont., L5N 2Z7. He is also resposible for the I Don't Wanna Grow Up comp. and is currently working on his next tape which will be an international benefit for the W.W.F. That' s the World Wildlife Fund not the World Wrestling Federation and submissions can be made to the same address above. Money will go to the idigineous peoples of Brazil to help buy back their land. The new Cross Breed zine is out. As Canada's only anti-racist punk newsletter, this issue features interviews with B.F.G., RANDOM KILLING, and THE KITCHEN KIDS. And finally, Chris from Thunder Bay is sporting issue #4 of A New Direction. This issue features interviews with FUGAZI, IGNITION, VERBAL ASSAULT, 5 FOOT NOTHING, THE BELIEVERS, SICK OF IT ALL, BECKY FROM CONTAX 1, and opinions on nationalism and parenting. Orders can be addressed to Bruce at 741 Confederation Dr./ Thunder Bay, Ont./ P7E 3N6. He' s taking care of the mail while Chris is in the Dominican Republic on a youth work program.

The new T.O. punk directory is out. It is called C.E.R.T.O. and is put together by Tim Monaghan of RANDOM KILLING fame. For any new submissions Tim is at a new address. Write C.E.R.T.O. at 2350 Dundas St. W. Apt. #1902A, Toronto Ont., M6P 4B1. Remember that people have to confirm their address every two issues so keep in touch with him and get him up to date.

And finally Al of Helen's Health Food/ Still Angry distributions is starting up a record label. It will be called Electrode. Their first release will be the new Political Asylum (Scotland) LP, Window to the World. Watch for it.

That's about all I know in keeping account of things so I'll finish by saying stay active and keep in touch. One love - Stephen Perry.



Hi! This is Dave from Myrtle Beach, SC, a.k.a. vacationland and golf-course capital of the world. — Taking into consideration the lack of scene reports coming from the Carolinas, I thought I'd let ya'll know that punk is alive and well down here. Well, almost. Shows here in Myrtle have been pretty scarce and somewhat lame. It seems that every six months or so, we lose our venue and are left without one for months. The last couple of shows have been held in a club whose policy is 18 and over, no exceptions. Needless to say, the shows were poorly attended and pit participation was terrible, with most of the people there (metal heads) just sitting down at tables. I kind of felt guilty about supporting such a non-productive environment, but I hadn't seen BAZOOKA JOE or ANTISEEN in several months. Hopefully, things will begin to look up once we can secure another venue.

Anyway, let's start with BAZOOKA JOE: The present line—up is as follows : Darel on vocals, Derelict on guitar, DJ Spicy Chef on bass, and Mark on drums. As of this writing, the guys are on tour, going north into Canada, and then down the east coast and back home. There will be a couple of new BJ songs out on an upcoming benefit compilation for a tribe of Indians from the Dakotas, whose fishing ritual is being threatened by legislation that would allow rednecks to fish at their river instead. There has also been talk of a full-length LP, probably to be released in the spring, if finances are favorable. BJ plays balls-out hardcore and are the epitome of the DIY ethic: they've got their own label, they book their own tours, and distribute their own records. Their live show is very energetic and a must see ! If you'd like to write to them and ask them something, or get some merchandise info., they'd be glad to hear from ya: Headcleaner Records, PO Box 8141, Myrtle Beach, SC 29578.

Another notable Myrtle Bch. band is 3 2ND VERTEBRAE. No demos or vinyl have been released as of yet, but then again I think the oldest member is 18 or 19. They play mid-paced hardcore that reminds me of a cross between Crass's more rythmic stuff and harder Operation Ivy stuff, but with more dissonance and less melody. These guys aren't run-of-the-mill "punk-metal intellects" lyrically—with songs like "Anarchist-Pacifist", they defintely show lyrical maturity. Except for their drummer, Stew, I haven't had the opportunity to talk with the members at any length, hence I don't know them by name. In fact, I don't know their address either, but I'm sure you can write to the BAZOOKA JOE address above and Darel can get your letter to them . . .

Next up, f rom Charlotte, NC is ANTISEEN. If you've ever seen their live show, you'l l know that these guys are no pansies, to say the least . When I first saw them about three years ago, they were so loud that my ears rang for three days! The Bad Boys from Brutalsville play a most pleasing style of what can only be described as "Destructo Rock. " On stage, they are some of the scariest people you can imagine, but in person (I f inally got up enough courage to talk to them one day after a show), they are the coolest people you could meet. The present line-up includes: Joe Young on guitars, Jeff Clayton on vocals, whatsisface on bass and new guy on drums, Steve Saddler, (who coincidentally used to be the vocalist/guitarist/soundman for the legendary, Myrtle Beach alternative band, SCOTT FREE. ANTISEEN have out a whole bunch of vinyl, some of which is out of print, tho' you can probably still find their "Honor Among Thieves" LP and their "Blood of Freaks" and "Raw Shit" EPs. You can write to them at: J. Clayton, Rte 3 Box 239E, New London, NC 28127.

Another notable Carolina band is ANTISCHISM, hailing from Columbia, SC. I understand that this thrash/hardcore outfit has lately been the focus of many fanzine interviews and such. If animal rights, vegetarianism and world peace are your lyrical preference, then you will definately enjoy their "All Their Money Stinks of Death" EP. I haven't had the opportunity to see them in over two years (gasp!), but I'm confident that their live show today is just as good as it was then. They play fast, but dexterous thrash, with hardcore sensibilities, and their vocalist, Liz, who sings about half of the songs, has the most awesome, ear peircing screams I've ever heard! Their drummer, Scott, sings the other songs with a nice gravelly snarl. He uses one of those headphone mounted mics, which is nothing less than incredible to watch as he pounds away on the skins. The rest of the line-up includes Matt on bass and Kevin on guitar. You can write to them at: ANTISCHISM, c/o Scott C., PO Box 5811, Columbia, SC 29520.

Well that's about it for this time...I would like to mention that I plan to have issue #1 of my 'zine, Damn Nation, ready by mid- to late-spring. This is a DIY project, solely funded by moi, so I'd like to ask everyone who would like to, contribute something - Be it money, articles for political/philosophical debate, letters, or just some advice! And if you're in a band, a copy of your latest release gets you a reveiw, a free ad and possibly even an interview—same goes with 'zines and distributors/mailorder operations. I will also offer free classifieds (under 50 words) and a free pen-mate page (just send me your first name, middle initial, up to 5 fave bands and a brief comment—under 30 words). Expected price will be under $1.50. You can send all correspondence to Dave Schulz, PO Box 3902, Myrtle Beach, SC. 29577. Thanx for letting me ramble on.



Well, I wrote one of these some time ago, but as always I forgot to send it. Anyways, a strange thing happened today that seemed to motivate me. I got stoned again after two years of not smoking. Sound strange, well, instead of falling asleep or passing out as I had planned, I got motivated to work, something I usually have trouble doing when I'm straight. Either way, here is the new Pittsburgh scene report which I think you might get a kick out of.

On the record front, NECRACEDIA are the big contenders with another 7" on Bad Card Records, out of France. They have already sold out of the entire pressing, but write Sean anyways and maybe he can hook you up with a re-pressing or something. As always, they are playing out about every weekend, and have hit a lot of new cities lately. Drop these guys a line, and ask about the new releases they have coming out on Old World and NFO Records. NECRACEDIA/310 Craft Ave Pittsburgh PA 15213.

SLUDGEHAMMER and NORTHERN BUSHMEN have both come out with 7"s on local label Cubist Productions. Both bands play punk rock and should be on a label like Touch'n'Go or something. Write Brian at Cubist Productiond / 3408 Juliet Road/ Pittsburgh, PA 15213.

BARBED WIRE DOLLS have a new record out on Get Hip, and DOOMWATCH and the HARD ON GANG both have 7"s coming out any day now. DOOMWATCH has lost their guitarist/vocalist, but I don't think it will be that much of a big deal. The HARD ON GANG will be back from Europe by the time you read this, so I hope everything goes cool for them there. Write DOOMWATCH/PO Box 14055/ Pittsburgh, PA 15239... HARD ON GANG/ 9149 Foxhunt Road, Pittsburgh, PA 15237... BARBED WIRE DOLLS/ 2566 B Grousse Rd./Wexford, PA 15090.

Brian from BATTERED CITIZENS has a new band coming out soon, as well as Todd from EVIC-

BITCHING GOODS FROM UNDERDOG!

BUY THE T SHIRT!!!

X-LARGE ($7):



DEAD STEELMILL AND 8 BARK

BUY THE RECORD!!!

7 INCHER EPs ($3):
DEAD STEELMILL
8 BARK
(COLOR VINYL IS 50¢ EXTRA, YOU GEEK)

REGULAR 7 INCHERS ($2):
SPONGETUNNEL
GROUP OF INDIVIDUALS

12 INCHER EP ($5):
I.D. UNDER

12 INCHER LPs ($6):
SPONGE
IMPULSE MANSLAUGHTER
FRIENDS OF BETTY
SPONGETUNNEL
ACHTUNG CHICAGO COMP

BUY OR WE'LL CRY!!!

UNDERDOG



RECORDS

SEND $ AND UNDERWEAR TO:
UNDERDOG RECORDS
P.O. BOX 14182
CHICAGO, ILL 60614

XXIII-XXIII-XXIII-XXIII-XXIII-XXIII-XXIII-XXIII-XXI

SKUNKWEED!

SKUNKWEED 7 inch on Blue wax	$3.00 ppd
SKUNKWEED Double sided shirt	$8.00 ppd
ATROCITY "PAGAN PLACE" tape	$4.00 ppd
Stickers and master sheet	$1.00 ppd

FREE HEMP legalization info with all orders or S.A.S.E

ATROCITY
PAGAN PLACE
SIX SONG DEVIL WORSIPING VIKING METAL EPIC
"ONLY THE FINEST QUALITY METAL!!!"

STYLES AS WORN BY THE NEW KIDS ON THE BLOCK
100% COTTON

FRONT BACK



SKUNK LOGO LEGALIZE LOGO

LEGALIZE. RECORDS.
P.O.BOX 194282
SAN FRANCISCO
CALIFORNIA
USA?

CALAMITY JANE
say it /little girl



out now
oswald five-0

a love supreme

IMP RECORDS
PO BOX34
PORTLAND OR 97207



Scene reports



TION. The guys in 210 are still looking for a guitarist I think, and EVICTION is stil in search of a replacement singer. A new band has formed, and will be playing shows in December, I wish the best of luck to SUBMACHINE. Brian / 33 Spahr St. / Pittsburgh PA 15232 / 210 /394 Edwood St / Pittsburgh,PA 15237.

Shows have been done at the UPSTAGE, and loads of people seem to be doing them. Greg from MB has been doing lots of shows, as well as Manny who seems to have completely gone to weird shit. Rob from Phantom productions hasn't been doing anything lately, and every once in awhile I'll still do a show. If you 're a touring band, and need help booking a show, try to get in touch with these people, it will make things a lot easier. Phantom Production /5909 Alder St / Pittsburgh, PA 15232 / NFO Records / C/o Dan / PO Box 7122/ Pittsburgh PA 15213. I don't have Manny or Greg's number, but if you write the NFO address I will get it for you.



Well you bunch of weirdos-it's been 3 years since the illustrious punk palace of the midwest-The Jockey Club has given under to bulldozers and wrecking balls and was not turned into a limo show room. Goodbye to pink flamingos and terrazo tile floors. Shorty can be found on Monmouth Street for an occasional breakfast at Chef Henry's for those of you who seek him. And alas, directly across the street from the old J.C. sight the original old German Wiedemann brewery is under the wrecking ball, as I type,with rumors of a Larger Gentler Newport jail or perhaps a shopping mall or maybe both... Since my last report 3 years ago, 2 of the alternative club alternatives have also closed and we're all a little depressed now. The Top Hat in Newport has given in to blues and jazz with an occaisional rock cover band and yes to be the bearer of bad tidings. Shorty's Underground has folded and will become just what Cinti needs - another sports bar. The last show there was Sept. 22 1990. So,What do bands do to play in the Cinti, OH area? Well, here are our alternative alternatives: #1: Play out of town. If you are lucky enough you can gig in Cols, Oh, Lexington or Louisville, Ky, Dayton, Oh, Indianapolis, In, or nearby vicinity. But unless you're in with a good booking person or have exclusive management or have some type of good label backing you - it will be difficult. If you know the venues in these areas, please send me their addresses, phone no.'s and contacts. #2: Play at Sudsy's Laundromat/Bar - a market cornered by one guy and whomever is connected with their booking. Recently it is rumored that pay can be fair and decent at times--which is good for this town. Play at Bogarts-the biggest little hall in our area save for the Southgate house or Cinti Gardens. Possibly play at a party or university function or if you're a real rock and roll or metal band-play at Annies. #3: Work with Mongo Productions and get on public access with such bands as HUMAN ZOO, 11,000 SWITCHES, PEPPERMINT SUBWAY, SNIFF THE WHIP, or The REAL AMERICANS. #4 Play anywhere else you can, such as at one of Chrises "Support the Underground" parties which have become too popular with those policeman types who detest the underground activity in general; so the location is being relocated.

Generally, other than people named Adrian Belew, the people who make a living in a band play most all cover tunes or are called The AFGAN WHIGS, who just signed with Sub Pop, just released their second record (lp) and who have just returned from a very successful tour of the all of Europe. They obviously know the most successful formula for becoming a successful Cinti band - leave town. They are doing well for themselves.

Other bands on the scene are a very diverse group ranging from pop to garage to punk to bonafide layered psychedelic to yes - hardcore. BLUDSTONE is the big h.c. band now, self-described hippies "detrimental to the ignorance perpetuated by the fundamental right." They hope to tour. There are lots of locals, so many in fact, that I can assure you that I can't name them all - but will try to drop a few names. Most are hard to catch unless you want to spend all your time and dollars taking them all in on every weeknight if they are able to get booked. Alot of our old buds are around but rarely seen. For instance: J. CUBA AND THE EDGE, SS-20, BPA, & 11,000 SWITCHES. SNIFF THE WHIP is very new and very present - a 3 piece with techno drums, they border on punk,rock,rap, and insanity - very political, those guys. The REAL AMERICANS are practicing, writing and learning a few obscure Dave Duncan covers, preparing for unknown future gigs, a soon-to-be-released cassette and Mongo Video.They do have a 3 song release (done on 4 track in their own grandiose studio) which has been getting airplay on WAIF and on Radio Lora, etc. It's on Porkopolis 010 along with Polish band ZIMA,U.S. band SANITY ASSASSINS, English band Culture Shock and French band Verdun; The cassette is entitled World,World,World and is available from the address given at the end of this article.The MURKINS are an all-female group who play psych folk rock.They have a forthcoming release in the can and are sometimes joined on stage by starmaker J. Ruza - but sorry, he doesn't dress in drag. Pop idols of the university scene The OTHER SIDE just disbanded leaving Neil F. Smith to pursue his solo career with his 3rd Porkopolis release entitled "KILLING FISHES" all in the synthhouse dance acid ballad genre. The Cincinnati Reds just recorded a Just Say No Rap song which is pretty bad. RED WINE just finished their latest at Group Effort - they are pop rock folk genre. The TIGER LILLIES - the remnants of the THANGS (the Hennessey bros. and then some) are rocking their asses off as usual. Which brings to mind Cinti's greatest rock and roll band THE BUDDY BRADLEY EXPERIENCE. If it was a hit in the 70's, they secretly wrote it. Other bands dress in disguise to go to their shows to steal their licks. They are the hardest-rocking, most-make-up- wearing, longest-hair, silkiest-silk and velvet bunch of rock stars in town - sort of legends in their own mind - so to speak. Ritalin disbanded. WAREHOUSE is psych rock made up of members from the now-defunct RED MATH - they have their own type of sound. Others are THE HAIRY PAT BAND, DEVIL NUT MOTHER HOLE, THE SPEED HICKIES, DEUS VEULT, THE HEALING SYSTEM, THE WOLVERTON BROS., 7TH SEAL, BIRDHOUSE, LIZARD 99, SCRAWL, MELBA TOAST, THE HILLBILLY MOTHERFUCKERS, OVER THE RHINE, SAFE MIDWEST, THE MORTALS, HUMAN ZOO, INTERCOURSE (again with Bevo), RAKEHELL, THE GRINCK, MIDDLEMARCH, BUCKING STRAP, RUDE M.C (rap), ROBIN LACY (zydeco) and last but not least, THE AUBURNAIRES who have a French record contract with New Rose.

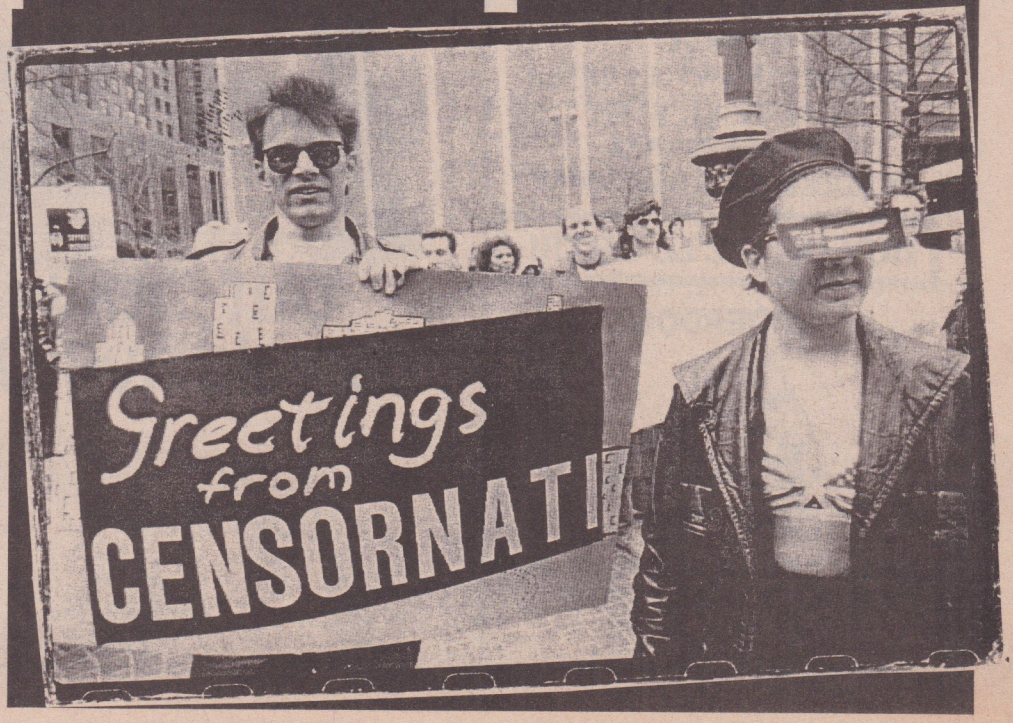
The list of bands goes on and I'm sure that I missed several that I just don't know about.

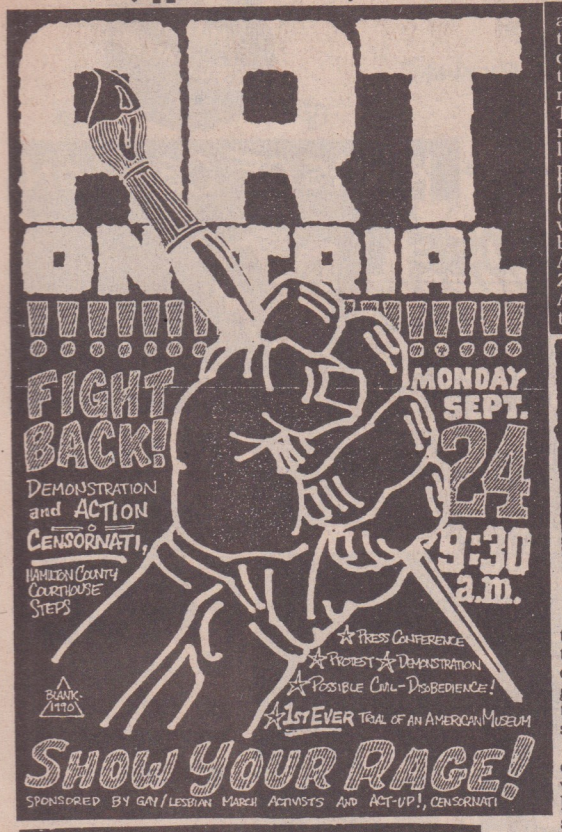
Porkopolis Cassettes has about 15 varied compilations and several local, French, and Polish releases. A catalog will be out by 1-91. Send a 45¢ S.A.S.E. for a copy of the catalog after 1-91. All Mail must be S.A.S.E. for reply. To submit to comps, submit up to 4 songs on a 70 eq c-60 along with written permission granting release and the sort. In return you'll get a copy of the release and some exposure from it. We would like to see submissions from everywhere esp. Europe. All current submissions will not be released until late '91 or early '92 as '90/'91 releases are at hand and time consumption is great. Expect your cassette within 6 to 8 months if you submit after 12-90. The address is Porkopolis, PO Box 3529, Cinti, OH USA 45201.

Other local labels such as Ultrasuede or Heresy are mainly independent and are run by the bands themselves. WEBN says they'11 put out another album project, but we're not holding our breath.

The best radio shows are on WAIF 88. Three Indy Shows are: "In Your Ear", "Music From Hell", and "Midwestern Hellride". "Kindred Sanction" plays anything from Ohio,W.Va, KY, IN, i.e. any local or regional group be it big or small from in or around the Cinti area. So, if you can, send a couple of copies to the programmers of these shows. Since most shows share programmers, they need at least 2 copies to guarantee generous airplay. Send music in care of the given show c/o WAIF 2525 Victory Pky, Cinti, OH 45206. Other old regular shows are Another Music From a Different Kitchen, Rock Therapy, Dancable Solution and Art Damage.

Now for the real news - CENSORSHIP IN CINCINNATI Mapplethorpe obscenity trials ended with a not guilty verdict for Dennis Berry and the CAC (The gallery who sponsored the show). Seems





High Sheriff Simon Leis and his buddy Judge Albanese and their buddies, Citizens For Community Values, just couldn't do enough to get one over on the first amendment. It seems 7 of the photos in the exhibit were deemed obscene, of which 2 photos (a nude boy and the other a girl with genitals exposed - in these photos, the children were doing nothing obscene) were ruled kiddy porn and 5 were ruled sadomasochistic homo-sexuality. Well, doesn't art reflect on society or something like that? Thank "GOD" that the jury of normal (?) people stood up to these nazi tactics. There were several protests, sponsored by Act UP and the Gay/Lesbian groups which were true media events and were very successful. Policemen, in a fit of homophobia, even wore rubber gloves to the protests in fear of getting AIDS and they also ran around photographing and videotaping "anarchist" suspects "to be arrested at a later date" of which about 8 so far have been arrested or turned themselves in with a not guilty plea.

Also Sheriff Leis brought it upon himself to ban 2 Live Crew's Nasty as They Wanna Be recording. What a guy this Sherrif Leis, a lot of tax dollars wasted, and to beat it all, someone went to the library and checked out a Mapplethorpe book and then questioned if the library would be prosecuted as well. It has been a true media freakshow circus.

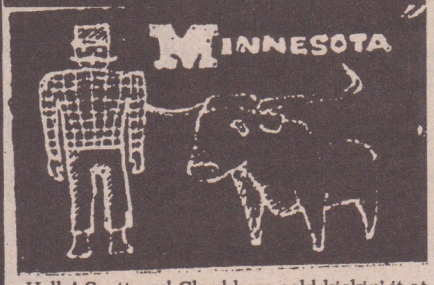
OTHER CINCINNATI BULLSHIT: Abortion Clinic bomber for Jesus, Bob Stumphead was convicted of even more clinic bombings! It seems in an appeal to get out of prison for his Florida conviction, he confessed to the 1984 Cincinnati bombings. You see, he's a changed man now, worthy of freedom and walking the streets again - right....

Savings and Loan rip-off king Marvin Warner's conviction of innocent was overturned and he is on the proverbial hot seat. His buddy Charles Keating, who also lost the life savings of many Ohioans (and friend to N. Bush) is now in jail for a yet to be determined time.

Middletown senator Buz Lukens steps down after already being convicted of having sex with a minor last year. Seems this time around he couldn't keep his lewd comments and hands off the elevator lady - and there were witnesses around. Way to go Buz, you'll get most all of the Republican vote next time. Another convicted felon, Mr O.North came to town to endorse Mr. Republican K. Bushite Blackwell in a futile attempt to get into congress. He was paid $21,000 for his one afternoon of work.

Stripper Elise laShay wins a court battle in Newport in the great controversy of whether or not her nipple was showing or was it just a band aid? In an attempt to close down Newport strip joints, the Newport City Counsil comes down hard on code violators and in some cases takes away their liquor liscenses, which in turn causes many clubs to hand over their liquor liscenses. This in turn gives them the right to have totally nude dancing while quaffing tonic water or the latest juice.... And finally a punk type girl gets punched out on Fountain Square at lunch hour for trying to burn a flag which an old man (who is a protester that is unhappy with the way his tax dollars are being used) intended to burn but didn't after receiving death threats. Ain't it a beautiful country? From the War Zone,

Ashley A. Allen, Mr.Porkopolis - What about those Reds???



Hello! Scott and Chad here, cold kickin' it at the 24 hour Mister Donut. We just discovered this place so we are happy as shit. We got 3 cherry filled, 2 double chocolate, 3 sprinkles, 2 glazed, 1 choc., and 1 striped. Let's forget about the donuts and concentrate on our fabulous scene. we will start with bands.

PROMISCUOUS YOUTH are easily the kings of the St. Paul garage circuit. On any given weekend you can firld them playing their melodic, garage, pop-punk type of music in someones garage. They should have been in the studio by the time this gets printed so watch for any releases.

COLDSNAP has a new addition in the form of Luke Cragg (ex-icepick) on second fiddle (guitar). Their "Scruffy" cassette was released in Oct. and might still be available through THD records. December should bring out a new cassette done in a officially sanctioned studio.

Rumer is CRIB DEATH has called it quits. In light of their new tape "It Ain't Black and White" this is sorry news. Stay tuned for further info or write to them.

The BLOODHOUND GANG kick ass! Nothing more needs to be said. Their debut 7" (self released) should be available in Jarluary. It will be a limited pressing of 500 so pick it up at any cost!

REACH (forlmerly HEADSTRONG) has added the legendary ex-LIBIDO BOY Dustin bashing out second guitar. Right now they are writing new material, but by the time you read this they will be playing out at full force.

DOWNSIDE put out a 5 song cassette out in Nov.. It rages! You may obtain a copy for $3.50 PPD. They are playing out quite often and are going to look for some label-assistance for future vinyl release,.

BLOODLINE play out fairly regularly, unfortunately we don't know of any future plans for these fellows. You should write to them!

DAMAGED HOPES recorded a while ago, and their cassette m get be out by Dec. These guys play quite often as well.

The PORCELAIN BOYS have spent the past few months iin hibernation patiently awaiting the arrival of their new Canadian drummer, that person being Darren Achorn (ex RYTHYM DISCIPLES). Current drummer (Eric) will be moving to front vocals. January should bring their new single, available through THD records or Twin City Imports.

MISERY is still slugging it out in the cities. Their 7"s were re-released in Europe.

NECKBRACE should have a new 7" out around Jan. You can write to them for more details.

DESTROY have material recorded but are unsure when it will be released.

IRON FIST have not been seen but they are expectedto be around with a new cassette they just released.

The LIBIDO BOYZ are functioning as a four piece now. They expect to have a LP out in spring. A continental tour should follow that release.

STYLE MONKEEZ are a fun, funky band. They have been out a lot recently, and should be recording a demo in Nov to see something around January.

MODEL CHILDREN are another suburban rock with melodic edge. They recorded and released a demo but I guess it is already gone!

ENOUGH SAID are a thrash band that seems to be getting a good response at recent shows with local metal bands such as COUP DE GRACE, POWERMAD, and NEXT OF KIN. They have a cassette release.

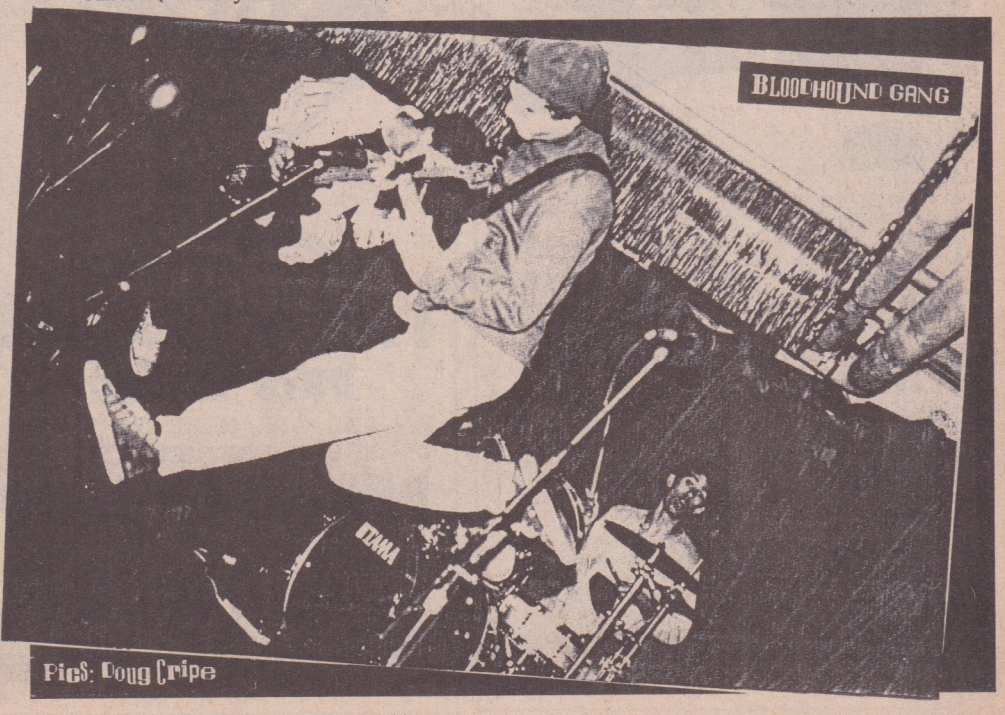
OUT FOR HONOR is a straight edge (or at least was) band. They broke up for a while after their singer and guitarist left, but are reformed as a 5 piece. Right now they are working or new material.

While our supply of donuts depletes, we will mention some zines from the Twin Cities area.

Jay from Another pair of Shoes got married and is trapsing about Europe as of this writing. Upcoming issues should have some interesting European stories. The cost of the zine is $1.50 PPD.

A new zine that isnt out yet but will be by Dec. is Glunk! It features interviews from local and national bands, it is worth checking out! It also needs contributers. $1.00 PPD.

Yo, Aaron here taking over my housemate Chad's column for a minute to tell you that I am



Pics: Doug Cripe

NEW YEAR SHIT ON I.Y.F.:

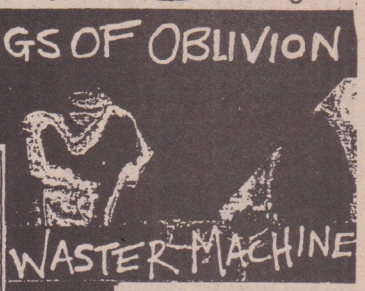
ATTITUDE ADJUSTMENT "NO MORE MR. NICE GUY"
(FACE 12) RE-ISSUE OF A.A.'S WICKED LIMITED 12" MINI-ALBUM. 11 FUCKING PISSED OFF & NASTY SHOTS OF ADRENALIN HERE.

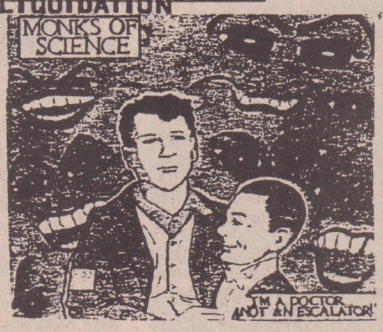
KINGS OF OBLIVION "WASTER MACHINE"
(FACE 13) CLASSIC 2ND L.P. FROM THIS OVERLOOKED & UNDERRATED TRIO. MELODY, POWER, STRONG MUSICIANSHIP & KILLER SONGWRITING ARE AS EVIDENT AS A MIKE TYSON PUNCH HERE. UP THERE WITH THE BEST OF THEM & NOT TO BE MISSED !!!

ROSE ROSE "LIQUIDATION"
(FACE 11) BEST RECORDING TO DATE BY THIS TOKYO 3 PIECE FIRST RATE PRODUCTION — CROSSOVER H.C. IN THE VEIN OF THE ACCUSED OR PRONG.

MONKS OF SCIENCE "I'M A DOCTOR, NOT AN ESCALATOR"
(FACE 14) DEBUT L.P. FROM NEW PETERBORO' BASED BAND CONTAINING 3 EX-DEFAULT MEMBERS. HEAVILY INFLUENCED BY MELODIC H.C. ALONG THE LINES OF SNFU / 7 SECONDS ETC.







ALSO AVAILABLE:
HERESY "FACE UP TO IT" & "13 ROCKING ANTHEMS" L.P.'s / POISON IDEA "IAN MACKAYE" MINI L.P. / MEATFLY MINI L.P. / LAST OPTION "BURNING" L.P. / FORCE FED "CLAUSTROPHOBIA" L.P. / KINGS OF OBLIVION "ALL THIS MADNESS" L.P. —

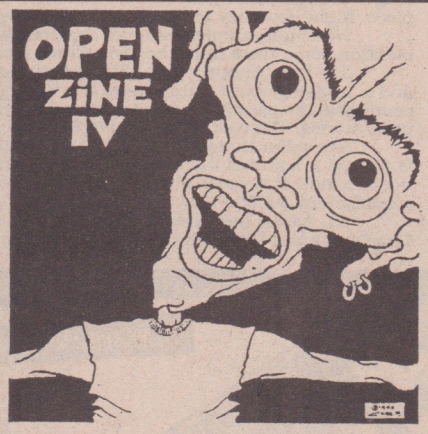
COMING SOON:
AMERICAN SOUL SPIDERS MINI L.P. / NUKEYPIKES DEBUT L.P. / CAN'T DECIDE NEW MINI L.P. —

— ALL RELEASES ARE ALBUMS OR MINI ALBUMS PRESSED ON 12" VINYL. CASSETTE OR CD VERSIONS UNAVAILABLE. —

MAIL-ORDER: UK & EUROPE — ALL ALBUMS £5 EACH INCLUDING POSTAGE. PAYMENT BY CHQ. / I.M.O. TO "IN YOUR FACE", OR CASH.
ELSEWHERE — £8 FIRST ALBUM, £5 EACH THEREAFTER.

AMERICAN CITIZENS: BLACKLIST M/O (S.F.) HAVE MOST OF MY RELEASES. BUY 'EM FROM THEM. WAY CHEAPER & EASIER.

IN YOUR FACE RECORDS
P.O. BOX 203
NOTTINGHAM
NG1 3RF
ENGLAND / U.K.
TEL. (0602) 470337



OPEN ZINE 4
A unique issue, all art and comics from a variety of people. The zine itself is 7 inches square and serves as the sleeve for a 7" compilation disc, with one song each by: Admiral, 23 More Minutes, Geko, and Edgewise. Each zine/disc, comes with lyric sheets and stickers. Only 1,000 pressed. A cooperative effort by many cool people. Thanx.
$3 each postpaid. Send well concealed cash or a blank money order in the same amount. Available at reduced prices for distribution and for multiple copy orders. Just ask.

Also available:
OPEN ZINE 3- Edgewise interview, Sons of Ishmael interview, thoughts on open space, animals, anarchy, art, and other stuff.
OPEN ZINE 5- A mini version of Open Zine, with no interviews, but there is artwork, comics, thoughts on deer hunting, and other topics.
REACT 1-mini zine with several small bits about flag desecration from different people.
React 2-will be about the homeless and hungry. Not finished yet.

All of these four zines are available for postage only. Hey, that's almost free.

OPEN ZINE P.O. BOX 482 PAOLI, PA. 19301



CT PUNK

THE WUSSIES
have landed

AND ARE HERE TO BRING YOU THERE NEW SINGLE

PROMISED LAND

ON FUTURE VIBES RECORDS
SEND $3.00, $4.00 OVERSEAS
TO: FUTURE VIBES RECORDS
P.O. BOX 7651
WILTON, CT 06897-7651



A 100 MINUTE CASSETTE W/BOOKLET FEATURING 20 TORONTO BANDS RECORDED LIVE - SUMMER/90.

ROCKTOPUS • M.S.I. • KINGPIN
4½ REASONS • ONE BLOOD
SUPERFLY • TOTENTANZ
5 FT. NOTHING • DEEP END
LIQUID JOY • SUCKERPUNCH
EPILEPTIC BRAIN SURGEONS
PHLEG CAMP • MUD
CHANGE OF HEART • TENT
OF MIRACLES • NO IDENTITY
SHARK GRAFFITI • GUILT
PARADE • SONS OF ISHMAEL

SEND $5.00 + POSTAGE TO:
'SUMMER SQUASH'
213 ST. CLEMENTS AVE.
TORONTO, ONT. CANADA. M4R 1H3

Scene reports



working on a new issue of Cometbus, this one all by and about people in Minneapolis, and it should be out by the time this sees print. You can order it through Blackilist as usual and now back to Chad...

Profane Existence still maintains its level of quality. If you have read it you know what we mean, if you haven't, pick it up for $1.50 PPD. By the way, it has gone monthly!

Well . . . I hope we didn't screw up any info, Bands or 'zines that want to be mentioned next time should contact us at the PORCELAIN BOYS address or DOWNSIDE address. See ya later . . .

Addresses: PROMISCUOUS YOUTH:1634 Helena Rd, Oakdale, MN 55128. CRIB DEATH, DESTROY, PROFANE EXSISTANCE: PO Box 8722, Minneapolis, MN 55408. DOWNSIDE: 770 Cufew St., St. Paul, MN 55114. BLOODHOUND GANG: 2100 East 43rd St., Minneapolis, MN 55407. NECKBRACE: PO Box 6174, Minneapolis, MN 55406. REACH: 808 3rd Ave Waseca, MN 56093. BLOODLINE: PO Box 40116 St. Paul, MN 55104;. LIBIDO BOYZ: 1625 Commerece Dr #1, N. Mankato, MN 5600; DAMAGED HOPES:Earl (612)938-5297. COLDSNAP: 320 Mahtomedi Ave., Mahtomedi, MN 55110. STYLE MONKEEZ: 50 4'th Ave #31B, Mpls, MN 55401. PORCELAIN BOYS: 11050 115th St., N, Stillwater, MN 55082. MISERY: PO Box 383871, Mpls, MN 55403. MODEL CHILDREN: Jeff (612) 439-1415. ENOUGH SAID: Shawn (612) 483-2339. Glunk! zine: c/o Luke, 3900 Bethel Dr. #203, St. Paul, MN 55112. Another Pair of Shoes: 2121 Hennepin Ave #203, Mpls, MN 55401. THD Records: 2020 Seabury Ave., Mpls, MN 55406



My friends, Dallas has risen from the dead I know that Dallas has had one of the worst reps in the country as far as violence and problems with certain bald fuck-ups. But that is long in the past, and so are the days of apathetic clubs and club-owners. Dallas is a very conservative city and, basically, if you don't have yuppie coke money to back you and pay off the fuzz, your idealistic punk palace just won't last more than a week...until now. Slipped Disk studios/Club To Death was opened by people who care, people who have tried for years to make a grass roots level underground punk scene work in Dallas. Unfortunately, the choice of action we took in making it work (whether it be location, timing, and defense tactics-Hi Greg-) never turned out to be the right ones. Until now, the "punk scene" in Dallas was considered to be centered in the "Deep Ellum" section of downtown Dallas. Let me explain something to you...while a couple of sincere halls have existed in this part of town in the past (Twilight Room, Honest Place, Studio D), all Deep Ellum is and ever will be is a conglomeration of superficial fashion boutiques and their rip-off owners who don't give a fuck if a band gets paid any of their share, or if a kid gets the shit kicked out of him by a gang of insecure scrotum-heads (or bouncers)! So bands be warned.

Slipped Disk opened July.6 and since then has averaged about five road shows a month. The first step we took in opening the place was to get it out of Deep Ellum. We don't get hassled by the cops and you don't have to pay for valet parking. Also, we chose a building with very cheap rent. On top of that, half of the place is divided into living quarters which we rent out very inexpensively to people who help to keep our scene alive. Their rent pays our rent, this ensures every band that plays of being paid. The low overhead of keeping the place open puts our concerns where they belong, in people having fun. We make no money off our friends. We also guarantee our friends certain rights and privileges. We are always an all ages hall with a no gang policy. Local shows are always $3 and road shows are always $5. If nothing else, we put on shows for our own enjoyment... and if nobody else came to see a band except the people who live and work there, the band would still be paid all of their share, and we would do it again a thousand times over because that's what it's all about, friends having fun... and nobody's gonna fuck that up.

Speaking of friends having fun, let's talk about some of the great bands we have the privilege of seeing on a regular basis, (or an irregular basis for that matter). And let's talk cult bands...SNAIL. SNAIL are definitive punk, not necessarily in sound, but their presence and attitude IS punk with a capital P. We all thought SNAIL was dead, but we thought wrong. Their once a year shows (spectacles, pageants, riots) have earned them a cult following you wouldn't believe. With a sound that is so warped it hurts, SNAIL melts minds and punks leave with laughter induced hernias (Hi Vadec). Hopefully the SNAIL trail will last forever.

Out of the ashes of Y.M.I. and No Excuse (two old Dallas mainstays) came DAYS OF DECISION. Very nice arrangements and thought provoking lyrics have targeted this hard driving bunch as a sure thing (Hi Moses). There are also some younger bands that have emerged whose dedication we all definitely appreciate. These people care, and I for one owe them my all.

My friends Henry and DETERMINED are a younger outfit who show great enthusiasm both in their music and opinion, and in keeping a good thing going. JESTERHEAD also give a shit and deserve our respect. Their hard rocking wall of fun drives the skaters ape shit. SHITFACE blow minds and personally, I think they're the heaviest thing going... manic and fucking intense.

Another band definitely worth mentioning is REFRACTORY PERIOD. These guys epitomize hardcore fun and do it so fast it's funny. Along with their brother band DEGENERATES, their probably the hardest of the core. And RED NECK ZOMBIES, a new band with go-go dancers and metallic fun o plenty - watch for these guys. Certain people are remembered by the punk community as being kings of punk, and I gotta tell you, my friend Eric Tucker is king of punk. His band THE LOVELESS are one mean punk band. These guys have fun and it shows. Full on old-style punk and a bit of rockabilly for the hell of it, and everybody moves.

There's a lot of cool bands that don't fit the stereotype, but their attitudes are good and so is their music. CHARRED, SEDITION, YEAH! YEAH! YEAH!, and many more ranging from industrial to funk to metal, and all worthy of mention. All these great bands give us the chance to stay open and for everybody to keep having fun, so thanks guys and keep the faith.

Since July, support has grown and more and more people have started showing interest. This can only get better as the word gets around, so get the word around. Our future plans include a fanzine and record label to help expose and promote those people and bands who deserve recognition. There are a lot of Dallas bands that I haven't mentioned, and this is because I have problems with their sincerity, and/or I feel they are not a part of the (pardon the cliche's) ideology and attitudes we align ourselves with, and those which they align themselves with are those which we originally set out to escape. So if you feel offended that I haven't mentioned you it's either that I don't know enough about you or I feel biased against you and refuse to mention anything derogatory about you.

Bands who are interested in bookings (we are definitely interested in booking bands) should contact Sean Baily/Pleh! productions at Slipped Disk Studios/Club to Death/ 2242 Butler/ Dallas, TX 75235/ (214)637-4404. He'll take care of you. We'll give you a place to stay and food to eat.

There's definitely some good people whose names you should remember. People without whom places like this would never work Thanks Greg, Mike, Gerard, Dan, Debbie, John, Sean, Darren, Alex, Kelly,Vadec, Brian, Little Brian, and needless to say, Becky.

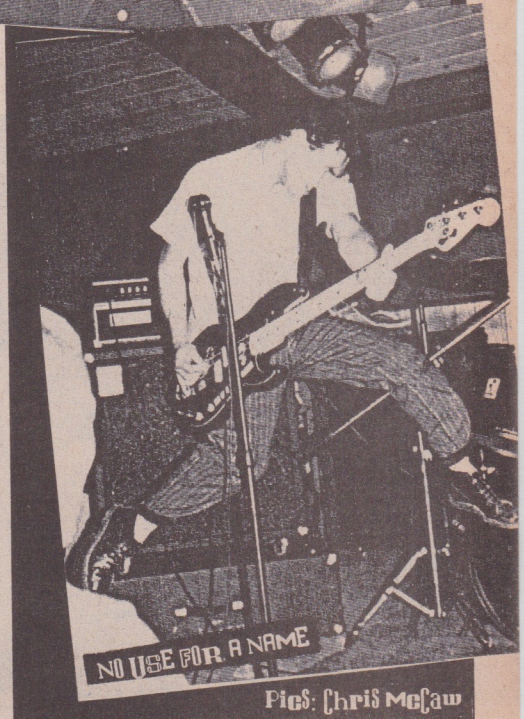
Jack Conrow/ 614 Caravaca/ Garland, TX 75043/ (214) 270- 6230



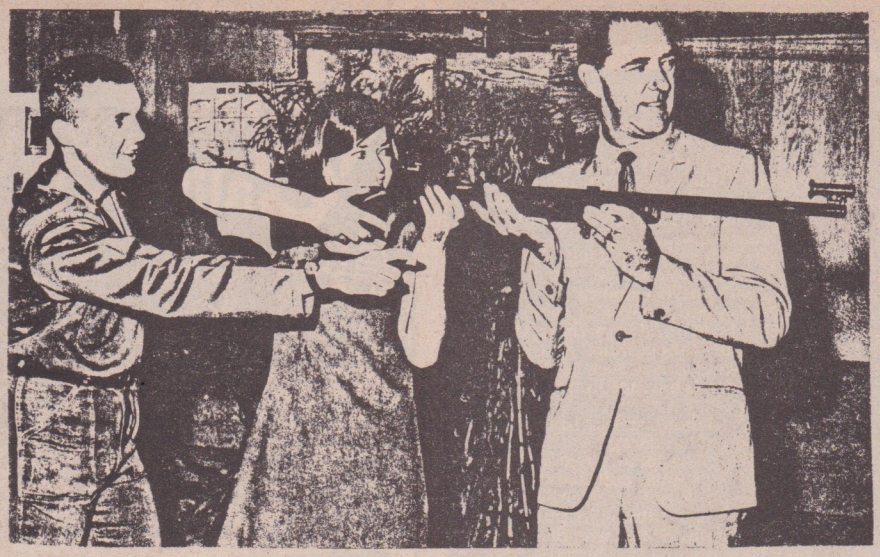
"Howdy! Joey Discrepancy here, just checkin' in to bring you the lowdown on the south bay. I know, I know, I suck and all, it's been a long time since my last scene report and I've been telling everyone I was gonna do another one, but I've been very busy playing in two bands now, and most importantly, putting together a compilation of south bay bands.

Anyway, it's a 90 minute tape entitled San Jose





Pics: Chris McCaw



LIQUORBALL
"Come fly with us"
BLACK CLOTHES
POINTY SHOES
"Chicken Boy"
CACTOPUS
"Rocket up a star"
CARDINAL SIN
Seven inch sin

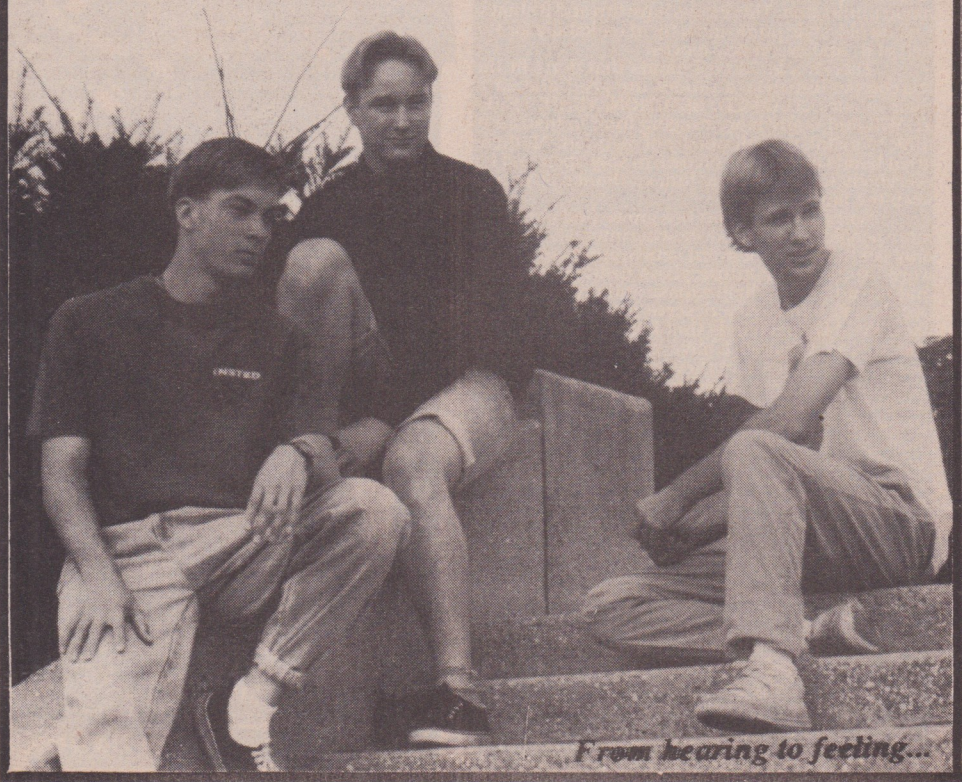
ALL SINGLES ARE LIMITED EDITIONS OF 500

available from

BLACKJACK Records

$3.50 postpaid/$4.50 overseas
$3.00 ea. add/$4.00 overseas
Check or MO payable to:
BLACKJACK RECORDS
PO BOX 2503
GOLETA, CA 93118

FOREVER NOW



debut 7"

$3.00 + two stamps USA
$4.00 Canada and Puerto Rico
$5.00 Everywhere else

Make all checks and MO's out to Nathan Limbaugh. If sending cash - conceal well.

Truth Effort Records
8 Bloomfield Drive
Mount Holly, NJ 08060
tel. (609) 261-3211

truth effort records

Scene reports

Is Throwing Up that will also come with a 12 page booklet. The bands featured are NO USE FOR A NAME, DISCREPANCY, IMMORAL MINORITY, KILLER CRACK, NO WARNING, SUM KINDA CHEEZ, ASBESTOS DEATH, P.T.L., STIKKY, KRUPTED PEASANT FARMERZ, COLLATERAL DAMAGE, CRASH COURSE, NASAL SEX, and BRAINLESS (whew!)

The sound quality is pretty decent, and all of the bands contributed cool artwork for the booklet. I ran into some major snags with the duplicating service, but it's finally out. Cost is 5 dollars postpaid, and anyone interested in obtaining a copy, who can help me with distribution (anywhere!), please write to me at: Piss Poor Productions/ 2095 Orlando Dr./ San Jose, CA. 95122.

As far as local bands go, ASBESTOS DEATH have just released their first 7 inch, Unclean. It features two of my personal favorites, "Anguish" and "The Suffering", and musically, continues along in their intense, heavy, Melvins-meets-Neurosis-in-Satan's torture-chamber style. It's the audio equivalent of being brutally clubbed, set on fire, and being slowly steamrolled at the same time, and the whole thing is self produced too. To get one, send 3 dollars to: ASBESTOS DEATH/ 6445 Bollinger Rd./ Cupertino, Ca 95014. Word has it that they will also have a 7 inch coming out on Profane Existence soon, as well as one on Crust Records, so watch for those too.







P.T.L. have undergone yet another line-up change, again dropping their guitarist and this time picking up Rob from KRUPTED PEASANT FARMERZ, who seems to be working out very well and is still playing with K.P.F.

Speaking of K.P.F., they are a great, melodic, punk/H.C. band from the South San Jose area. They'll remind you of Asta Kask singing in English with a dash of early 7 Seconds thrown in, lotsa "whoahohs" and stuff. Hell, just imagine one of those melodic East Bay bands that could actually live up to their reviews! (uh oh!,I'm in trouble now!). They have a nice 12 song tape out that is available by sending 3 dollars to: Krupted Peasant Farmhouse/ 448 Madison Dr./ San Jose, Ca 95123.

Slap A Ham Records has re-released STIKKY's classic Cuddle EP, and STIKKY, once again proved that they are still a band, playing a surprise set at a party at which they were all in attendance. DISCREPANCY is once again out of commission for the time being due to the untimely incarceration of a very important member (hopefully he'll be out soon so we can record).

IMMORAL MINORITY have also had some major line-up changes recently, with long time homeboy, John, taking over vocal duties, and me playing bass. We're also looking to record sometime soon.

THE PURVES are a really tight punk outfit from San Jose who play very energetic HC, backed with creativity and excellent musicianship. They have an 8 song studio demo out but they ran out of copies, so you could try C.F.Y. Records in Palo Alto, or Streetlight Records or Paramount Imports in San Jose if you want one.

Pony Express Pizza in Redwood City is still the only place around here that consistently books H.C./punk shows, and I can save a lot of time here by saying that everyone from the South Bay has played there over the summer. Aside from that, we've also had some cool parties. A party out here in East San Jose in late June featured NO USE FOR A NAME as well as Antischism, who were out here on tour from South Carolina and ended up staying in town for a week.

Some cool people with a huge yard and an old barn have also hosted some festive, punk-type gatherings. One being a raging July 4th bash with Antischism, DISCREPANCY, and KILLER CRACK, and more recently, a party with NO USE FOR A NAME, THE PURVES, ASBESTOS DEATH. KILLER CRACK was also scheduled to play but were unfortunately cut off by the bullies in blue.

The so-called "alternative" clubs out here still suck festering llama shit, so just ignore them (18 and over, 8 or 9 bucks at the door for college radio shit and washed up punk bands? FORGET IT!).

Anyone wishing to correspond please write me at the address given above for the comp tape. Send flyers from your area if you'd like to trade, or else just send stamps for IMMORAL MINORITY and DISCREPANCY info and stickers.

'Till next time, Get by, Defy and DIY.

Scene reports





Since it's teethed on your mind so much lately? What's the scene in Alabama like? Well firstly, bonus points off to the re-election Guy hunt, southerned-style baptist preacher to the Govenors seat. His racist-tinged tv ads and redneck-like-the rest-of-you campaign I guess reached out the whole of Alabamians.. Gross...oh, but music...

First off Alabama's living legends of punk Rock, GNP are still going with virtually the same line-up since 1983.The bite's not quite the same since then, but it can still take your head off. A total overkill of early hardcore mixed with Stooges-type riffs. I can't say they're up on it every night, but always fun. Finances providing, there will be a 7" ep sometime during '91. Finally, a belated congratulations and best wishes to drummer Duhg and Susan on their marriage!!

Also in the living legends department, the KNOCKABOUTS considered reforming, but it never panned out. The singer and guitarist are back in Monster Dog, with two new members though, and are pushing in a variety of musical directions including rockabilly, dirge and generally undefineable wierdness. The ORIGINAL MONSTER DOG did a couple of great hardcore shows back in '87, but I believe there's a bit of dissillusionment with that "moshmoshmosh" mentality that prevails up in Huntsville. Pushing in many directions, with growth they should be something to tangle with. Also, watch for a horror novel the singer Donnie "Alabama: Sharp is working on; it should prove to be a demented extension of the type of 'sick' lyrics characteristic of The KNOCKS and M.D.

Also from Huntsville are RANDOM CONFLICT, who I've heard are really good musicians with a metalcore sound and seem to have quite a following up that way. Also don't know much about what happened to SKELETAL EARTH...last I heard they were trying to be on Chris Dodge's second or less Bleaurgahh ... or something... comp.

Birmingham is home to several bands, such as CAUSTIC OUTLOOK (see MRR #91) who play some pretty rippin' thrash in a straight forward menner. They and some friends were working to put on shows over the summer as Inertia productions, they put on several great shows (Neurosis, Christ on A Crutch) out at Tuxedo Junction in Ensley (Avenue 'e') (yes, the one that the blues song 'Tuxedo Junction' is about), but they mysteriously stopped. Their shows had positive 'no violence' no alcohol' policies and were really trying to give a boost to the whole Birmingham scene, so whatever the problem people should help 'em out .

Other bands from Birmingham I've seen are DRESDEN who play sort of a Black Sabbath meets Black Flag type sound with lots of use of the word 'fuck' in the lyrics from what I remember. C/Y, formerly Confused Youth, rock out some New York-ish edgy-core that's no new revelation (pun intended) but deally-whomps live.

Here in the center of the state, lots of hardcore bands have been making their way through here in Auburn. Oddly enough in this college town of 20,000 plus students, no real clubs exist, alternative arrangements at restaurants, backyards and even classrooms (Hey Neurosis!) have been set up. Locally, in the wake of the break-up of BONE DALI lots of new pop/punk/funk/rock bands of varying degrees of aggressiveness such as ENGINEHOUSE, BUZZFACTORY, GREGGARY PECCARY and ???? (formerly BROOMSTICK) have appeared to fill the gap. BONE DALI are gravely missed, they sort of grass-rootedly developed their own unique music scene here, providing something for almost everyone. If you weren't there, it's kind of hard to explain, but a cassetteLP exists which is a good document of their triple drummed funk-punkrock tunage.

The campus radio station here recently went through the nationwide trend of "If we play Kansas and other classic rock more people will listen". WEGL survived this moronic policy, and is still airing alternative music. They leave the Deep End to me and the Mystery Playhouse show, which I've done for, gulp, four years now. It airs on Tuesday nights from 10-12, and for airplay in central Alabama (vinyl or CD only please, sorry) or a recent playlist and flyers write the address at the end of the report. We're still mourning the break-up of Lipcream on the show, but still manage to play all of the new stuff we recieve.

Up in Tuscalossa, home to the University of Alabama, New York Hardcore homeboy, Carl does a hardcore show also on Tuesday nights on WVUA, the campus station up therefrom 10-1. He also helps with the mainstream music direction so for airplay up in North Alabama, drop him a line.

Finally if you're searching for vinyl in the cotton state, I'd recommend Vinyl Solution in Tuscaloosa, and Wuxtry in Cahaba Heights outside Birmingham and the new-ish Imaginary Records here in Auburn, downtown. Lloyd gets in lots of cool punk/hc/ Sub Poop stuif with extremely reasonable prices.

Southward, Mobile's VOMIT SPOTS are still playing out and have a new LP out. They still crank out their old ones like "Nina Hagen Daaz" but added some insane covers ('Rock Lobster') and plenty of new stuff. Another old time funnypunk band, like GNP, who's staying power alone is amazing.

Apologies to anyone I left out, write your own scene report, start your own scene. It only happens when you happen. And you can't really blame your boredom on Alabama. If Tim Freeborn is out there, I have letters waiting for an address, and big hi's to Linda Hsu, Phil Vane, etc.

Ken Sanderson/ 222 Green St./ Auburn, AL 36830 (205) 826-1566

Addresses: GNP:1812 2nd. Ave. N/ Birmingham, Al.... Monster DOG: 3712 Conger Rd/ Huntsville, AL 35805.... MYSTERY PLAYHOUSE/ WEGL/ 116 Foy Union, Auburn University, AL 36849/ (205) 844-4056 ask for Ken.... WVUA/ Carl Otalora - University of Alabama/ PO Box 870152/ Tuscaloosa, AL 35487-0152.... CAUSTIC OUTLOOK -Fred at (205) 933-6267 or (205) 252-6017.

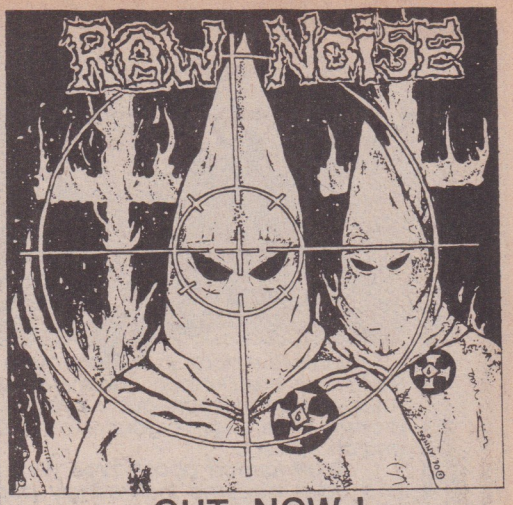


PUZZLEHEAD



ABC-NO-RIO TESTED
ABC-NO-RIO APPROVED

PUZZLEHEAD E.P. SIX SONGS
$3.50 PPD U.S.A.
$5.00 PPD WORLD
CASH OR MONEY ORDER
to:
NEXT GENERATION RECORDS
5 WHITE OAK DR.
COLTS NECK, N.J. 07722



OUT NOW !

RAW NOISE/EXTREME NOISE TERROR MEMBERS (PAST AND PRESENT)

RESSURECT THE INFAMOUS RAW NOISE AND BRING YOU

4 FEROCIOUS NEW CUTS OF BRAIN BLUDGEONING THRASH

ON THEIR 1st EP

CAN YOU HELP DISTRIBUTE?

PLEASE CONTACT:

DEAN JONES, 162 DOWNSIDE CLOSE,
IPSWICH, SUFFOLK, IP2 9YN
ENGLAND.

10 COPIES=
$30 (EUROPE) $35 (WORLD)
(PRICE INCLUDES AIRMAIL)

ONE BLOOD

more solid and artless instrumentation from Southern Ontario' s only peace punk band. Lots of topical lefty lyrics to boot !

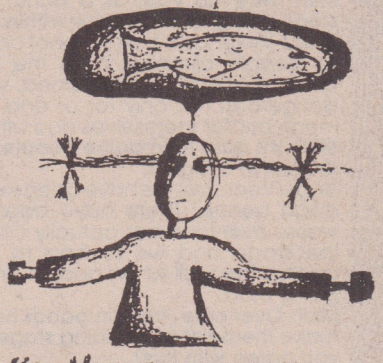
The untitled 7".
Out now !
$3.00 ppd (no checks) everywhere to:

LOBOTOMY EXCHANGE RECORDS
(make payment payable to Spencer Mak)
4981 Hwy #7 East,
Unit 12A, Box 211,
Markham, Ont.,
L3R 1N1 Canada

(for band info write)
ONE BLOOD
c/o 2 Embro Dr.,
Downsview, Ont.,
M3H 2M8 Canada

Small Distributors : Write for bulk rates.

COLDWATER FLAT 7"



"roll me over"
guitar-magnum opus rock
$3 ppd/USA & Canada
$5 ppd/Europe etc.
check/money order to:
M. Hibarger

MESCALINE
DIAMOND
RECORDS
157 Murdock St. #3
Brighton, MA 02135 USA



Interview done in the Bay Area with Snuff, who are Duncan - drums & vocals; Andy - bass; and Simon - guitar & vocals. Also present were Gigs (organiser) and Dave (merchandiser).

Snuff formed about three years ago and have become increasingly popular within the British Isles with their unique cross-over of hardcore/ska musical delight. Interview by Lance and Karen (UK) after two local fun shows down the Epicenter and Nightbreak.

MRR: Was last night a typical Snuff show?
Andy: It was really good fun, although the temperature was a lot hotter than we're used to. I think Duncan felt the heat especially with having to drum and sing at the same time.

MRR: What did you think of the sound down there?
Andy: The stage sound was really good over the PA, very clear.

MRR: Was the gig similar in any way to the gigs you play in London, for instance?
Andy: They seem to go a little more crazy than that, there's a lot more stage diving. I think people are a more apprehensive at the moment.

MRR: What do you think about shows like that though — do things usually get out of control?
Andy: We usually have no trouble at all, that's the nice thing about it. A totally different mixture of people come to our gigs.

MRR: How do you, as a band, feel about stage diving and violence within the crowd?
Andy: Violence is definitely not on! And as far as people climbing onto the stage and dancing around is concerned, we see it as dangerous, not only for us and the equipment, but for themselves and others.

MRR: It's hard to imagine people "moshing" to Snuff in a big pit.
Andy: Yeah, but we have been swamped on stage before. There have been situations where everyone has actually climbed onto the stage and we've had to lean back against the wall when people on stage are going mad.

MRR: Over here, certain bands have tried to make the point of avoiding stage diving. Do you agree with this?
Andy: I think what's important is that everyone gets the chance to dance, especially if you get a group of young people who want to join in but don't get much of a chance in amongst the boots and fists flying. In England we sometimes get requests from people in the crowd after songs to ask everyone to calm down a bit because someone's getting crushed. Which is a good thing 'cos you can't always see what's going on from the stage.

MRR: What is the main difference between the shows here and the ones at home?
Andy: Well immediately I have to mention the over-21 law, which is a shame in a way. It was awkward for us when we realized about the drinking laws here, as it obviously cuts out a lot of people.

MRR: I was under the impression that a lot of the shows you play in England are in bars as well?
Andy: Yeah, but the drinking age is 18 which doesn't stop anyone younger getting in, it just means they're not at the bar buying drinks.

MRR: Do you ever get trouble from the police over there, as with raiding the venues for under-age drinkers?
Andy: There's been trouble outside before with people trying to get in that couldn't because the place has sold out.

MRR: So do you find that the venues you've been playing here are smaller?
Andy: Yes.

MRR: Is that better or worse?
Andy: The smaller venues have a friendlier atmosphere, as opposed to some places that hold about a 1,000 and you're not totally sure what's going on.



MRR: It seems like the smaller shows you've played over here, there's been a lot of interaction between you and the crowd. Do you think that has anything to do with the smaller venue?
Andy: Yes, you get a better rapport between you and the audience.

MRR: I've noticed that a lot of the bands that come over from England are like you, the littlest guys. Is that some kind of law?
Andy: Actually, we've noticed that a lot of the blokes over here are bigger. You can actually get taller people looking down on you at gigs 'cos there's no stage.

MRR: So how did this all come together with you and Samiam touring, as you have different labels, etc?
Andy: Umm!
Gigs: How was the pancake? (silence)
Andy: Gigs is one of the most supreme cooks in the whole world, and Neadsdon!

MRR: Well, make a vegan pancake and I'll be impressed!
Gigs: Would you like any of my recipes, vege-roast dinners, etc.? It's part of the service you know.

MRR: Silence.
Gigs: You don't get it over here, but there's this stuff called "Sause-mix", right, and you chop some onions up with it, add water until you get a gooey consistency. Grease some foil with whatever, and put it in the oven for half an hour and, of course, you can do your roast potatos, parsnips, steamed broccoli, onion and gravy while you're waiting...
Andy: They don't have gravy here though!

MRR: What's that?
Gigs: It browns, seasons and thickens.

MRR: Is it sweet? Does it have sugar in it?
Gigs: No, no, no. That's custard.

MRR: Oh.
Gigs: You know what custard is? It's like, yellow, thick and milky. You put it on your apple pie.

MRR: Oh, like whipped cream?
Gigs: No, there's much more fluid than whipped cream. It's an egg thing!

MRR: Like pouring raw pancakes on something?
Gigs: No! We've got your address somewhere, we'll send you some over okay? ... blah, blah, blah.

MRR: Enough about the food stuff.
Gigs: No, no, no, food's very important! CUT.

MRR: So, how did this tour come together again?
Andy: Through a New York

MRR: Did you know Samiam
Andy: They played one gig i
unfortunately we missed 'c
farewell knees-up somewhe
England.

MRR: Where did you guys gr
& Simon arrive).
Duncan: Suffolk originally, b
to North West London.

MRR: How did you guys all r
Duncan: Just knocking abo
Simon: I went 'round their ho
they didn't know how to
gether. So I brought that co
they wouldn't let me in the
point, 'cos I had long hair.

MRR: Long hair?
Simon: Yeah, they wouldn't
the band.

MRR: What was the first Punk
ever went to?
Simon: The Addicts, but I le
it was shit. Full of glue bags!

MRR: So, what do you thin
"scene" at the moment?
Simon: You get such a mix
crusties to anarchists, the l
normal "pop kids" coming i





ndy: Yeah, but the drinking age is 18 which oesn't stop anyone younger getting in, it st means they're not at the bar buying rinks.

IRR: Do you ever get trouble from the police ver there, as with raiding the venues for nder-age drinkers?

ndy: There's been trouble outside before ith people trying to get in that couldn't ecause the place has sold out.

IRR: So do you find that the venues you've een playing here are smaller?

ndy: Yes.

IRR: Is that better or worse?

ndy: The smaller venues have a friendlier



tmosphere, as opposed to some places hat hold about a 1,000 and you're not totally ure what's going on.

MRR: It seems like the smaller shows you've layed over here, there's been a lot of in- eraction between you and the crowd. Do you think that has anything to do with the smaller venue?

Andy: Yes, you get a better rapport between you and the audience.

MRR: I've noticed that a lot of the bands that come over from England are like you, the littlest guys. Is that some kind of law?

Andy: Actually, we've noticed that a lot of the blokes over here are bigger. You can actually get taller people looking down on you at gigs 'cos there's no stage.

MRR: So how did this all come together with you and Samiam touring, as you have different labels, etc?

Andy: Umm!

Gigs: How was the pancake? (silence)

Andy: Gigs is one of the most supreme cooks in the whole world, and Neadsdon!

MRR: Well, make a vegan pancake and I'll be impressed!

Gigs: Would you like any of my recipes, vege- roast dinners, etc.? It's part of the service you know.

MRR: Silence.

Gigs: You don't get it over here, but there's this stuff called "Sause-mix", right, and you chop some onions up with it, add water until you get a gooey consistency. Grease some foil with whatever, and put it in the oven for half an hour and, of course, you can do your roast potatos, parsnips, steamed broccoli, onion and gravy while you're waiting...

Andy: They don't have gravy here though!

MRR: What's that?

Gigs: It browns, seasons and thickens.

MRR: Is it sweet? Does it have sugar in it?

Gigs: No, no, no. That's custard.

MRR: Oh.

Gigs: You know what custard is? It's like, yellow, thick and milky. You put it on your apple pie.

MRR: Oh, like whipped cream?

Gigs: No, there's much more fluid than whipped cream. It's an egg thing!

MRR: Like pouring raw pancakes on something?

Gigs: No! We've got your address somewhere, we'll send you some over okay? ... blah, blah, blah.

MRR: Enough about the food stuff.

Gigs: No, no, no, food's very important! CUT.

MRR: So, how did this tour come together again?



Andy: Through a New York agency.

MRR: Did you know Samiam before hand?

Andy: They played one gig in London, which unfortunately we missed 'cos there was a farewell knees-up somewhere, in the north of England.

MRR: Where did you guys grow up? (Duncan & Simon arrive).

Duncan: Suffolk originally, but then I moved to North West London.

MRR: How did you guys all meet up then?

Duncan: Just knocking about together.

Simon: I went 'round their house one day and they didn't know how to tune guitars together. So I brought that concept forth, but they wouldn't let me in their band at that point, 'cos I had long hair.

MRR: Long hair?

Simon: Yeah, they wouldn't have a hippy in the band.

MRR: What was the first Punk Rock show you ever went to?

Simon: The Addicts, but I left 'cos I thought it was shit. Full of glue bags! (glue sniffers).

MRR: So, what do you think of the English "scene" at the moment?

Simon: You get such a mixed crowd, from crusties to anarchists, the lot. We also get normal "pop kids" coming in as well.



MRR: So, you are there tho

Duncan: No and see the

MRR: What w

Snuff: Guest and energet

MRR: How do British music

Simon: We really.

MRR: Do you Snuff any go

Simon: Yeah band, but it kind of thing make up a l

MRR: Who b

Simon: The we weren't England you tions you're country. In worst deal, old crusty pu

MRR: Is there punks or skin

Simon: No, w gigs pissed o They're the and hassle mate?" on t

MRR: What w

Duncan: The enough to searched.

MRR: How ab

Simon: It's jus sort things ou

MRR: How di

Duncan: We ers, there wo music; but I get with the about punk headline like

MRR: Who w songs?

Duncan: Mo gets things o

MRR: What w

Duncan: The and was like eryone was shouting, re

Simon: You lot of people to see what to leave, tho

MRR: Is there America?

Snuff: Leathe

For fur

55 Warren R

7LJ, England

ng age is 18 which
nger getting in, it
t the bar buying

ple from the police
g the venues for

le outside before
t in that couldn't
ld out.
he venues you've
aller?

e?
s have a friendlier



d to some places
d you're not totally

aller shows you've
s been a lot of in-
nd the crowd. Do
ing to do with the

r rapport between

t of the bands that
d are like you, the
kind of law?
ticed that a lot of
e bigger. You can
e looking down on
o stage.
ome together with
g, as you have dif-

ake? (silence)
ost supreme cooks
Neadsdon!
n pancake and I'll

f my recipes, vege-
rt of the service you

er here, but there's
ix", right, and you
h it, add water until
ency. Grease some
ut it in the oven for
se, you can do your
steamed broccoli,
ou're waiting...
gravy here though!

and thickens.
have sugar in it?
custard.

custard is? It's like,
You put it on your

ream?
h more fluid than
egg thing!
ancakes on some-

our address some-
ome over okay? ...

food stuff.
very important! CUT.
our come together



Andy: Through a New York agency.
MRR: Did you know Samiam before hand?
Andy: They played one gig in London, which unfortunately we missed 'cos there was a farewell knees-up somewhere, in the north of England.
MRR: Where did you guys grow up? (Duncan & Simon arrive).
Duncan: Suffolk originally, but then I moved to North West London.
MRR: How did you guys all meet up then?
Duncan: Just knocking about together.
Simon: I went 'round their house one day and they didn't know how to tune guitars together. So I brought that concept forth, but they wouldn't let me in their band at that point, 'cos I had long hair.
MRR: Long hair?
Simon: Yeah, they wouldn't have a hippy in the band.
MRR: What was the first Punk Rock show you ever went to?
Simon: The Addicts, but I left 'cos I thought it was shit. Full of glue bags! (glue sniffers).
MRR: So, what do you think of the English "scene" at the moment?
Simon: You get such a mixed crowd, from crusties to anarchists, the lot. We also get normal "pop kids" coming in as well.



MRR: So, you say that 1,000 people t
are there that many punks around?
Duncan: No, not what I call punks, th
and see the UK Subs and The Exploite
MRR: What would bring you out to a g
Snuff: Guest list! Just kidding, anythin
and energetic. Oh, and Leatherface
MRR: How do you feel about Snuff being
British music papers like the NME?
Simon: We don't take any notice o
really.
MRR: Do you think appearing in them
Snuff any good?
Simon: Yeah, we'd make more mone
band, but it's whether you want to d
kind of thing. It isn't much fun whe
make up a lot of "bollocks" about a
MRR: Who booked the shows for you?
Simon: The agency took care of a lot
we weren't too sure about the cou
England you can be certain of what
tions you're gonna get in that area
country. In the West country you g
worst deal, they're just cider drinking
old crusty punks.
MRR: Is there still a problem with glue s
punks or skins trying to ruin the show?
Simon: No, we just get crusty's, coming
gigs pissed out of their minds, crustin'
They're the one's who have a dog on
and hassle you for "any spare ch
mate?" on the way in.
MRR: What was it like going through cu
Duncan: They were very rude, but it wo
enough to get through. We neve
searched.
MRR: How about work permits?
Simon: It's just a matter of finding some
sort things out. It cost us $1,000.
MRR: How did you get into punk rock
Duncan: Well, around my way it was
ers, there was lots of hippy and heavy
music, but I liked the loud, fast guita
get with the punk music. The first thing I
about punk was in a newspaper.
headline like "It's disgusting!"
MRR: Who writes most of the lyrics t
songs?
Duncan: Moi. Mainly when I'm pissed
gets things out of my system.
MRR: What was it like playing the UCL
Duncan: There were a lot of people
and was like playing at a pizza par
eryone was sitting down around t
shouting, really getting into it.
Simon: You did get the feeling there
lot of people there who stayed on afte
to see what was happening. No one se
to leave, though.
MRR: Is there anything you'd like to
America?
Snuff: Leatherface, "Diamond Geeze
For further information contact
55 Warren Road, Neadsdon, London
7LJ, England.







New York agency.
w Samiam before hand?
d one gig in London, which
missed 'cos there was a
somewhere, in the north of

ou guys grow up? (Duncan

riginally, but then I moved
ndon.
u guys all meet up then?
cking about together.
nd their house one day and
v how to tune guitars to-
ght that concept forth, but
me in their band at that
ong hair.

y wouldn't have a hippy in

he first Punk Rock show you

cts, but I left 'cos I thought
glue bags! (glue sniffers).
o you think of the English
oment?
such a mixed crowd, from
chists, the lot. We also get
s" coming in as well.

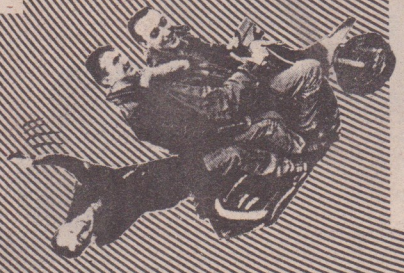
MRR: So, you say that 1,000 people turn up, are there that many punks around?
Duncan: No, not what I call punks, they go and see the UK Subs and The Exploited.
MRR: What would bring you out to a gig?
Snuff: Guest list! Just kidding, anything fresh and energetic. Oh, and Leatherface.
MRR: How do you feel about Snuff being in big British music papers like the NME?
Simon: We don't take any notice of them really.
MRR: Do you think appearing in them will do Snuff any good?
Simon: Yeah, we'd make more money as a band, but it's whether you want to do that kind of thing. It isn't much fun when they make up a lot of "bollocks" about a band.
MRR: Who booked the shows for you?
Simon: The agency took care of a lot of it, as we weren't too sure about the country. In England you can be certain of what reactions you're gonna get in that area of the country. In the West country you get the worst deal, they're just cider drinking, right old crusty punks.
MRR: Is there still a problem with glue sniffing punks or skins trying to ruin the show?
Simon: No, we just get crusty's, coming to the gigs pissed out of their minds, crustin' about. They're the one's who have a dog on a string and hassle you for "any spare change, mate?" on the way in.
MRR: What was it like going through customs?
Duncan: They were very rude, but it was easy enough to get through. We never get searched.
MRR: How about work permits?
Simon: It's just a matter of finding someone to sort things out. It cost us $1,000.
MRR: How did you get into punk rock?
Duncan: Well, around my way it was all bikers, there was lots of hippy and heavy metal music, but I liked the loud, fast guitars you get with the punk music. The first thing I heard about punk was in a newspaper. Some headline like "It's disgusting!"
MRR: Who writes most of the lyrics to your songs?
Duncan: Moi. Mainly when I'm pissed off -- it gets things out of my system.
MRR: What was it like playing the UCLA?
Duncan: There were a lot of people there and was like playing at a pizza parlor. Everyone was sitting down around tables, shouting, really getting into it.
Simon: You did get the feeling there were a lot of people there who stayed on after lunch to see what was happening. No one seemed to leave, though.
MRR: Is there anything you'd like to say to America?
Snuff: Leatherface, "Diamond Geezers."

For further information contact Simon, 55 Warren Road, Neadsdon, London. NW2 7LJ, England.











SNUFF

CHUMBAWAMBA

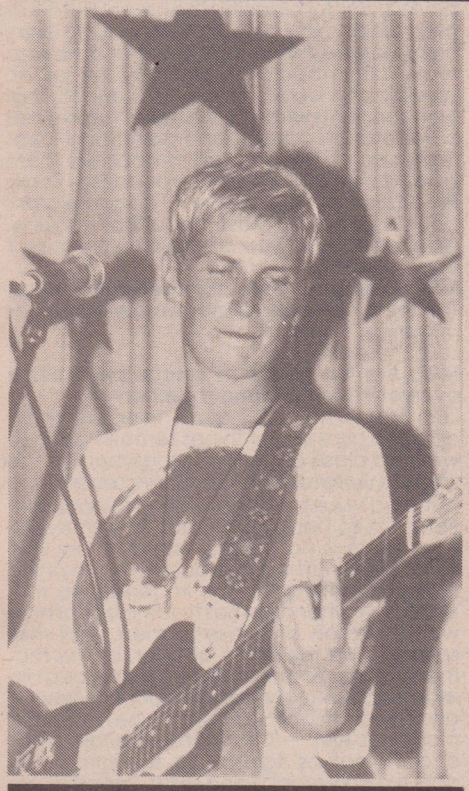
INTERVIEW



All photos by Lydia Ely except the one of Boff which is by someone else

Chumbawamba is a great band from Leeds, England. They recently did a West Coast tour that was as much a stressful test of tolerance as it was an inspiring adventure. The band was in San Francisco for a week and after spending sometime with them I decided to do an interview, one that would examine the band from an individual perspective. What follows are seven separate interviews, one with each member discussing an aspect of the band which I thought that she/he could give the most insight to. —*Martin Sprouse*

Chumbawamba / Box 4 / 52 Call Lane / Leeds / LS1 6DT / West Yorks / England



LOU—*LIVING TOGETHER*

MRR: Tell me about the house?
Lou: I've lived in a flat for two and a half years; it's just around the corner. I sort of got a different idea of how I see everyone and how I live with people now than I had before. Everyone else has been there the whole time. It's kind of interesting that you're talking to me about it because it's probably different.
MRR: Why did you get your own place? Was it privacy?
Lou: Because it's gone on so long. We've all been together for so long. Talking about personal dynamics, it's really strange because it's so involved, like family or something. It's really complicated to explain to someone in ten words or something. I don't think I would have gone out and looked for somewhere to live on my own because of a big problem, or something that I was sick of. I had lived on my own before, and I'd lived with Anne before in a flat, and I had really enjoyed that. I really enjoyed living with everyone. There were problems with lots of people coming to stay. Even though it's a big house and everything, people tend to think it's much bigger than it actually is, because it looks big. But every room is someone's bedroom, apart from the kitchen, and that's the communal room. So if a bunch of Germans arrived, someone would have to donate their bedroom. If you went into the kitchen, it was quite oppressive. I enjoyed having people come to stay, and we met some really nice people, but it was a bit much. I'm the sort of person who likes to get up and have my breakfast on my own, and then meet people after I've done that. So that was getting to me; it had nothing to do with the people in the house. It was the visitor thing. I'm not that laid-back, where I'll say, "Hi, come in, I'll make you loads of food!" It was bad. But it wasn't that I was depressed and ready to go out and find a place to live. A friend of ours around the corner had a really nice flat where we use to go there for baths because we didn't have any hot water. When he was leaving, he asked if we wanted someone to sign on and get the dole money paid for it so that we could continue having hot water. After he left, I thought about it and thought "Why don't I try living there?" So I told everyone, and they told me to try it. I could come back if it didn't work out. So I lived about half my time at the flat and half at the house. If we're practicing every night at the house, I'll just stay there. Sometimes I don't go to the flat for ages. It's just nice to have it there. And we use it for other people to stay. But sometimes I feel like I'm not doing things properly. I'm not really living on my own. People who live on their own, even if they have friends, are a bit isolated. It's important to be really independent, in a way, but I'm not. It's stupid to think up giving up what I'm doing just to achieve independence. It's like being in a relationship that's really good. I've been in a relationship for quite a long time and I don't feel like a "married" person or whatever. And I don't want to be like that. But I don't want to give up something that's really good just to prove to myself that I'm totally independent. But anyway, I've got the best of both worlds.
MRR: It sounds like it. Tell me some history of the group house. How did it come about? Was it a conscious decision of the band to live together, or did it just happen out of convenience?
Lou: It was a conscious decision, but it was also convenient. Originally, a group of people we knew lived there, but not communally. It had been vandalized — the windows were damaged, and there had been a fire, and stuff like that. At that point Boff, Dan, Dunst and another guy were all living in Leeds and saw the possibilities of the house and living together. At that point Anne and I were living together in Burnley. We helped them move into this house. I was in the band then as well but it was in the beginning stages. I would come over to the house to practice. We helped decorate it but I thought I could never live there. It was really bad: wind whistling through; we had to make a fire in the middle of the room to cook on. We had quite a nice place in Bernley. But as we were working on the house it seemed more possible that we could actually live there with no water. Quite soon, we actually moved in. There were also personal things with that. Often women sort of give up their lives to live with men. I sometimes still resent it in a way. But the life I had wasn't anywhere near to the life I could have in Leeds. So it was sort of the pity that it was us that had to move, instead of them. But the house was brilliant. There was a lot going on in Leeds that I was really into. Harry and Maive — we sort of met them later. They were still in school and were in a punk band. Do you know the "Bullshit Detector" record? They were on one that we were on; it's the only track I really like. We saw both of them play in a local gig, and we went to see them. We all got on really well immediately, even though they were two young schoolkids. It was amazing! Soon they came to stay. Quite often people come and they want to move in immediately. They just see the good things about it. Especially very young people: it's a commune, and they really want to live there.
MRR: It seems like some kind of utopia.
Lou: They actually did live with their parents. But normally when young boys like that come, I just can't be bothered. I think it's really difficult to actually relate to them. But with them, it was totally different. It was only me and Anne in the house when they came, and we really got on well. They decided to move in. We had a lot of stuff in common. A couple of people have left. There has been some coming and going. But mainly it's been all of us, all the time.
MRR: Do you think it's helped the band to have you all living together? Or is it mostly convenience?
Lou: It's definitely helped. It's not really a question of living together helping the band. The band is really not that big compared to the fact that we all live together and we do



ULRIKE

you sometimes wonder and you sometimes wonder
ten thousand deutschmarks to hand me over
o you sometimes wonder and you sometimes wonder
you can make a living "sometimes wondering"

don't think these bones can be sold when I'm long gone
don't think that I should want to sell my soul for the Sundays
don't wait for me to say I'm sorry – I won't
who wants to be a green MP? – I don't

don't think I walked into banks to stand in the queue
don't think I pressed up to the plexiglass just to talk to you
don't wait for me to say I'm sorry – I won't
who wants to be a green MP? – I don't

"I sometimes wonder how she would act now and what she would think had she survived that time. She, who was made into a myth, a martyr, by many young left-wingers who never knew her, would have been able to shatter the myths of the Red Army Faction and put an end to the inhuman and hopeless attempt to bomb a new society into existence. Perhaps she would now be a Green MP, perhaps she would be an established journalist and writer. It was not to be."

Astrid Proll on Ulrike Meinhof, The Independent on Sunday Magazine,
19 August 1989

things together as friends. We've gone through certain periods — like Colbie (live sound engineer)'s just had a baby, and we haven't practiced for a very long time. It doesn't make that much difference to our lives. The band is quite small. When we do something like this tour, it's THE BAND, THE BAND, THE BAND. But we're all involved in other things that are equally or more important to us. When you do an interview, the band is the most important thing, and it's not really like that for us. But I do think that the fact that we live together has helped the band because we can practice whenever we want. It's easier. And it's easier to work together, because we know each other really well. When I talk to people in other bands who live in different places and come together just to practice, there's a lot of things that go on that we really don't have to deal with.

MRR: Do you think that the chemistry for coming up with ideas, subjects for songs, music, riffs, and all of that comes more naturally since you're all living together, and it comes out of the day-to-day routine? Or are there times when you just talk about band stuff or just living stuff?

Lou: It's really difficult for me to say because I've never been in another band. When I hear other people talking about what it's like to work songs out or get new songs I can't understand how you can be with people who you hardly know and — since for me it has a lot to do with confidence — put forward their ideas and be a musician or whatever. It requires a certain type of person, and I don't feel that's what I would like. Because of the way I feel about everyone else, it enables me to do this thing! I actually wanted to do something like this ages ago but haven't found the people to do it with. I knew I wanted to put ideas across but it took me *so* long to be able to sing, even in front of these people. I think we've helped each other in that way. I don't think I'd be in another band if this band ended. It's hard to say. Sometimes it's a bit insular. Originally, when we all lived in that house, we didn't know anyone in Leeds for a long time, and we didn't go out. We were very strict about everything and worked on the house. That was a really insular time. We weren't really involved in the punk scene at all. We'd play gigs but it was really weird. We were into the same things we are now, in a way, just much more fascistic. We weren't overtly political, but we were into shocking people whether they liked it or not. We were off on our little thing together and we were really happy about it. It's really weird. Now we know lots of people in Leeds, and we've all got separate lives. We've grown up together, in a way. I used to think that we knew each other and a few other people in the scene, but that was it. We never had conversations with anyone outside our little thing. Now it's totally more relaxed.

MRR: Do you think that's come about from just spending more time in Leeds? Or was it more forced?

Lou: I think it's from being in Leeds. If I had moved to Leeds on my own, I would have done what I'm doing now ages ago. I don't see it as a bad thing, what I went through; it was a real learning experience. It was brilliant. Often people don't meet a group of people that they can work with in that way. Also — and I can only speak for myself, I can't speak for other people — it's great to come through it and feel that I'm quite happy with my life now that I've broken out of the house. It's difficult to motivate yourself to do things when you can just stay there with other people, doing things with them. It was easiest for us to do things together, since it was like family and we knew each other really well. If you're alone, it's a challenge: you go work with other people, and there's obviously something really good about that, but now I feel like I can do both. One of the people who left was really sort of cynical when he left. It had to do with the dynamics of what was going on in the house.

MRR: Was it because of how rigid it was?

Lou: Yes, because when he left, he didn't want anything to do with politics at all. It was from him, too; it wasn't like it was only other people putting it on him. He was the first vegan, and was always telling people what to do... As soon as he left — and we almost had to tell him to go — he started eating meat, had nothing to do with politics, had nothing to do with us. Now, we get along fine with him when we see him. He has a laid back life... but I feel glad that we've come through what we went through. I know everyone is relaxed with each other. There's a lot going on all the time. But in general, it's really laid back now.

MRR: Your friendships still seem really strong. If you're on tour — a stressful tour — and you're able to laugh with each other and look out for each other, you're doing great!

Lou: And we've all seen the worst of everyone. We've come through it and that's sort of unusual. We've all exposed ourselves to each other. I've been a complete zxxx sometimes, when I have PMS or whatever... In the past, I didn't realize what it was and I'd be really worked up about things; whereas now, I know, and I just stay in my flat and try to give the best to everyone. You just have to work that out as you go along. But because we've seen the worst in everyone, you feel like you can't do anything else, and it's really relaxed. I never talk about this kind of stuff. It's not totally perfect all the time. Sometimes we go too far. But for the most part, we work things out.

MRR: What about the structure of the house? Is it still communal?

Lou: Totally. The only thing that's really changed — and it's not that easy for me to talk about, because I'm not involved in it — is the money. We used to have communal money, because none of us used to work. We gradually all got jobs, and at first the money from the jobs went into the "pot." We used to be really together, when we were strict: saving up for the band or the first single that we did. We all got £24 a week and we lived on porridge, literally. We were really into it, and happy; it was like a religion or something. We saved up for the record. Then people started jobs and the money all went into the pot. So we had some extra. We just used to buy whatever we needed. There really never was any argument about the money. If somebody wanted a record or something, they'd just get it, and no one would feel any animosity. The money wasn't important. It was really natural the way we did it. No one could ever believe it. I thought, when I first moved in, that it would be really weird. But it wasn't because everyone was responsible and no one abused it. Later, people wanted to buy things, and they'd get a job just for that. That's when it started breaking down. Now, people more or less have their own money.

MRR: Does that work out alright?

Lou: There are times when there are arguments about money, which there never used to be. Quite often it doesn't come out because the whole relationship is much more laid back. I think people are frightened to change it or do anything about it. Everyone puts money into the communal pot still, the same amount as when we were on the dole. But they also keep money, so if we go out or something it's everyone's personal money, where it never used to be. So it's gradually breaking down. It's not a real problem. Ever since I left, I have my own money. So I don't have anything to do with it. I can observe what's going on, and I've seen different people getting kind of pissed off about how there's no money in the pot, but everyone's got their own. But it's really got nothing to do with me. I still buy things for the house, because I eat there almost nearly night. That's another thing that's still communal, we all take turns cooking, and everyone's a really good cook.

MRR: Does it just happen, or is it scheduled?

Lou: It just happens. It's gone on for so long. At one point we did have a discussion about having rules for cleaning the house, but it's all natural now, so we never talk about it. Every night I come home from work and have a really nice meal. On my day off or on weekends, I cook a really nice meal. That was one thing when I lived there: I worked at a vegetarian cafe at one point, and I was really into cooking. I used to cook like three times a week for the house because I really liked it. But I started to resent it because other people got really blasé about not cooking. Now, because I work all the time, I just do it once a week.

MRR: So now there's four women in the house. Are there any weird male/female dynamics or gender conflicts?

Lou: There are.

MRR: Are the problems unique ones, since everyone's in the band together?

Lou: To be honest, I don't think we really come to grips about things sometimes since we're so blasé about living together. At one time we were really into thrashing everything out, and I was really into stating my position. Now, I'm so happy that I get on with everyone. There is no arguing about every little issue. Often, I'm wary about saying anything about something that is important to me, especially when it comes to feminism, or how we're women and they're men. And that seems to be the same all over, at the moment, to me. At one time, feminism was a big issue and everyone talked about it. Now — and I don't think it's just our house, but other places as well — it's much more laid back and it's not as right-on to say something about a comment being sexist. For instance, I just hear so many more men saying — and I don't know if it's just in England — "cunts" or "twats" as an insult to someone. That used to be pretty taboo, and now it's really right-on. People seem to be saying it.

MRR: It's the same here.

Lou: Some of the men in the house have said it, and I don't like it. A few years ago I would have been going crazy. But now...

MRR: Can't you talk about things anymore? Or do you think that the person who says it doesn't mean harm when he says it?

Lou: I think he knows it's offensive but he's using it anyway, for his own reasons.

MRR: Do you think the level of understanding has changed?

Lou: I think so. But I still don't like it. And I don't like it even more if I think he's doing it to shock me. I haven't said that to person who says it! I actually said I didn't like it, but I waited until we were getting along really well and he hasn't said it since. I think it was a reaction to being so strict and always worrying about what you were saying. It's like worrying about what you're eating: it's nice to be more relaxed. I think it's a reaction to how things were before. There's other little things, like when the World Cup was on, and all the men were watching football all the time. It's creates issues that we have to sort out. I don't want to be someone who tells people off for watching football, because that's out of order, I think. If people want to watch football, that's fine. When we first all lived together, none of the men would have dreamt of watching football. But later they all got into it,

apart from Dan. A lot of men in Leeds have gotten into it. I don't know what it's like here, but the games are absolutely horrendous to go to. The crowd is totally racist and sexist — it's unbelievable. That's why I don't really like going. And I'm not interested in the game, either. The thing that makes me think — like when the World Cup was on — was that they were dominating the television completely. That's fine; if there was a big thing on every night that I wanted to watch, I'd watch it. The difference is, Anne and I thought, is that we would ask if it's OK. Especially since I don't even live there, if I'm there and I want to watch Dallas or something that no one else likes that's really crap, I'll say, "Do you mind if I watch it?" But me and Anne would never dream of putting the television on and just screaming, dominating the room so that everyone else has to go out. I'm thinking that the issue is confidence. They would just do that and not think anything of it. I think that's really weird. It did create an issue. I tried to get into it because I like everyone and I'm happy with the situation. Me and Colbie actually watched a match and got into it a bit! And I didn't mind it; in fact, I enjoyed it. It's just that men will do that. If you go to someone's house, they'll just put the television on and just watch it.

MRR: Do you do things that might slightly offend the men? Like when the men say "cunt" — if you reverse the genders, is there an equivalent for what the women do?

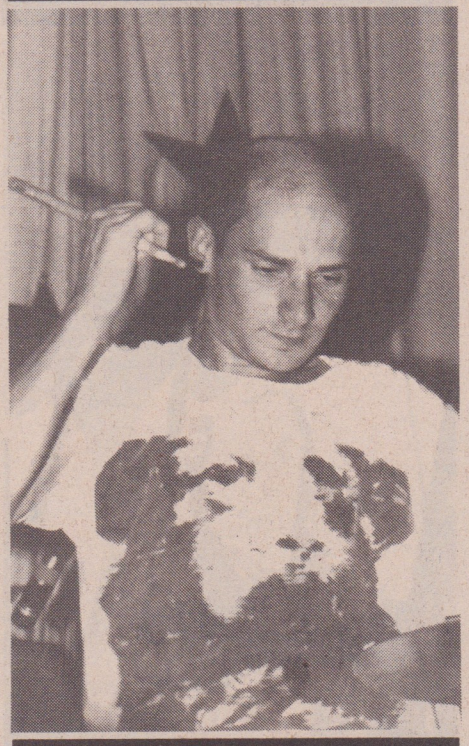
Lou: I think I've become less offensive than I used to be because I wasn't as happy with my own life as I am now. I think I'm much easier to get along with now. I'm nowhere near the most laid-back person, but I think I am better. But about how the women treat the men — I want to be honest, but I just can't think of anything! It's interesting, because I've never really thought about it. I just think that things have gotten better. And we know each other so well. With me, Anne and Cobie, we're loads more tolerant of each other so we've been together for so long. There are times when we're really close or we're not, but it's never one way or the other. Cobie has only been there for two years, but there used to be another woman living there named Diane. If we had been doing this interview then, it would be very different, because there was a lot of trauma then. We had to ask Diane to leave; she was very young, and the house was the only place she knew in Leeds. She wasn't happy there. I feel that if that sort of thing happened now, we'd deal with it in a much better way. I didn't have any patience with her back then; I tried. Now I think we could work it out. Anne and I relate to each other really well. And we get along well with Cobie, but she's totally different. We're from a different country. It seems that women in Holland are very reserved. If Anne and I are gossipping about people, she's not into it at all. I suppose it's a negative thing to do in some ways, and she won't get into it. But we all get along well.

MRR: Does having a baby around (Mavis & Cobie's baby) make things different, or better?

Lou: It's funny, because when she was pregnant I thought that this would change everything. Other people who have children were saying that we wouldn't know what had hit us, that it would be so different from just living together. But it's just been so easy. She had the baby at home and it was absolutely amazing! We were all into it; we were all there. It's been no problem. She's only a little baby, and they don't really do anything. We'll see when she starts walking around. She's been to gigs, and it's really nice. For Mavis and Cobie, it's really a lot of hard work. So they can not cook or clean the house for a long time and even though we're not all constantly helping with Sally, we can help by running the house. When we go to a gig, they'll look after her and we'll get everything together for the gig. It's work, but it's fine.

MRR: That's good that it's all working out.

Lou: It would be nice if there were a little more room in the house! If there was a living room it would be nice. A while ago, I thought about having one myself. I talked about it with everyone in the house and Harry wasn't into the idea at all. That wasn't the reason I didn't, because I had just been thinking about it. But it seemed like there would always be someone who wouldn't be into it. I have no idea — I'm not maternal or anything... But everyone's really into it. I used to think, when I thought I'd be the first one to have a baby, that everyone in the house would just spoil the child, and give in to it all the time, and it would have too many grandparents. But now I see that won't happen with Sally. Everyone helps out and shares responsibility — though, of course, some people have more responsibility than others — but no one gives in too much. I guess generally after all this time we've gotten a little more lax. Like the house looks really good — but it's looked this good for a long time. At this stage we should probably be looking into buying a place together or at least getting the financial thing worked out. No one wants to rock the boat. If someone gave us the money, we'd get a place together. But now no one wants to sit down and talk about it, and figure out how to save the money, and all of that. So there's a negative side to being laid-back. It gets a little stagnant.



DANBERT—*THEATER*

MRR: How did the band first become interested in bringing theater into the live set?

Danbert: In the beginning of Chumbawamba when the band was just Boff and I, we tried to make every show into a different concept. We had a beach concept and a bedroom concept where we wore pajamas and had a matress on stage. It's a natural part of this band. One of the reasons why we chose Agit-Prop for our label was because of the history and tradition of using really basic Agit-Prop street theater to get ideas across in a rock environment.



CHASE PCs FLEE ATTACK BY OWN DOG

got my photograph taken with Elvis
circled round the earth in a rocket ship
found the world cup in a garden
I must've saved a million drowning babies

you can imagine what a come-down:
drug-busts and house fires
I didn't orbit the earth to be bossed around
by someone wearing flares!

I ain't nothing but a hound dog

"Police were forced to call off a high-speed chase after a series of mishaps ruined their attempt to catch a car thief. The drama began when they received a 999 call that a Sunbeam Rapier had been stolen from Gloucester city centre. A number of officers set out in pursuit, but were forced to call it a day after:
A pedestrian had his foot crushed by a police car.
Another police car accidentally wrecked the vehicle they were chasing.
Two officers were mauled by their own dog before the suspect finally escaped on foot.
The first mishap happened as a police car raced after the Sunbeam on the road to Cheltenham. A bystander stepped out to cross the road and his foot was run over. The driver was forced to pull out of the chase to aid the hobbling casualty.
Three miles away, their colleagues were having no better luck. As they closed in on the car, a patrol vehicle accidentally smashed into it – causing severe damage.
Two PCs released their alsation after the culprit, but the dog did a quick U-turn in a field and tore after the stunned officers. Both were badly bitten about the legs and needed hospital treatment. At that stage the chase was called off."

"Chase PC's Flee Attack By Own Dog", from Yorkshire Evening Post 1989

Danbert: I think over the years I've grown more confident with doing the theater

where I used to just stand there and be stiff with a sour face. It's more of a role now and I enjoy getting into them.

MRR: Each piece has characters.

Danbert: Yeah, I would call them characters but I'm not sure how different they are. I don't have a wide range of acting abilities. I think we first discovered characters when the "Pictures" record came out and then we started leaning more towards characterization. Sometimes we will build a song around a certain character.

MRR: Do you think that everyone in the audience know what the characters are about? At one show, the band hardly did any introductions or explanations of the song. Do you like to leave it up to the audience to interpret?

Danbert: I don't think we're that good at talking in between songs, but we try.

MRR: Do you feel comfortable on stage? When you're doing the threater pieces, you must realize how exposed you are to the audience, especially if the piece is somewhat abstract like the one about the police dog that bites the police officer.

Danbert: Most of the time I do, but it varies from gig to gig. I think what we're doing now is a reaction against what we were doing a couple of years ago when everything was so obvious.

MRR: There's a new song that the band does called "No Sir, I Won't," where you dress up as an army officer and except for shouting a few commands you mainly just run in place with an angry face. Now that piece is one of the simplest acts in the set yet is so powerful and clear as to what the band is saying. I see it as being a lot stronger than a dogmatic anti-authoritarian message. Now, I'm wondering if you think the way the band used to be is a bad way of communicating a message?

Danbert: No, but I think we've grown from it. It's a change. I think the theater aspect always came across no matter what we were doing because we've always been in an enviornment that has been dominated by live music so it stood out from everything else that was going. I think today we've defined what we're doing better. Maybe in four years we'll look back at what we're doing now the same way as we look back on what we did when the first album came out.

MRR: You seem to concentrate a lot on the theater aspect than the music aspect of the band.

Danbert: I've always done most of the theater but it varies from set to set. I think I started doing it simply because I was willing to do it. We all used to try and do it but now it's ended up with just me and Anne doing it. The other people were better at playing music. That's just how it worked.

MRR: Do you still enjoy singing?

Danbert: Yes.

MRR: How do you feel about audience participation? Do you go out of your way to bring people into the band's live set?

Danbert: I think that it's a good thing to do but you can't plan it. You have to feel your way around each situation. Tonight, when people came out of the audience and did Elvis impersonation, that was great. It had an energy of its own.

MRR: Have you ever thought of taking the theater into the audience?

Danbert: We used to put one of our record covers up and sell shares of the record. Really early on we used to start the set out in the audience. I would just start singing a song and we would gradually make our way to the stage. That really took people by surprise but it got to the point where I couldn't project my voice. In this set, when I do the Elvis impersonation I always try and come from the back of the audience. It's strange because in England when I did it people would take a quick look but then turn away; here, people really get into it. I guess people relate to it a lot more here.

MRR: How did you go about planning the theater parts?

Danbert: Usually it comes after the music but sometimes it comes before. For me personally, I can't rehearse new theater parts except in front of an audience. When I came up with the dog one, most of the band thought that it would never work and I never felt so intimidated as when I was trying to work it out in our own basement. I found that really odd so I now I don't really pratice until we're on stage and now it has developed and is coming to a peak.

MRR: What about the booklets that the band hands out at shows?

Danbert: We tried to do it at every show but it got to the point where there were 700 people at our shows, and that would takes us 3 days to print that much up on our printer. Plus, later on the new album came, which only repeated what was in the booklet. It's really good if we can get it down in Europe and get the lyrics translated which is the best thing that we could do.

MRR: In your current set, the theatrics use humor and sarcasm where the sets of the past were a more straightfoward, political message. Do you think you'll continue to persue the humorous aspect?

Danbert: We would like to but it's really hard to plan humor because you never know if it's going to be funny. I do think it's a lot more powerful if it's there, so I think we will go more towards that direction. In the early days we also tried to go that way but we never were able to do it.



MAVIS—*ELVIS*

MRR: What's with the Elvis Obsession? Elvis is sampled on the latest record, his face is on the back cover and the band plays in front of a huge banner of his face.

Mavis: I'm not sure meself where it all stands. I think it all started with the Albert Goldman book. I think that is what turned people in the band onto Elvis. I think Elvis was rebellious in the beginning because he stirred up a lot of controversy and shook a whole generation. The results of what Elvis did in the beginning were fantasic although I personally find his music nothing great. Just the gyrating on stage was fantastic. In the beginning, a lot of people tried to ban Elvis because they thought he was corrupting the youth and these were the same people who were saying "Let's get rid of the niggers" and were your basic right wing fascists. If I were around at that time I think I would of been into Elvis in the same way that you attach yourself to things that you're not particularly convinced by, but if it's causing a big fuss and directs real aggression towards people you oppose then I attach myself to it.

MRR: Surely it's not just that. Is this just part of a sick joke?

Mavis: If there's anything positive about it I think that's it.

MRR: The banner you play in front of pictures later period Elvis when he was fat, tacky and wearing rhinestone bellbottoms. During that period, Elvis wasn't rebellious but represented one of the ugliest cult heroes.

Mavis: Do you think that it's really distasteful and offends people?

MRR: The image might offend someone who has put the band on a pedestal. To me, it's not offensive as much as it is boring. A lot of people like Elvis because he is seen as so bad and tacky that he is good, sorta like the 70's revival that is going on. Why put so much effort into a good ol' southern white boy with a lot of money?

Mavis: To me it is a powerful image and it's weird becase it has so many things attached to it and it's just someone's face. Elvis wasn't a politician and he wasn't anything like Hilter. I think Elvis was a victim; I felt really sorry for him.

MRR: I can't believe that. Although I don't know that much about the life and times of Elvis I think there's a good chance that he enjoyed what was going on. I really don't have that much compassion for someone in his postion.

Mavis: I blame Elvis' fall on Col. Tom Parker. When Elvis died, Col. Tom Parker was quoted as saying something like "Well, it makes things a lot easier on me. He's a lot easier to sell now that he's died". He had total control over what Elvis did and did things without Elvis knowing about them. But Elvis kept doing things that kept ruining his plans like getting stuck in a toilet and Col. Tom Parker always had to sort things out. I prefer the Elvis banner to one that said "Peace Not War". We never would of put a picture of Elvis on the first record but I think it's good that we did it on this one because people don't expect it.

MRR: That seems to be a common theme with the new record.

Mavis: Yeah, and I really like that aspect because things were getting a bit boring.

MRR: You still haven't said if there's any sarcasm behind this facisnation. Is there any humor behind it or do you really see him as some type of great hero?

Mavis: A bit of everything really.

MRR: During your live set you make fun of other peoples' obsessions with Elvis by thinking of second rate Elvis impersonators as the closest thing to God.

Mavis: Elvis is the King. Fancy being known as the King. I saw a teenager on Hollywood Boulevard that was devoted to Elvis. I found that to be really sad because I thought only 50 year old men did that type of thing.

MRR: There's thousands of people in this country that are just like that kid.

Mavis: The Elvis thing isn't really a big thing, it's just a big...

MRR: Banner?

Mavis: Whether you like it or not, Elvis is the King of Rock N Roll. No one has ever come

near to Elvis. You can't deny that, can you?
MRR: No, but you also don't have to encourage it either. I feel better saying "fuck Elvis" than saying he is the king. I treat Jesus Christ the same way.
Mavis: What we're saying is Elvis is king and it is as simple as that.
MRR: What does that mean?
Mavis: We're saying Elvis is king, he was a fantasic guy, he was a total asshole, his image was fantasic and gross. I see it much like a yin and yang thing.
MRR: Where the good and the bad work together and create utopia?
Mavis: I think there's space for Elvis in the revolution. Especially after the revolution.
MRR: What if someone came up to you wanting an explanation of why you were playing in front of a known racist.
Mavis: To me, the banner we play in front of is exactly the same thing as one with a giant red X thrown in Elvis' face. To me they say the same thing.
MRR: That's what I wanted to hear. You're taking a round about way to explain your message which is causing people to be confronted with a different type of graphic language.
Mavis: Elivis is a good subject. It's been worth it just to see your reaction to it all.
MRR: I chose to talk about Elvis with you because I heard that you were the last one in the band to fall for it all.
Mavis: Sometimes it's good to be a devil's advocate and argue against something that you support.
MRR: It's a clever way of communicating a message and requires a lot of imagination. It's a good way of calling people on their shit.
Mavis: And you can do that by putting a nice clear picture of Elvis on a banner. I must say that I'm glad that it's a big, fat, bloated Elvis and not the young, good looking one.



ANNE—*EXPECTATIONS*

MRR: Do you eat cheese? (laughter)
Anne: Yeah, but I used to pretend that I didn't.
MRR: I'd like to talk about the expectations people have of the band and how you go about dealing with it.
Anne: If it's me personally, then I'm more defensive than most people. I'm less laid back and tend to be rude to people...and then regret it later. But if you talk to Boff, he can sort of get his point across and be really reasonable.
MRR: Before you came over here, Chumba had this reputation...which I'm sure happens over there all the time, maybe because you were like it, or the way people interpreted the community you're connected with...as being militant.
Anne: I think we are militant.
MRR: I mean militant vegan, where diet comes first over everything.
Anne: The reason we've got this reputation is partially our fault. We never did write animal rights songs but we were like that in the beginning. All of us were militant vegans for about five years, but gradually slipped into the odd bit of cheese when we were on tour. Now, most of us eat eggs and cheese. Not all of us, some people are still vegan. But at the beginning we were so into it. I remember, and I'm a bit embarrassed by it, saying "Oh, they're nice shoes. They're not leather are they? I'm gonna get a pair of them. I wore pumps over winter rather than wear leather and had wet feet.
MRR: Be the martyr...
Anne: ...rather than wear leather. So I was really embarrassed because they weren't leather and I had been making all these presumptions about people.
MRR: Some guy came up to me last night and said "I heard Chumbawamba aren't vegans" with a real serious look on his face.
Anne: I get mad when people expect us to be different from normal human beings. They don't expect us to be really ordinary. Part of the reason I think it's all right, me getting mad every so often, is because if they put us up on a pedestal then it's fine for me to react like anyone else would react. Sometimes I am reasonable, but it depends how reasonable they are with me. Occasionally they can go away not liking that and I don't care because that's what life's like and human nature's like. You don't have to like everybody, and just because I'm in a band doesn't mean I behave any differently than other people. So, we've never done animal rights songs on record and felt that other people were doing that and we should cover other things that weren't so predictable. But part of the reason we've got this reputation is that in the beginning we were so close knit. We are still close for a band, but go our separate ways as well. But in the beginning we did do things all together, we were vegans all together. Me and Harry gave up smoking. We were on this economy drive and rather than buy fags, we picked up a tab end and smoked it. Now it seems completely ridiculous, but then it seemed normal because we've got to save money, etc. There were so many other compensations, like being together and having a good time that I didn't realize how weird it were until later. We've got this reputation as jokers, so we got away with it in terms of people meeting us and not thinking we were weird. We'd always make jokes about ourselves and other people and not be that serious. So people liked us even though we were strict. I think slowly, everybody individually found their own level of tolerance in what they wanted to do. It's also this 'rock' thing.
MRR: How does that develop?
Anne: I've done it. I went to see...the Jam.
MRR: I had a big discussion with someone about that the other day. I said, "How come only dumb bands make great music? Skrewdriver's early punk records are so great but look what they turned into." And this woman goes "What about the Jam?" And I go, "Well, what about them? They didn't amount to much either."
Anne: I never did adore going to see people. I think that's like a male/female thing, like getting your identity through your boyfriend and attaching yourself to somebody. It took a long time to smooth that out in me head, that you don't need to be attached to somebody to have some formal identity. Things happen in stages though, and I definitely remember fancying people because of their status. I wanted to go out with the lad who was the cock of the school, the guy who can beat anybody else up. So I can see how with bands that it's status if you know 'em. But it's ridiculous because as soon as you're in a band and start meeting other bands and other people that do things, then you realize how ordinary people are.



SLAP!

Fleet Street fell in love
but the girl proved hard to get
took a seat at the old boy's club
but wouldn't share the bed
slap!

cuppas for the troops
bubbly-gum and wire
trojan horses, Black & Tans:
they're running for their lives!
slap!

royals came to call
Mr. Paisley – save her soul!
heaven: here's the naughty girl
who wouldn't say her prayers
slap!

bloody Monday morning
the rat who did the talking
here's Ginger to the rescue –
take that! and that!

"Miss Bernadette Devlin, arms flailing and fists flying, launched herself across the House of Commons today in an attack on the Home Secretary, Mr. Maudling, as that normally unflappable minister was answering questions on events in Northern Ireland at the weekend.
"Mr.Maudling's glasses were sent flying as the diminutive, mini-skirted MP for Mid-Ulster threw herself at the government front bench. The Home Secretary had already been called a liar several times by Miss Devlin, but words, for once, appeared to fail her as she was about to embark on another verbal attack. "That murdering hypocrite" was all that could be heard above the uproar as she took off from her seat on the Opposition back benches."

"Miss Devlin Strikes Mr. Maudling In Commons" from The Times, Tuesday February 1 1972. Two days after Bloody Sunday in Derry where 13 unarmed civil rights demonstrators were shot dead by the British Army.

MRR: But people probably do that to bands more than anything else, because there's so much emphasis put on them. Even in punk rock, when it started and there was this thing that anybody can get up there and do it and start a band, even that is gone and it's "I'll pay my money and watch a band.

Anne: I think it's great when people come up and say "I found that really inspiring" because inspiring is different than following. You want people to like what you do, but on the other hand you don't want people to think.....this woman in L.A I was talking to in the toilet said "Oh, I can't believe I'm talking to you." I was more or less struck dumb. I was saying , "Why?"... I said "I am ordinary," but even as I was saying that it was as though I had to act modest or something. I were a bit freaked out. And I stayed longer to talk to her than I would've done just because I wanted her to see that I was as tongue-tied as she were and that to be in a band you don't have to be some special type. I'm not musical, I've never professed to be musical and never will be. So all these people that think there's this thing you can do that they can't do, is ridiculous.

MRR: I think the main thing is if the band leaves themselves accessible to the audience.

Anne: It's funny, but we actually need a dressing room for me and Dan to get changed in, (many costumes changes within the set), but when we get to a gig it's rare that people spend all night in the dressing room. We go the gig as well. If anybody wants to talk to us, we'll talk.

MRR: Do you think people put more expectations on "political" bands?

Anne: Different expectations. You get people who would die for Jimi Hendrix, don't ya? With the Rolling Stones, they expect them to be drugged out of their heads, and they are so they aren't disappointed.

MRR: But in the punk community, or anarchist punk community, people watch every move to see what contradictions exist.

Anne: In a way, that's why I'd be rude to people if they're rude to me. A guy came up to me at the end of the Klub Kommotion gig. I were really hot and sweaty and picked up a can of beer to drink, and he says "Do you know what Millers are involved in?" and I actually didn't and said, "No, no I don't." And he said they're involved in giving money to Jesse Helms. And I thought, "Oh my God, I really want to drink this, I'm dying." So I said, "Well look, just let me drink this. I don't go out of my way to buy Millers." He looked at me as though I should be pouring it away. I wasn't going to do that. We had already bought it. He weren't rude to me so I weren't rude to him. I knew he was dying to point out that I was drinking Millers and he knew about it and I didn't, but I partially think that's his problem. But in other situations, like with me wearing make-up sometimes, and people coming up and saying "You shouldn't be wearing make-up," people ten years younger than me ordering me about, thinking they've got that power. They've got expectations of me, but they're still hanging on to that male power without realizing it, coming up and trying to dominate and dictate. I'm instantly angry, because it's more than one issue, more than just Chumbawamba; it's in terms of men and women. People think there's one way and you've got to do it, like what we call the vegan fascists. I don't see that as an alternative, more like the left policing each other. I think I'm responsible enough to make up me own mind about how I want to look and what I want to do. There's been other occasions where I've been mad, where people have complained that we've got a telly and they've got a telly in their house.

MRR: That's what I was getting at, as far as people putting higher expectations on political bands. Would that guy have tapped your shoulder about the Miller beer if you were just a cock rock band.

Anne: I doubt it very much. But even though it was moral oneupsmanship on his part, it was good information. It only bothers me if it's for the wrong reasons. If somebody's nice and wants to have a discussion, then I'll talk, but if they're trying to bully me, then I won't discuss it and I'll be sarcastic or rude. Everybody's got to find a level that they're comfortable with. It's easy for me to give up milk because I don't like milk any more. It's easy to give up meat. I don't miss it. It's not easy for me to give up cigarettes. I'm not giving up smoking because I'm not comfortable with it, you know? And yes, I could give up coffee, I'd buy Nicaraguan coffee if it was there on the shelf, but I am lax about a lot of things and I'm not ashamed of that because I just accept it. And I'll talk about it with anyone who wants to talk about it, you know? At the time of "Pictures..." I wasn't drinking coffee, but that's changed, and we've had arguments about what we were going to do in the past. Dan once wrote an anti-smoking song and I smoke, so I said if you think that Chumbawamba are going to go and do an anti-smoking song, and then I'm going to walk off and have a cigarette, you know?, and I'm not going to give up smoking...so we had a long discussion about it and we just don't do things if we're in that position. Things change. We've never said "this is it and this is how it's going to be", you know? I think that everything that we've ever done we've tried to change from project to project.

MRR: And that's also a constant learning process when you're talking about politics and information and how you go about living your day-to-day life.

Anne: Yes. You see, for me I know cash crops and stuff matter, but I'm also a slob, you know?

MRR: What do you mean by that?

Anne: What I mean is that I smoke, I don't do any exercise and in terms of self-indulgence, you know, just things that I like doing.

MRR: It's like, in San Francisco, food and diet are the main issue discussed in the scene and it bores the fuck out of me, and I'm pretty serious about my diet, but I don't talk about it at all and it's not just because it's a reaction to all these other people talking about it at all, it's just because it's not a big issue with me.

Anne: Yes. See, when I was a vegan, which was for the last four years, I never talked about it, because you don't. It's just like a habit and it's a really easy habit to keep up, and it's boring when people start pointing to something when someone's picked something up and start going like this with the ingredients list...

MRR: The food police and the intake police, you know?

Anne: Yes. And like Boff doesn't drink or smoke or anything like that, why should I have a problem with it? He doesn't have a problem with the way I am. I have problems with people who are really heavily into drugs and I know that that sounds like a bit of a contradiction, but just because I know people who are so into dope that you can't have an intelligent conversation with them.

MRR: I'm the same way, I mean, I don't do drugs at all and I don't mind that some of my friends casually use them, but once they start fucking up then it does upset me and I do draw the line and say 'hold it,' and as a friend I have to help you out here or, as a friend, say 'get the fuck away from here because you've got to do this on your own.

Anne: See, it's just the thing that, like if someone's excessively drunk I don't particularly like them because I feel like you've got a responsibility and in some ways I am quite strict with myself, even though I call myself a slob, but you do have a responsibility to how you act and behave with other people...and that drugs aren't an excuse. If you treat someone badly because you're drunk, you treat someone badly and there's no excuse. You got drunk. And I feel that way about myself and whatever I do I have to answer for and if I treat someone badly then I have to either make it right or accept that I have done that and live with it. But the thing I don't like about drugs is that people claim diminished responsibility and it's not fair because they can't claim diminished responsibility because they took them.

MRR: One thing that I've noticed that happens around here is that people used to be really, really militant about all their views, and then they sort of frown on things and put themselves in this sort of ghetto and it was a bad thing but they got out of it and then they go to the other extreme as far as being completely lax. Sort of going against everything they believed in as a way of rebelling against everything they were rebelling against at one time. It's always been kind of frustrating, cynisism at its worst.

Anne: I've seen it loads of times myself, to the point where I find it really maddening, especially in terms of women and men and how everything's layed back now and nice, and we don't need to try anymore and that's not the way I feel about it. It's not that I want to constantly pick someone up about what they're saying or doing, but let's stop pretending that we're so layed back that we understand each other perfectly and that we don't have to put any effort into relationships and how you deal with people. I've seen it too much.

MRR: Back to the policing type of thing. What was one of the most absurd ones?

Anne: People checking the ingredients of something while you're eating it because we're in Chumbawamba. There's too many of them and they're all similar.

MRR: Does it happen and almost every show you think?

Anne: It happens an awful lot. Especially with visitors at our house. We get some people that are really laid back and then we get some people that are marching at looking on shelves. Then they get into big discussions with us on how we've let them down when really it's just their expectations, it's not what we are. And to expalin to somebody that just because we're a band don't mean that we're any different from normal people and don't mean that you have the right to come to our house when we're feeding and putting you up to start insulting us. If you don't like it, fuck off. Well, I'd go for that approach after protracted discussion. But, they get really, really mad about it, and we end up getting really mad about it . The best one is probably when Harry had leather boots on in our kitchen and this bloke asked Harry to take his boots off because he said he offended him, and this is like some dude we never met before and came to our house.

MRR: What did Harry do?

Anne: Harry got really mad, he had an argument with him.

MRR: Anything else?

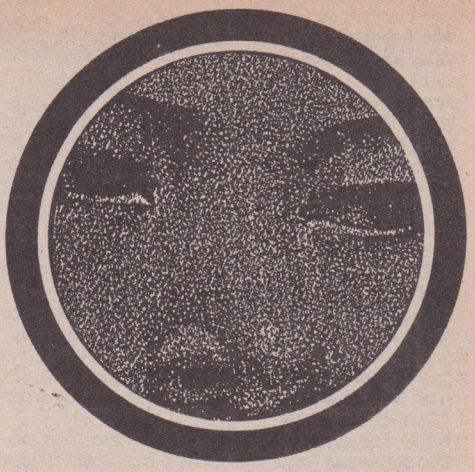
Anne: We should have said this at the beginning; we're the ones doing it at multinationals and it's easy to do it at multi-nationals and we've pointed the finger at popstars and everyone from Billy Bragg to Joe Strummer. But we have to accept that it's gonna happen to us. In a way, I have no right to be as mad as I am when people come up and hassle us about it because I have hassled other people about it and sometimes I'm a bit embarassed when I think about what's happened in the past. All I

know is that I think I've changed slightly, I think the world's changed, especially the punk thing. I think personally that I'm a bit of an idealist but not totally. In the begging, we were so sure about everything according to this plan, but things have changed. You just end up living in your own little prison you've made, and it doesn't work. I don't know if everyone would acknowledge that we're to blame, but I think that at least 30% will. 70% is all to do with rock bands and politics and the way that people look at other people on stage. What I don't like is people that wouldn't talk to me if I weren't in Chumbawamba. You've met them in all the circumstances and bands have nothing to do with it and you've thought this person was a bit ignorant, it's like they're on a star trip. It's like they're going to talk to Jello Biafra. I try conciously not to do it myself. If somebody's talking and there's some sort of starry person there, then I won't turn away from them and ignore them just because someone who's "someone" is there. I've met people that we're initially quite snotty but when they found out about Chumbawamba, or that one of us are in Chumbawamba, they become really nice and really friendly. I don't like that at all. If somebody's nice to you just because you're in a band then they're not really your friend, are they? I think that if someone thinks that what you're doing as a band is quite good, therefore I'm going to talk to you because I want to know more about it, it's totally different than from somebody coming up and being groupyish and suckyish.



DUNST—*COMMUNICATION*

MRR: Earlier in the band's existence you were more of a front man/ranter and now you're more involved with the musical aspect and only sing on one song.
Dunst: We first started to say things in our music and lyrics because of the bands that we were influenced by at the time, such as Crass, and the way we expressed our views was ranting so I was quite into doing it.
MRR: Did you want to get away from the postion of a ranter?
Dunst: Yes, that was something that I wanted to do.
MRR: Was it because you weren't comfortable with it?
Dunst: I thought I changed as a person. I moved to Nottingham before the band recorded the first album and that was an important time for me because I wasn't part of a big group.
MRR: What kind of things did you experience?
Dunst: I had to make more of an effort to meet people and express myself as an individual. When I was in Nottingham, I decided that I must do things by myself and for myself a lot more than when I was with the band. This time was a learning process for me because I was meeting people who were into other types of politics. It was a good time to learn about other aspects of political struggles. In the time that I was away from Leeds I wasn't involved in anarchy punk rock and I came to feel that my personal way to express myself wasn't to shout it as loud as I could at people. I no longer felt comfortable doing that. At the same time, I started to feel uncomfortable doing the theatrical part of the band.
MRR: You weren't alone with that feeling. Danbert explained how most everyone except he and Anne no longer wanted to do the theater part.
Dunst: Everybody has a different role within the band.
MRR: What do you see your current role?
Dunst: Me, Boff, Dan and Anne write all the lyrics but what I enjoy doing the most is the layouts and graphics. Boff does the art and I put it all together. Over the past six months all that I've been doing is posters, leaflets, album and CD covers and that's been a very lengthy process.
MRR: I'd like to go into the art aspect more, but let's finish with the music. Do you feel a good solid release just playing percussion?
Dunst: Yeah, I really enjoy it. When I first rejoined the band I did some vocal parts, then we took a break and when we started up again we decided to try and do something different musically and get away from all of that ranting stuff. It wasn't just me that wanted to get away from it; everyone did. I suggested that I wanted to play percussion and we thought it was a good idea so it developed from there. I still like coming forward and singing "Hungary 1956."
MRR: That's your one song in this new set. This might sound strange to you but I found that to be an angry song or at least the chorus was.
Dunst: You found it angry?
MRR: I found that the chorus was an angry statement that everyone could understand and feel. At every show the audience really reacts to that part of the song.
Dunst: That's funny because I wrote the lyrics to that song.
MRR: Maybe you're still angry?
Dunst: (Laughter)
MRR: You do seem to show anger or at least aggressivness when you sing it live.
Dunst: Really? I've never felt angry whenever I've done it.
MRR: Maybe me and everyone in the audience reads into it too much but I think that would be a bit odd. You're singing a strong statement of refusal so I think naturally it conveys an aggressive attitude. You still feel anger?
Dunst: Yeah, I do but I don't walk around seething it and I don't feel very intense about it. When I was 21, I was shouting at the top of my voice about everything and being real angry about everything. I would go around thinking how unjust the world was but at the same time thinking that I could change it. That was a real naive view on how to go about creating change. I now think a lot differently about why you can and can't change. I used to think that you just need to get people together who thought the same and then change would accour.
MRR: People might say that you're starting to sound cynical, but your current lyrics are politically optimistic.
Dunst: I think that optimism is based on people as individuals having the same spirit within them to fight back against something in all different situations all over the world. That is different from me six years ago when I thought that I had the answers to the world's problems. It was like "Listen to what I have to say because I know what the answer is," and then shouting the answer at everybody. Through experience you come to realize things don't happen by thinking that you have the answers. I think the majority of people realize what is fair and what is unfair and they don't need a young moralist shouting at them.
MRR: So now you don't see yourself as telling people things.
Dunst: For me, it's trying to share something



RUBENS HAS BEEN SHOT!

o xmas tree, o xmas tree
how bent your branches seem to be
1921 and all's well
another fifteen years and we'll be laughing in hell

one bullet straight through the heart
Rubens caught a ricochet, Durer's lady cried today
cracked old masters up against the wall
blue-faced Wendy Woolworth: she's seen it all

housepainter, housepainter
hanging your swastika wallpaper
rows of pretty cabbageheads to gobble up your words
laughing along to your blah, blah, blah

"After the Kapp Putsch of 1920 (an attempt by the radical right to violently overthrow the new Weimar Republic) clashes occurred between the army and workers in Dresden. A bullet went through the window of the Zwinger Gallery and damaged a Rubens painting. Incensed by the incident, Kokoschka – then art professor at the Dresden Academy – financed an appeal which appeared in local newspapers and as wallposters, urging the two sides to settle their scores well away from cultural treasures. Kokoschka's elevation of art above political struggle outraged Grosz and Heartfield (political art activists) who replied with a furious polemic 'Der Kunstlump' (The Artist As Scab) ridiculing the idea that art could be considered more important than lives of workers. They welcomed the fact that bullets had penetrated galleries, palaces and a Rubens, rather than the homes of the poor."

from "Photomontage: A Political Weapon" by David Evans & Sylvia Gohl

with people. I suppose in this case it's knowledge and a general spirit of something. People do this in all aspects of their lives whether it's the people they live with, work with or are in a relatinship with. But no matter how sincere you are, you constantly need feedback or reassurance. All the time you need to be sharing and exchanging. For me, this is an important part of life.

MRR: Are you happy with how the lyrics came out on the new album? Like almost everything else about the new album, the lyrics are far from the typical political punk material.

Dunst: I think the lyrics represent not just me but how we have all changed as people. For me, the new lyrics are a big step away from "Thatcher is Bad".

MRR: The lyrics still deal with important political issues and concerns but lean more towards the uplifting side. After all, it's strange to see people dancing to depressing song subjects.

Dunst: The idea was to try and do something positive, to try and touch people in a way that they can really relate too. The song about the police dog biting the policeman is really just a funny story but that reflects me more than ranting and raving about a certain political subject.

MRR: Getting back to the band's artwork....what the hell is the new cover ("Slap") all about?

Dunst: I went to an art exhibition in Nottingham and it was a collection of the twenty most popular paintings that you would find in a British home. The painting on the cover is called "The Blue Lady" which I think was the third most popular. The exhibition was brilliant because it was in a real trendy art gallery so it was good to see something like that in there because it brought it down to earth. Also, we didn't want to do a typical punk album cover which ties into the music as well.

MRR: I think you achieved that.



HARRY—*HOUSE MUSIC*

MRR: So Harry, what about house music? How did you first hear about it and what was your reaction?

Harry: Well basically I haven't bought any records for ages and as I saw it, there was nothing happening that really exicted me musically. I'd go to gigs and there were some bands around, and there still is, who were doing things I enjoyed, but I just got so pissed off with seeing five, six, seven bands all doing the exact same thing and not trying to do anything different and basically 'the faster you can play the better'. Napalm Death stuff and punk in general. There were only a few people who were trying to do things different and make it interesting and then I started getting into stuff by Edward Sherril and Tackhead and O'Neil sound stuff. I started listening to that and thought, "Ah, this is brilliant because I actually liked reggae as well for a long time, and I thought this is great, you know. And then I just started hearing bits of music from friends who did acid house who did tapes for me; I start listening to stuff and I start really liking it - house stuff. But the thing is with house music, it's not as if there's just like one certain style. A lot of people are experimenting and doing totally different things, there's all these labels, but that's all happened since big business grabs hold of it and realizes you can make money from it. Exactly the same as what happened with punk. When I first got into punk, at that point big business was already making loads of money out there and it's the same with house music, but there seems to be an underground culture 'cause like the government in England are basically trying to stop people being able to party—which is, as I see it, a basic human right and need. If you've got friends, you want to have a good time with 'em and the government is saying, "Well, you can't do that unless you're in one of the clubs where you're allowed to do that and where you've got to pay a lot of money to get in, you've got to buy expensive beers." The clubs have paid a lot of money for their licenses. A lot of people in the south have been making money from it, but in the north there's cases where people are getting together, a hundred or more like in Leeds, or just outside Leeds, being totally in the middle of nowhere and not hassling anyone at all, and yet the police see it as important that they've got to stop it from happening—because basically I think they're scared. Obviously there's a drug culture mixed in with that and Thatcher's said in the past all about how the thing that sent Britain downhill were the sixties and she still believes that.

MRR: So seeing what was all going on, this almost political existence, is that what first attracted you to it? Going outside of listening to it and actually going to it?

Harry: No what attracted me to it was that I went along to a club where there were just local DJs, who we've since gotten to know, and they were just playing there and a friend of mine said I should come along cause it's really good. And I went along and I hadn't been to a disco or a place to dance for ages and the memories I had of it were like, "Oh my god, this is basically a cattle market and there might be 4 or 5 people, probably women dancing on the floor and like all these leering looks stood around, walking around trying to get off on somebody," and I was really pleasantly surprised because everybody was dancing and you had to dance because everybody was doing it. You would have been the odd one out if you would've just stood somewhere. And that felt great, it was like...I go to gigs everywhere and there's punk type bands playing and you get knocked into by some pissed dickhead and you can't see and someone's standing on your toes. And I went there and it was 200 young people crammed into this small place but everybody respected everybody else's space which I think is really important.

MRR: Why do you think that is?

Harry: Because I think people really want to enjoy themselves and that its mostly really young people, people who are just leaving school who are into this. The situation with them in England at the moment is that they can't sign on to the dole, and they have to either find a job without a good wage at all or if you can't find a job for yourself then you get a training course or something like that to bring down the unemployment. Basically, you're working for your dole money, you get maybe 10 quid on top of your dole money, but you've got to travel to work, you got to pay for food, you've got to work. Life for these kids is really shit, but it's not getting them down, and that inspires me. They can still go out and they can still have a really good time and maybe its only one night a week that they can afford to do that, but they go out and so they go for the most of it. Which I think is important in everything, you've got to make the most of stuff.

MRR: What are some of the political connections that we were talking about the other night, about house music?

Harry: Well, it's not as if I'm saying house music is totally political, but there has been quite a lot of house records that are dealing with things that are political, I mean Tackhead has to some degree, even though it's not really technically called 'house.' But I don't think it's as if all these young people are going to be anarchist or whatever, it's just that because they are getting in a situation where they realize that all they want to do is have a good time and to them it's a total innocent thing and yet they're getting victimized for it and they're getting stopped by the police and beat up the police, arrested on the suspicion of drugs when must of them never even take drugs anyways. They haven't got the money to buy Ecstasy at 20 quid a tab. I see it basically in the people—they realize what a sham the government and the police and everything else is and how they basically don't want people coming together. The old Thatcher thing is to isolate everybody up. And she's getting scared because there's movements of people, you know it'll just be like word of mouth that there's a party happening somewhere and suddenly you've got like 600 people from Leeds, Manchester wherever, all over to this place just on the fact that there could be something happening there tonight and hopefully the police will not find out about it.

MRR: What about more of the musical aspect as far as the sampling; you seem really enthusiastic that each song is different and DJ's are always making up new songs, plagerizing, not giving a fuck, making it their own?

Harry: You'll record a record and at the time you're doing it you'll think "That's great," it's been a process and then you come to what seems like the end of the process and the record's there and you listen to it and you've heard it a few times and then it stops being exciting. But I think if I went to a place that wasn't just playing our record but doing something with it, like mixing it in with something else or whatever, using it someway, that would really excite me because, well great, we've taken it as far as we can take it, but there's someone else who's creating after that and that's great. It's like if you have old records you don't like and you melt them down and you turn them into flower pots. You're doing something with it.

MRR: And are these things usually recorded, or is it just something that happens that night; if you're there you hear it and if not you don't?

Harry: A lot of them will mess about with stuff that night and they probably play records at home and check whether things can fit in;

they do their own work. They know the grooves in the record and how many beats per minute and that this will fit in with that. It's good because its changing all the time. That's why punk doesn't have that much going for it right now, because it's not changing, it's been stagnate for like 4 or 5 years now.

MRR: The same thing is going with Rap music in this country. The sampling, a lot of rap bands will sample a whole beat. But there have been a lot of legal hassles about how much you can sample. Are these bands coming up with any problems like that?

Harry: There has been cases of things like that. One band, KLF, used to do tongue in cheek and they've been doing it for years now. It's really good for DJ's because there's no bass, it's just ambient music. They can mix the sounds, which is what they are looking for. And I think it was Abba. Abba was suing them for using something from an Abba song. It was very obvious. A lot of people who do it though will only press a thousand and most of them are just sent to DJ's and clubs - unless it becomes big.

MRR: I respect what rap bands are doing over here, I'm not that familar with house music, but I really support the concept of taking other songs for the fun of it and also in a plagerism sense saying you don't own that song just because you wrote it. It's not property, take it, sample it, do what ever you want with it.

Harry: I would be pissed off if it was some big company making loads of money off of our idea or something. But the thing is Abba's got plenty of money and all these bands who are getting freaked out by getting sampled are these extremely wealthy pop stars who have had their day anyway. They might as well just put their feet up and enjoy it.

MRR: So what are some of the ways that this type of music, or how you are inspired by it, has come into Chumba's music?

Harry: Basically, it's what you listen to and what you enjoy listening to gives you an inspiration for what you want to do musically. So, a lot of the beats that are used, like funky beats, I got into trying to play because I enjoy playing 'em and they've got a good beat.

MRR: The band's music has always been based on a hard rhythm but in many ways I guess it's been simplified or more focused, which is my perception of the music, but it's still real strong.

Harry: It's strange, because with the record we took samples from stuff but we wanted to sample all these punk 7 inches, like Polystirene and Stiff Little Fingers, that we got in our record collection.

MRR: How did you work it into the songs? Did you write the songs first or think of the parts you wanted to add?

Harry: Yeah, we wrote the songs before and then we have the basic idea for a song and we know it's going to be like this. But with 24 tracks there's a lot of things you can do, so you're thinking how about this and you decide to do this or add that. Just to make it interesting and get as many different things going on, like even Lenny Bruce is sampled in there on "Slap." There is a long sample of Elvis on it as well, but you've got to take risks.

MRR: Do you think the band's going to keep on doing that type of thing and going even further with that as far as sampling goes?

Harry: The thing is we've always tried to change and to try to do things that are interesting and not been held back by what we've done before. Like when we did the radio interview, they played the revolution single. And I was listening to it and thinking, "Wow is this us?" Then they played something off "Pictures," the zoo song, and that I really like. So it's just the case we always have to try to change and we can't predict what will happen next. Me personally, I'd like to keep messing around with stuff like that, because I still find it really exciting. I still think there's a lot of stuff to be done with it. I don't think it's come to an end - alot of potential.

MRR: I've always thought of how great it would be to sample all these riffs, because there are so many great punk riffs; to sample all these catchy pop-punk things. On Slap though it's only a little bit.

Harry: It's like a lot of people like the musician union say that its like killing music and musicians, but I don't think it is. There's alot of stuff I've heard that I would have never thought of playing at all but I can listen to them and think oh yeah, I can learn that. And alot of what gets played now in clubs is what like two people have done on their own like in their bedroom.,with basic equipment.

MRR: As far as music do you think...I see the music as more uplifting now, whereas the Revolution and Pictures stuff was more angry and ranting. This is more like...

Harry: Its also the words as well, the words to all this new set, instead of talking about all the shit things in life, wouldn't it be great to talk about even small victories for people against something. And this has had an impact on the music just as much as the actual music - the words. I think it is more uplifting and I enjoy playing this set more. I'm not saying I didn't enjoy what we had done before, I can smile now while I'm doing it. And also the gigs we've been doing in England and over here, its great to see people moving when you're playing. It use to be at gigs we would play, people either sat down and totally concentrated and its great to see them moving and totally enjoying it. In the shows we've been doing there's been alot more women there, and that's really good because people were saying especially in the LA area that women just don't go to shows and I'm not surprised because one of the shows we played there were 5 dickheads who spoi;ed the show for everyone because they were like slamdancing and we don't get off on that and people in the crowd don't get off on that. It's good for people to dance but you've got to respect other peoples space.

MRR: It's like the Show here with Neurosis, as diverse a crowd as you can get and it worked really well. So I think it was very sucessful and by many definitions for whatever reasons, it very punk too. Your mesage hasn't gotten sappy in many ways it's gotten even stronger...

Harry: That's what the thing is, we never stick with something just because it's a safe bet, we try to do things different. But also if we didn't think it was better then we wouldn't be doing it. We've been doing alot of things differently then when we recorded Slap and if we went back in to record the LP tomorrow then it would be a lot different and sound different. You learn things all the time.

MRR: Would the band, or you as the drummer, ever think of bringing in a drum machine?

Harry: Yeah, I thought about it in the past because I've felt held back or like I would like to do something else on this and also just to keep everyone fight and maybe one day we will, I haven't got any big fear of drum machines. There's still alot of difference btween real drummer's and machines. I'd like to get a drum machine and then I can just jump about or stage dive or play a tamborine or something...

MRR: Well that's about all I wanted to talk about, is there any thing you want to add?

Harry: I don't think so...



I NEVER GAVE UP: RAPPOPORT'S TESTAMENT

and if you survive me, tell them this:

almost as if I were planning ahead
I drank, I ate, I made love
I learnt to snatch whatever I could
I never asked for pity and I never gave up

twenty months I kept accounts
and in the end they'll balance out
sometimes I vomit happy memories
sometimes I laugh out loud just to crack my face

and if I meet Hitler in the other place
I'll spit this precious soup in his face
and all my accounts will be settled, you see
because Hitler never ever got the better of me

I never gave up
I never gave up
I crawled in the mud
but I never gave up

But it was not easy to repress, elude, or ignore Rappoport. "What are you sleeping for? Here I am about to make my will and you're sleeping? Perhaps my bomb is already on it's way, and I don't want to miss the chance. If I were free, I'd like to write a book with my philosophy in it. But for now, all I can do is tell it to you two wretches. If you can use it, fine. If not, and you get out of here alive and I don't, which would be rather strange, you can spread it about and maybe it will be of use to somebody. Who knows? Not that it matters much to me, though. I don't have the makings of a philanthropist.

"Well, here it is. While I could I drank, I ate, I made love. I left flat gray Poland for that Italy of yours; I studied, learned, travelled and looked at things. I kept my eyes wide open; I didn't waste a crumb. I've been diligent; I don't think I could have done more or better. Things went well for me; I accumulated a large quantity of good things, and all that good has not disappeared. It's inside me, safe and sound. I don't let it fade; I've held on to it. Nobody can take it from me.

Then I wound up here. I've been in this place for twenty months, and for twenty months I've been keeping accounts. They balance – in fact I still have substantial credit. To tip the balance, it would take many more months of Camp, or many days of torture. Actually," (he caressed his stomach affectionately) "with a little initiative, even here you can find something good every so often. So in the sad event that one of you should survive me, you will be able to say that Leon Rappoport got what was due to him, left behind neither debits nor credits, and did not weep or ask for pity. If I meet Hitler in the other world, I'll spit in his face and I'll have every right to..." A bomb fell nearby, followed by a roar like a landslide. One of the warehouses must have collapsed. Rappoport had to raise his voice almost to a shout: "because he didn't get the better of me."

from "Rappoport's Testament", an account of time spent in Auschwitz, from "Moments Of Reprieve" by Primo Levi



BOFF—*BAND HISTORY*

MRR: When the band started, it was basically you and Danbert, right?
Boff: No, there was also a bloke called Mitch.
MRR: Wasn't that ten years ago?
Boff: We were in a sort of band before called Chimpish Banana (???) which was basically a comedy band, cause we listened to early Frank Zappa, when he was humorous. He said a lot of good things. There was me, Dan, and Mitch, and about five other people. That didn't last long. Then The Fall came along, and we really got into The Fall, and started slagging everyone off, and got really cynical. It was a mixture of comedy and satire and not being able to play your instruments and being really into punk. When there was three of us left we decided we'd start a band. We got into Crass. So it was all those things mixed in.
MRR: You were on one of the "Bullshit Detector LPs?"
Boff: Yeah, the second one. It was the three of us.
MRR: What was your first show like?
Boff: We all lived in Leeds, but came originally from a little town called Burnley in Lancashire. We went back there and did our first gig. Just before that we did a fanzine. All the fanzines back then had Crass interviews in them. So we wanted to do a fanzine that was called "The Obligatory Crass Interview." We didn't know what was going to be in it, but we thought we'd write to Crass and get an interview off of them. So we wrote to them and got a letter back saying it's petty and small-minded of you to call your fanzine "The Obligatory Crass Interview." He just slagged it, which was really good, so we just printed his letter. We were really into slagging things; we were really cynical about everything, even though we were really into some things. We had this fanzine that had all of these references to what happened to the so-called punk scene in Bernley. We were so totally involved in this whole punk thing. There was loads of energy, lots of shows. People were really involved. Bands came and played there despite the fact that it was a really small town. But then everyone got into work. That was one thing, people just got really boring jobs, so they'd go to the pub at night and get drunk. They lost interest that way. And everyone got into drugs as well. So the whole thing collapsed in the space of about six months. We had a real gripe about that. Nowadays, you read a lot of about "scenes" collapsing, but then we had no concept of that. So the fanzine was based on the idea that the whole thing had collapsed.
MRR: How old were you at that time?
Boff: About 18.
MRR: How old are you now?
Boff: Twenty nine. So it was a long time ago, around 1978. Actually, that's not true. We didn't get together and start playing until '80 or '81, because Chimpish Banana was in the punk bit. That first gig was really funny because a lot of people hated me after that.
MRR: Why?
Boff: Because we slagged everyone off. We slagged off that mentality that had stopped everyone doing anything. We had really close ties to a band who were from Burnley. In fact, Mitch (who was in Chumbawamba)'s brother was in them. We had seen them live 50 or 60 times and seem them deteriorate from being this really fresh, exciting thing, when punk really happened in Bernley, to just a rock band who were desperate to actually get on a big label and actually became boring people. They started throwing tantrums on stage and things like that. We were totally disgusted by it. They got picked up by Garry Bushell from the music press. We retaliated against that.
MRR: Were you out to offend people?
Boff: Yeah, to offend people.
MRR: Did you have a good time when you were doing it, or were you really angry?
Boff: We had a good time.
MRR: How did people react?
Boff: Some people were really mad, which was what we wanted, really. We weren't like Mykel Board or something, because we knew everyone and it was a personal thing. It wasn't like throwing up big issues and hoping that everyone disagreed.
MRR: When did you become active with more stark political issues?
Boff: I don't know, it's weird, because for me, bands like the Fall and ATV, which were the bands we thought were really good, were doing things in a really different way. The bands that were punk and political, like the Clash, who we sort of liked earlier on, we thought were sort of a joke. People like Sham 69 singing "If the Kids are United", which is great but we thought it was a joke. We thought that what people like Mark Riley and Mark E. Smith (from The Fall) were doing was good because it was challenging things. They had a big gig in London with five or six punk bands like Stiff Little Fingers, and the Fall were on the bill. They came on and slagged Jake Burns from SLF for his attitude toward dressing rooms, which we loved! They used to wear these rag bag clothes and didn't have the punk uniform. So they played halfway into their first song and someone from the audience came up and smacked Mark Smith in the face because he wasn't punk. When you hear live tapes of it, you can actually hear when he gets hit in the face. We thought that whole thing was great because they weren't just challenging the music business, they were actually challenging punk as well.
MRR: That's really necessary. Your lyrics are more starkly political than the Fall's, as far as your writing style. You might have been discussing the same issues, but yours were more direct and in your face. Were there any funny times when maybe the band was taking itself too seriously, like ranting and raving, and the audience just wanted to have a good time?
Boff: Sure, a couple of times when we've played at parties. The theater things we were doing then didn't have much humor in them. They were really stark. Like during the time of the Falklands issue, in 1982, we were using red paint for blood and things like that. It's a really powerful thing to do, because it looks amazing. You can't laugh about it; you can giggle nervously. All of our stuff was about soldiers being blown up.
MRR: How did you feel about that? Did you take it out on the audience and get mad that no one was taking it seriously? Did you feel uncomfortable when you were doing it?
Boff: No, I felt really comfortable.
MRR: Were you mad at the audience because they weren't reacting the way you wanted them to?
Boff: Yeah, yeah. It's true to a certain extent: you have this idea that you can't sing about any sort of depressing things and you sort of laugh at the same time. We're getting over it now because the things we're singing about — I mean, the whole idea of singing a song about someone who was in a concentration camp — if you were singing about concentration camps, you can't laugh about it. But if you're singing about how somebody has dealt with being in that situation, then you can laugh about it because it's totally different. We never did songs like that; all the songs we did were always "This is bad, this is bad, and this is bad." It's rare that we thought that we should be positive in the songs; we'd just sort of tack something on to the end of a song that said "peace and love" or something.
MRR: That's sort of in the Crass vein.
Boff: Oh yeah. There was actually a time when we had been into The Fall and that sort of thing and it crossed over with getting into Crass. The first time I went to see Crass I went purely out of curiosity. I really liked this band they were playing with. I was living in this little village down south, in Kent, totally back in nowhere. It was just the image of them, it wasn't what they were saying, that was totally amazing. I'd never seen anything like it. I thought, "Great, brilliant." The whole attitude of being totally cynical about punk and on the other hand Crass who were the epitome of punk — they had taken it further than anybody else had done — really sort of clashed. And Crass won. They totally did. In a way, after a few years of that, I looked back and resented it.
MRR: Why is that?
Boff: Because my big thing was Crass was that I found it too easy to take what they said and believe it and say, "Yeah, I believe it," and just do it. It was really easy. Especially since a lot of people were doing it. There was a uniform with it and the gigs were really good. It all seemed so sensible, especially with all the things that were happening, the fracturing and everything. When the Falklands happened, everyone dropped it. No one mentioned it except for Crass. There was nowhere to turn to musically. Musically, it just became redundant during the Falklands War, which was something we felt really strong about. Obviously, being really into music, you're looking around and there's loads of really nice music that we were into, but it wasn't saying anything at all, apart from all the black cloud scruffy punk Crass stuff. That's just looking back on it. It was almost like a religion — I had started reading anarchism and stuff and gradually sort of forgot what I had read because of what Crass was saying. It was like really neatly tied up, all too easy, a neat package. You knew exactly where the bands were. Whereas if you actually look at what anarchism is and reading about who is into it or where it came from or where it's going, it's incredibly diverse. For everything that Crass inspired me, when I look back I resent it because they



Elvis in Jello

weren't diverse, they were strict in everything they did.

MRR: Did you realize this at the time, or only after a while?

Boff: After a while.

MRR: How did you go about it, as far as your expression within the band? Did you say that you had to try to do something different because you realized that you were the same way?

Boff: For one thing, we all lived together. A couple of things happened around 1983-84 with the people who were all living in the house — not the ones living in it now. There were conflicts politically with what we actually thought about things outside the house, and there were conflicts in the house as well. People just weren't getting on with each other. At the same time, people were trying desperately to get on with each other, because that's what you do when you live in a commune: you live together and share everything, and everything's great. You don't have luxuries and you don't watch television or do this or that.

MRR: You deny everything.

Boff: Yes, but it was really great, really positive for a while. When it started breaking up, there was a lot going on emotionally, personally and also politically, with people. With the miners' strike it finally hit everyone that we *were* into working with the Socialist Workers' Party and we *were* into throwing bricks and we *were* into not having to look scruffy. Suddenly you were working with people that were in communities like where the miners all lived and it had a real effect on us because it was just a bloke and a woman sitting in the living room watching television. We had always thought that that was Mr. and Mrs. Normal, which I think is a bad thing, and I don't like that sort of thing. I've never liked it. The next minute they were out on the streets rioting and telling stories how they had been defending themselves against the police. I think that was all a big mess for a couple of years when everybody sorted things out, sorted their lives out, and relaxed a bit.

MRR: Did you still have your sense of humor?

Boff: Yeah. Personally, we all did. We had a reputation for being serious onstage. Anyone who knew us thought it was really weird because we were practical jokers.

MRR: How come it never came out onstage?

Boff: Because we thought we had to be serious. We thought, "Well, we're singing about nuclear war."

(The conversation went from Boff describing a couple of practical jokes that band members have done in the past to explaining his perception to how an audience reacts to music.)

Boff: The set that we played live even when we were into playing fast music has always been constructed so that if drops every so 3 or 4 minutes. We did this for two reasons. First, we thought it was less boring and second people who want to be aggressive don't know how to react when all of a sudden the music slows down. You can say what ever aggressive things you want in a million different ways but if you use aggressive music to it you're turning your aggression against all of the things you support. Some people will take that aggression and use it the wrong way and have no interest in what message you have as long as the music is loud and fast. I think that this is a real disturbing thing but it can be dangerous as well. I think this is one reason why we don't have that many problems at our shows.

MRR: I like how the band supports more radical politics than most punk bands but still make music that people can dance to.

Boff: It's a conflict that I have. When I first heard about the MC5 and White Panthers I thought it was incredible because they were talking about revolution in a concrete sense and at the same time they were involved in Rock 'n Roll. I suppose that Crass did that too, but I have this conflict because I think that the band is about nothing more than propaganda for all out revolution. On the other hand we all want to be enjoyable, have a good time and be happy. It's really hard to mix the two. It's easy to do one or the other. It's easy to do both if you talk one and sing another. I think the best thing that you can do is hope people don't pick up on just one aspect.

PSYCHO



Psycho, from Boston, MA has been around since 1981, has five records out, has been on more compilations than there's room to print and has played just about 300 shows. The current line-up includes Johnny X, who has been in PSYCHO since its inception, on guitar and vocals, Charlie Infection on drums and Mike Kelley, the newest member of the band, on bass. They are definitely a band we will be hearing lots more from in the near future.

MRR: PSYCHO has been through several line-up changes over the years. Is this one permanent? Johnny: I'll always be in the band. It's up to Mike. Mike, what do you think?

Mike: It's fun, it's cool. I can't wait to do it more. The more, the better.

MRR: Johnny you're the only original member left. What is/was your favorite PSYCHO line-up and why?

Johnny: I think this one is going to be the best one, I hope, but the first is always going to mean a lot to me because that is what PSYCHO was to begin with. Now, PSYCHO doesn't mean what it did then. I like this line-up and I liked the last line-up with Ed a lot but we didn't throw Ed out, he quit. So, we just moved on and Mike does great, so this one could be our best. Hopefully, if it sticks together, I think it will.

MRR: You just released a live 7". What do you think of it?

Johnny: It's great, man! The best PSYCHO record since the first one. That's my opinion.

MRR: Do you think it's a good representation of how you sound live?

Charlie: Definitely! It's right on the edge of blurcore.

Johnny: It's definitely the new direction that we will continue to go in with Mike.

MRR: How do you classify PSYCHO? What kind of music?

Johnny: I think it's thrash/grindcore, the old kind, like POISON IDEA and shit. I'm influenced by them and DOOM and DISCHARGE, so that's the kind of stuff I like, but I like CARCASS and that kind of stuff.

Charlie: I like SORE THROAT too. They're cool.

Johnny: So we're like a combination of the American/English shit.

MRR: What about you, Mike? What are you influenced by?

Mike: JANE'S ADDICTION, THE STONES, RUSH; I'm not much of a punk.

MRR: So what do you think of playing in PSYCHO? Isn't it kind of a new thing for you?

Mike: It's totally different but it's fun, I like it. It's "an adventure."

MRR: What about any future plans for PSYCHO?

Johnny: Hopefully, the European tour that we always talk about but never did yet. California, hopefully, split album with A.C. (ANAL CUNT) coming out on Ax/ction Records and a video and hopefully a massive tour this summer. And then, more recording with Mike. We'll do two, a 7" and an album. And that's our future right now. Plus Ax/ction Records, which we run so we call our own shots. We put our releases out when we want to. The stuff will start flowing now that we got a bass player.

Charlie: We've already got a bunch of shows lined up so we're ready to roll.

Johnny: There should be a lot. The name will be coming around. We're going to start getting more interviews in zines and shit and try to get the name more public again.

MRR: What does PSYCHO stand for, politically and morally?

Johnny: We have no political views. Each one of us thinks differently, I'm sure. Morally... it's different, each one. We don't have a message.

Charlie: Don't be asking ME the morality question!!! We're just out to have a good time doing things we like.

Johnny: Whoever writes a song gets to sing it. We're serious. There's thought behind it.

Charlie: The lyrics I write are like stupid things that happen to me and stuff that bothers me and stuff that affects me. I can't write any real political-type songs. I don't know nothing about politics.

Johnny: Social politics, kind of. That's what we do.

Charlie: Regular politics with presidents and bullshit like; that just doesn't... I don't know. I don't know nothing about it so I'm not politically aware and I don't care about it (burp!).

MRR: What do you think about bands that are political?

Charlie: Whatever, that's cool. I don't really listen to the lyrics that much.

Johnny: I like DISCHARGE and DOOM and shit. And NAUSEA. Those bands have a message and I agree with the message.

Charlie: But they come across with it in a good way. They don't shove it down your throat.

Johnny: But we've been doing it the way we've been going for so long that if we changed the lyrics just because we like these bands that would be kind of lame so we kind of still just write the tongue-in-cheek stuff about social politics, really. Not politics in general, just individual. And Mike hasn't written any tunes, yet, for the band so I don't know, really, where he's coming from as far as that stuff.

MRR: What do you all do aside from playing in PSYCHO?

Johnny: Work stupid factory jobs. And run Ax/ction Records.

Charlie: I run an automotive warehouse. I'm the manager there and I make pretty good cash.

Mike: I read a lot and sleep.

Johnny: He's a professional student, man.

MRR: What do you plan to do when you get out of school? What do you want to be when you grow up, Mike?

Mike: Fuck that. I don't want to grow up.

Charlie: Professional student. He's going to mooch off his mom.

Mike: Be the PSYCHO bass player for the rest of my life.

Johnny: Make massive millions.

MRR: Do you see yourselves doing this as a "career" pretty soon?

Johnny: I don't think we can make enough money at it. I'd like to but so far, no go. We're just doing it for Ax/ction. For money to throw back into our label, man. We don't make anything out of any of this stuff.

Charlie: I like being able to put out the records ourselves and got get dicked over by any kind of big record label or whatever. I just want to be in control of our own stuff. I don't want to be used and abused (Johnny: Like his girlfriends do to him) and I don't want to get on some label that's just going to rip us off and say we sold like one record when we really sold a couple of thousand or whatever and just getting dicked around. It's a lot easier to keep track of it and know where your stuff is by doing it yourself and (YAWN!!!) next question.

MRR: Ax/ction Records puts out some other bands' stuff and distributes a lot of material...

Charlie: It's mostly mailorder, the stuff that we do. The stuff we release ourselves and the stuff we really distribute go to other distributors. What we take to sell, we put in our mailorder thing.

MRR: And you run an ad in Maximum every month, right?

Charlie: Yeah, every month, faithfully. We're always late but it's always in there.

MRR: Do you advertise any other ways?

Charlie: No.

Johnny: Yeah, some small zines.

Charlie: When we do interviews for other zines, we give them an ad and we snivel our way in.

Johnny: Suburban Voice, stuff like that. Used to be Triple X, we used to put a lot of ads in that. Sometimes Flipside but personally, I don't like Flipside. That guy Kirk's a real dickhead, man. And you can DEFINITELY put that in there. Flipside's useless to me. That's enough about Ax/ction.

MRR: Back to the PSYCHO questions. This is more for Charlie and Johnny; what was your favorite PSYCHO show ever? Where, when and why?

Charlie: I think the best show we ever did was down in Rhode Island. We got to play for 5 minutes and did 3 songs. It was the most chaotic, fucking craziest fucking show we ever fucking did. It was fucking great.

MRR: Why only 5 minutes.

Charlie: We got there kind of late. They said they would close the whole club down and we already had all our equipment all set up outside and they said it would take too long. We went in and used VERBAL ASSAULT's stuff. We got to do 3 songs, that was all the time there was. We had 5 minutes and we fucking kicked ass!! The place got fucking trashed. People flying through the air, equipment got knocked over. Manic! Chaotic! That was great! We had a fucking blast!

Johnny: My favorite show was with THE PLASMATICS in Atlanta, GA. The next one would be Montreal when we played with COUNTDOWN ZERO. Those were my two favorite shows... so far.

MRR: Do you have any touring plans?

Charlie: Europe! We're destined to go to Europe! Everyone thinks we're from Europe

now. We've got that total European sound. We want to go there because a lot of kids over there get into it. We get a lot of mail, mostly from Europe.
Johnny: I'd like to go to California, even though the scene's kind of shitty out there but I'd like to do it anyway.
Charlie: Mooch off of bands like INFEST, POISON IDEA and THE ACCUSED.
Johnny: We always do good in Canada so we'll go back there pretty soon. We'll tour somewhere. Now that we found a bass player, we'll tour.
Charlie: We want to go to Europe, that's the main objective.
MRR: Why do you think you do better out of the country than in the U.S. and especially in your own area?
Johnny: People around here only like skinhead bands which I won't mention who they are because some of my friends are in those bands. The original hardcore scene that I liked — SSD and all that shit — was great. All the other bands are just pale imitations, man. We don't sound like any of that original stuff. That's why we survived. I think we're totally different from the Boston scene. We don't sound like any Boston bands so therefore we don't fit in with any of them and we don't get shows. We play with mostly, like, death metal bands and shit like that 'cause it's real fast fucking stuff like we play.
MRR: Do you think the kids who are just getting into it now are getting a true representation of what it used to be?
Johnny and Charlie: (simultaneously) Nope.
Johnny: It's a pale imitation, man. There's two bands in particular that run the hardcore scene around here and I think they're both fucking shabby. I like the people in the bands but it's pretty pathetic if you listen to the first SSD album and then listen to the shit coming out now on that other label from Boston. At least we've got THE FREEZE on Ax/ction and that's cool because they always played with PSYCHO. We're doing them a good turn now by putting out their album for them. They were really the only other band that I had a kind of comaraderie with at the beginning, you know. They would, like, play with PSYCHO. All those other bands would never play with us.



Charlie: They were outcasts, too. That's why we got along with them. We were never "in" the Boston scene. We were always kicked aside. So, the bands that got pushed aside are the bands that stuck together the longest. They're the only other band that's good around here.
Johnny: But the original Boston scene was really good and intense. It was great! We weren't around then so we'll never know if we'd fit in with them or not. I think we kinda could have fit in with GANG GREEN and JERRY'S KIDS, the early versions. But now those bands don't sound like that anymore and we still sound like what we do.
Charlie: JERRY'S KIDS won't play with us; they're afraid of us.
Johnny: We got faster, they got slower. They kind of broke up, now.
Charlie: GANG GREEN are cool, though. They play with us, no problem.
MRR: What do you think of the clubs that are around in the Boston area?
Charlie: Not too many for all ages shows. That's the kind of shows we like to do.
Johnny: They're good clubs, man. They're real nice with a lot of good sound systems. But the scene's so split up, there's really no independent hall shows and junk anymore so it's all done through the clubs which are all right but they rip you off. We got paid NOTHING to play today so that tells you where that's going with the clubs. What clubs do you like, Mike?
Mike: I like Edible Rex. That's my favorite.



Johnny: We're playing at Edible Rex on September 13. The show will be over by the time you read this. Fly down anyway. See us play.
Charlie: Fly in and see what the big commotion about PSYCHO is about. Buy one of those "Fuck off Live" EPs. We're just out to stir up some shit, bother people.
Johnny: Yeah, but most people just don't fucking take us seriously, until we ruin their house when we stay over there on tour or something.
Charlie: Play their video games so they don't work anymore. Ruin their fucking hypersticks and shit.
MRR: Do you trash houses on tour?
Charlie: We've never done that. We just abuse our privileges by sneaking women in and drinking too much, staying up all night, sleeping out in the middle of the street.
Johnny: Walking around naked.
Charlie: We got caught many times just walking around with nothing on.
Johnny: Raid the refrigerator, stuff like that.
MRR: What's the craziest thing that's ever happened to you on tour?
Charlie: One of the times we played out in Ohio, our old bass player kinda got a little too drunk and just started pissing all over the school and shit. That was pretty funny.
Johnny: We drank a keg, took showers in the girls' shower and stuff. We destroyed the pizza place and stuff. We've done a lot of crazy things but we've mellowed recently.
Charlie: One time ue were going up to Canada and we got busted at the border. They fucking took our van away and charged us 250 bucks to get it back. They took all our merchandise because we didn't have any working papers and shit and we were fucking naive at the time. But we know better. Don't even bother to go over the border unless you got the fucking papers.
MRR: It's known that the old lineup of PSYCHO (Johnny, Charlie, Ed) played with G.G. Allin on "Freaks, Faggots, Drunks and Junkies." What did you think of that?
Charlie: It was an experience.
Johnny: Good, man. It wasn't mixed real good and it didn't get any publicity but it's a good record but it doesn't sound like PSYCHO. We had fun, man. It was great.
Charlie: G.G. is a pretty funny guy. We are going to be doing some more stuff with him so we don't want to slag him off just yet.
Johnny: It won't be called PSYCHO, though. But for those fans who want all the shit that PSYCHO's on, "Freaks, Fags" album, we're on it. And that's that. He's in jail now, so we're just waiting for him to get out.
MRR: What was he like to record with?
Charlie: He was kinda tame that day. He didn't really start drinking until 10:00 in the morning and stuff. Johnny: He ripped the microphone out of the wall, so it was G.G. It's still him. We went around in New Hampshire for a while that day and it was trouble-causing. He's a rowdie, he'll do it. He ain't fake, so...
MRR: So it's not just an act, he lives it?
Charlie: Totally lives it. Anyone that doesn't think he lives it is fucking stupid. He showed us his awesome apartment – one room apartment – fucking throws shit in a bag and stuff like that. So, anyway, buy the record if you want a different version of what PSYCHO can sound like if they want to.
MRR: I've noticed that at a lot of PSYCHO shows, there are a lot of really young there. Do you think you appeal more to the younger kids than the old ones?
Charlie: I think people have heard about us and they want to find out what it's all about so they come down. And all the bands from around here, there's not really anyone who's as fast or as different sounding as us. All the older kids are all fucking lame and old. All the younger kids are the ones with all the aggression and fucking hate everyone, still.
Johnny: Yeah, we don't play laid back shit. It's kinda in your face stuff. Younger kids are more enthusiastic about music 'cause if they're seeing us doing it... And it's professionally done; it ain't shabby fucking blurrcore. It's tight on the money – fast, fucking shit stuff. And it's the alternative to the shit that goes on in Boston. There's a lot of young kids that are into NAPALM DEATH and CARCASS and Earache bands; and there's no Earache-style bands around here except us. But, I wouldn't even be on Earache if they fucking begged us. I just used the word Earache because CARCASS and NAPALM DEATH are on it.
MRR: What do you think of Earache?
Johnny: I think the guy's trying to milk money out of kids that were originally humble about their music and sincere about doing it. Then they made a big deal about NAPALM DEATH and CARCASS and it went right to those bands' heads. Now those bands think that they're the next BLACK FLAG or DK'S, which certainly ain't true. They've got to do a lot more touring to fucking impress me, even though I like them. We'll never be on Earache, man. It's funny how all the Earache bands fucking rag on the guy who runs it when they're out of town and stuff. It's pretty



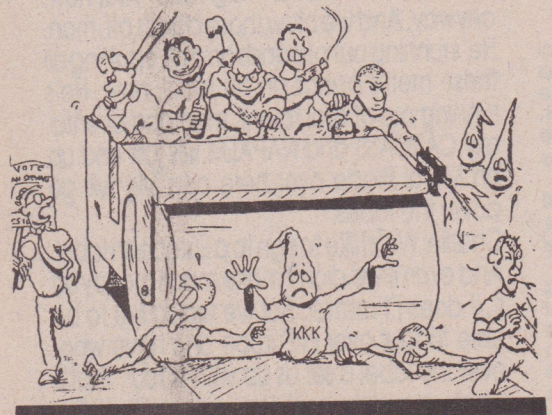
cool. MORBID ANGEL certainly don't think too much of your label, pal, and neither do I. You promise "oh, send a tape, we'll sign PSYCHO." We wouldn't sign with you, now, anyway. And we blow those bands off, man. He's running out of bands and he's putting all these metal bands on his label, now. He's running out of real talent, man and eventually CARCASS and NAPALM will just end up on Metal Blade over here and Dig will go down the tubes.
Charlie: We'd like to sign to a European label. And even if we didn't make much money off it, it doesn't matter. But we would like to be able to tour over in Europe and have whoever the label is set us up with a tour. That's what we mainly want. We're just telling it like the way we feel about things. And that's all I've got to say. Buy the new PSYCHO "Fuck off Live" 7" while it's still around.

Psycho c/o Axction Records/ PO Box 623/ Kendall Square/ Cambridge, MA 02142









D2D

Ok to start things off Dare To Defy are from West Chester, PA. A town of the outskirts of Philadelphia. They have been together for three years and have played many shows in the Philly area and out of state. But for now they are concentrating on recording and releasing new material which they have a lot. So if you are interested in putting out some hard metallic, speed mosh, give these guys a call. Interview by Leon (Crowd Controller).

MRR: When did Dare To Defy form?

DTD: We formed about two and a half years ago, in the winter of '88.

MRR: Do you still have your original band line-up?

DTD: Yes we do, Judge on vocals, Greg and Jim on the guitars, Scott on the bass, and me, Met on drums.

MRR: Now have you ever gotten any shit from Nazis over your "Steamrolling Neo-nazis in the '90's" 7" cover?

DTD: Well no we've never gotten any shit, but someone got beat up by a bunch of skins for wearing one of our shirts.

MRR: Where did that happen?

DTD: Trenton City Gardens, where else?

MRR: So where have you guys played, with who and what were some of your best and worst shows?

DTD: We've played all over Pennsylvania, New York City, with Bad Trip, Connecticuit, New Jersey, Delaware, Maryland and I guess that's as far as place go. We've play with Judge, Outburst, The Accused, Brotherhood and many great local bands like Stepping Razor, Rite, Formula 43, Mcrad, Infection, Deadlock, Deadspot and more. Now for our best shows I would have to say Penn State and the Philly Revival shows cause the crowds were just great. As far as the worst, Unisound in Reading, PA, which some locals started some shit, but that's a long story, so forget that. We played a show in Delaware with Infection that would have been one of our better shows if it wasn't for those pussy skinheads starting trouble and getting the show closed.

MRR: Now besides your Steamrolling neonazis it the '90's 7", have you released any other vinyl or plan to?

DTD: We've recorded a bunch of new stuff but only sent it out to Blackout Record because that's our first choice cause they seem to put out tough music not images. Ya know ya won't see Paul Bearer (Sheerterror) coming out with and Adidas sweatsuit talking about New York this and New York that, hard this and hard that, and their toughest band in New York. But any labels out there that are looking for bands or a band look no further 'cause it's recorded and ready to go.

MRR: Who writes the music and lyrics and what are they about?

DTD: Everything and anything, we all come from different music backgrounds. I grew up with GBH, IRONCROSS, BAD RELIGION, etc. The other guys listen to a lot of metal, SLAYER, CREATOR, SACRIFICE, etc., except for Judge, he listens to POISON IDEA.

MRR: Well what our your future plans?

DTD: To release new music and write new music. I guess we are going thru a POISON IDEA phase, no shows, just records. But any labels interested in us just send us a letter and we'll send you a tape, pics and maybe a video. If you're not an established label just send us a blank tape and we'll send it back with zerox copies of pics, 'cause we can't send tapes to just anyone who says they have a label — we're not rich.

MRR: Any last comments?

DTD: Peace Bro, that's a hip thing to say, right?

DARE TO DEFY/ 110 Beverly Drive/ Kennett Square, PA 19348

THE FLUID



By Mike LaVella

QUESTIONS: 1.) Name 2.) Instrument 3.) Occupation 4.) Transportation 5.) Physical 6.) Home town 7.) Mascot 8.) Love 9.) Hate 10.) 70's song 11.) Pickup line 12.) Childhood 13.) Brush with Greatness.

1.) **John** Herbert Robinson Jr.
2.) Human.
3.) Experience.
4.) See 8), item no.4.
5.) Hairless, streamlined, model.
6.) League City, Texas - down yonder from Houston; a piece before Gavelston.
7.) Thistle.
8.) Asparagus, cedar, swimming, my black '67 two door Lincoln continental hardtop, garlic, rain, lightning, tornadoes, waterspouts, thunder, lava, hurricanes, vanilla, Anastasia Elektra Robinson, B.B, dahlias & dreaming.
9.) Mustaches, cars with fluorescent pink accents, mosquitos.
10.) Sway ain't bad.
11.) "Hey! ... did I show 'ya the pictures of my daughter?"
12.) Yes.
13.) The impulse to get out of our '71 Galaxy 500 just before it tipped off the jackstand and dented the concrete ... indeed.

1.) **Matthew** Benedict Bischoff.
2.) Bass, trout, catfish.
3.) Digithacker.
4.) '57 Plymouth Savoy (not running), '80 Chevy van (not legal), '82 Buck Skylark (it's my girls car).
5.) Once, to getta' job at Sears.
6.) Denco.
7.) Prook.
8.) Stacy, pizza, mopars.
9.) Fords, Chevys, shitty bands, Fender guitars.
10.) Wasn't born yet.
11.) Huh?
12.) Brief.
13.) Featured in Raker magazine, Oct '87.

1.) **Garrett** Jon Shaulik.
2.) Drums.
3.) Pirate; I steel from the rich and keep it.
4.) 1985 Olds.
5.) I passed it.
6.) Denver, Seattle, Washington, Detroit, Michigan.
7.) "Day Of The Dead" poll
8.) Classical music.
9.) "Summer Wind" Frank Sinatra.
10.) Punk Rock.
11.) People say I look like Richard Nixon.
12.) I passed it!
13.) I'll pass on that.

1.) **James** Morrison Clower.
2.) Guitar.
3.) Carpenter.
4.) 1963 Dodge Dart GT Convertible.
5.) Hairy back, am I'm not Greek or Italian. I slouch, too.
6.) Boulder, Colorado.
7.) Tokay Gecko.
8.) This girl I know that lives in Fort Collins.
9.) Excruciating pain.
10.) Problem child (AC/DC).
11.) Hi, there I'm hard, are you wet?
12.) I had a fine childhood, thanks to a couple of fine parents who taught me tolerance and good jokes.
13.) I met Pete Townsend in '79 and Elvis Costello in '80.

1). **Rick** wouldn't answer because all his answers would be different by the next day



I **CHAIN OF STRENGTH**

WHAT HOLDS US APART — 7"
(1st pressing out of print)

2nd press COLORED VINYL
mail order only

II **END TO END** 7"

COMING SOON

III **STATUE** 7"

IV **NO ESCAPE** 7"

ALL RECORDS $3.75 EACH (POST PAID)
— OVERSEAS • ADD $1.50 EACH
Please Write For T-shirt Information
(Get On Our Mailing List)
Write P.O. Box 69386, Los Angeles, CA 90069

FOUNDATION
RECORDS

VICTORY IS BACK FOR THE WINTER



7" e.p.

ONLY THE STRONG 7" COMP.
Featuring:
LIFE CYCLE
FACE VALUE
INSIGHT
CONFRONT
MEANSTREAK
INTEGRITY
Comes with 8 page booklet

VICTORY
RECORDS

$4.00 U.S./Can. $6.00 AirWorld

Other Available Merchandise

SHIRTS, LONGSLEEVES AND HOODED SWEATSHIRTS FOR
BILLINGSGATE, INTEGRITY, INSIGHT AND VICTORY LOGO.

Shirts: $10.00 U.S./Can. $13.00 AirWorld
Longsleeves: $13.00 U.S./Can. $16.00 Air World
Hooded Sweatshirts: $20.00 U.S./Can. $24.00 AirWorld

Coming Soon: **iceburn** 7" and cassette single & **Worlds Collide**

P.O. Box 197
Clarendon Hills IL.
60514
Send SASE For Catalog

LES CADAVRES



LES CADAVRES ("The corpses") are an old punk band hailing from Paris and its suburbs. Their music is powerful '77 style, and their lyrics are full of sarcastic critics of our society (they sing in French). Well, they have been around since 1979, and have just achieved their full first LP, "Existence Saine" on Forbidden Records, a French indie label. Of course, in the band today there aren't the same members than in 1979. From these glorious years, just Verole (vocals) and Manevy (guitar) stay in the band .

Verole wants to sing in French because he can't speak English very well, and, this way "Everyone understands us", he says. Anyway, he's not sure everyone is at a gig to listen to the lyrics: he prefers people to buy the LP and read them. "The truth is we just want people to know what our statements are in a global way". Verole wears a big badge with "mortal boredom" written on it: this is our main statement he argues... "I write most of the lyrics and try to put very dark images of our society without being too political. There's no message in LES CADAVRES". So, they are not a political band, well," more exactly we try to avoid the classical political cliches" (Manevy).

They don't like labels in general because they feel they've been victims of labels: some people have said they were an oi! band, other have said they were a hardcore band.". Well, we just play with our guts", says Manevy. Maybe that's why some people don't like them so much: they were quoted as "traitors" in the columns of MRR, in the scene reports section.. "Yes, it is true that Herr Sang, the guy who rules New Wave doesn't like us because we left them. We realized he was more or less telling us lies" says Verole. Then, a stupid polemic began through the fanzines, for instance through MRR. LES CADAVRES justify themselves by arguing that Forbidden Records was totally unknown" (Manevy). Now they think they have a better distribution and have the means to build strong new projects. We don't want to win money, we just want to avoid loosing some! Anyway, they want to stop this polemic; "But if he (Herr Sang) wants to go on, I don't mind because it will make the people talk about us" Says Verole. So we talked about animals, because, at least, they don't talk, do they? Well, LES CADAVRES don't care very much about vivisection: they are totally disgusted by it but, for Verole, it's not "as dangerous as the battery reared chickens". They don't feel too much concern with this issue .The fact is they prefer to be involved in human issues. For instance, they like playing for the SCALP (Section Carrement Anti Le Pen), the "radically against Le Pen" anti fascist groups who've been existing in France since 1984. "If a concert is something more than an usual concert it's o.k. for increasing the consciousness of the audience. We're always ready to play benefit gigs".

LES CADAVRES have lived the end of the squat movement in Paris. "It's because of our very dear mayor: the failure of the squats in Paris first comes from the repression". Some squats are still existing in the suburbs of Paris, though now they are quite officialised, "which doesn't mean recuperation because, even if they get money from the authorities and own their buildings for 30 years, they've still got the fighting spirit of the days when they took the squat says Manevy. Paris is becoming "a big dustbin for yuppies, because our local government is destroying all the coolest places in the town to build new craps, if you see what I mean..." (Verole) By the same time, the suburbs are becoming "dustbins for people like us, while it's impossible to find a flat inside Paris because, the prices of the rents are going too high", he Says. They don't know exactly what to think about what's happened in the little world of the alternative rock in France" . . .Many bands have stopped and some labels have disappeared, but "all this stuff about alternative or independent is just words". LES CADAVRES can't think about being contacted by a major label, they seem just to want to be appreciated by people who appreciate them. They recently received a mail from the ministry of the culture who wants to know what are the resources of bands like theirs, so that they make a selection of the bands who will get money from the State and the bands won't. "This is a form of indirect censorship" argues Verole. They wouldn't refuse money from officials, but they don't want to be used by the politicians. You can get in touch with LES CADAVRES at the following address - Forbidden Records, 5 Rue Michel Lecomte, 75003 PARIS, FRANCE. Interview conducted by El Pecece and people from the fanzine made by some members of the band KOCHISE, "The revenge of the hedgehogs".(Bad) translation by El Pecece!







The Audio Addict 7" Collection



Obituaries
Oily Bloodmen
Tattooed Corpse
Buried in '69
Crackerbash

Coming soon: M99
Nervous Christians
$3.50 each ppd. in USA

P.O. Box 8513 • Portland, Oregon 97207 • (503)223-9781

FUCKED



REVOLVER USA: exclusive wholesale distribution for: FIRST STRIKE, HANGMAN, PATHOLOGICAL, PEACEVILLE, SARAH, SLAP-A-HAM, TUPELO, VERY SMALL.



SCOOBY DOO DISTRIBUTION SERVICE: direct to retail sales for: BLACK LABEL, BLAST FIRST, BONER, COMMUNION, GET HIP, K, LAZY, LEOPARD GECKO, PROFANE EXISTENCE, NUCLEAR BLAST, MATADOR, SHARK, LOST & FOUND, SKYCLAD.



THE COMMUNION LABEL:

Comm 17	Some Velvet Sidewalk--"Appetite For Extinction" LP/MC/CD
Comm 19	Bitch Magnet--"Valmead/Pea" 7"
Comm 20	"Heaven & Hell: A Tribute To The Velvet Underground" LP/MC/CD
Comm 21	Bitch Magnet--"Ben Hur" LP/MC/CD
Comm 22	Steel Pole Bath Tub--"European Son/Venus In Furs" 7"
Comm 24	Jean Paul Sartre Experience--"Elemental" MLP/MC/CD



TUPELO RECORDING COMPANY:

Tup 18	Three Johns--"Eat Your Sons" LP/MC/CD
Tup 19	Dirt--"He/She Sugarpussy" LP/MC/CD
Tup 23	Warlock Pinchers--"Morrissey Rides A Cockhorse" MLP/CD
Tup 28	Seaweed--S/T LP/MC/CD
Tup 29	Various Artists--"Dorkcrusher" LP/MC/CD

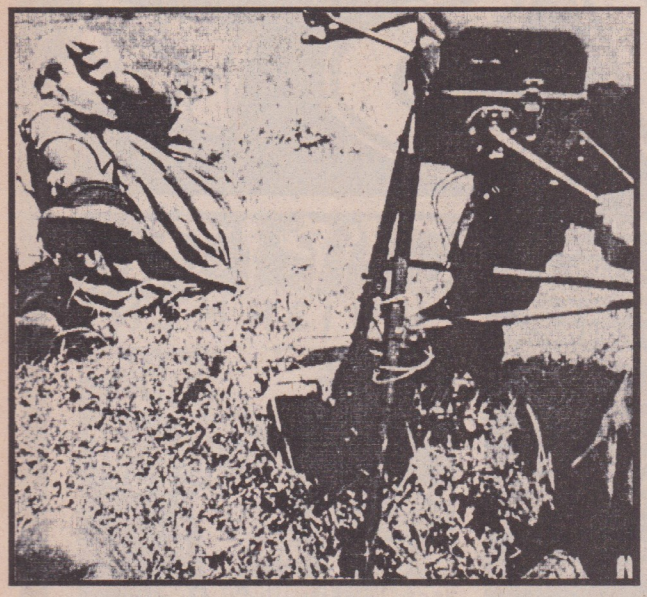
WE CAN MAKE IT WORK. . . . TOGETHER

290-C Napoleon St., S.F., CA 94124 USA (415) 695-0451 (fax) 824-9276

NEW BANDS

THE INFORMERS are a relatively new band hailing from Paris. Musically,they sound a bit like MC4 or The Senseless Things, you know, all these "new" pop-punk English bands. Luckily, lyrically they have a very strong radical stance; how could it be different with Vladimir, ex-lead singer of the now defunct Brigades on vocals...

Well, first, I must say that THE INFORMERS aren't the ex-Brigades, says Vlad. Indeed, I'm the only one who's a former mernber of this band, because all the others are coming from other bands: Bob, the bass player, used to play in a noisy-pop band; Béa,the drummer, used to play in SS20 in Toulouse; and Michel, the guitarist, was in The Hoochie Coochie Men from Blois. I think it's necessary to say that it 's not a new formation of The Brigades under another name, which doesn't mean our politics have changed or our statements are different. We still feel connected with what was called "alternative," though I prefer to call it "radical rock"... Sure, there's a real debate about "being alternative or not to be alternative," and it's hard to sum it up in an interview.



MRR: It was more a discourse than reality...

Vlad: I don't think so. The bands who were really involved in this scene really used to form something different compared to the show-business scene. I don't think it's a hazard in the bands who had a real practice of the "alternative." I had problems and split up the same year, not only The Brigades but also Nuclear Device and Berurier Noir... or even Kortatu in the Basque country. It's also true it was a label for bands that wanted to use it to reach the capitalist label. For them, it wasn't reality. For the true alternative and radical bands, some of them wanted to stop because the threshold of saturation had been reached because the fight was too hard, in front of the so-called "alternative" bands signing up on ma jors.

MRR: Let's deal with the lyrics of THE INFORMERS, would you say there's a dominant topic such as in The Brigades, you know, the "We hate work" thing?

Vlad: All the songs deal with different topics, though you could compare the whole lyrics with the contents of a daily paper, which first would have bloody news items, then the weather reports, linked to pollution; after, there would be the stock market's column with the wizards, the new wizards, all these yuppies... Well, after all, it could also be in the religious columns, with all these new wizards who help the bosses to recruit employees using astrology or all these kinds of irrational things. They also help the capitalists to stop the strikes or show up the concurrents. There's also a song about animals who, finally, hate work and have nervous breakdowns when they are forced to work.

MRR: About the animals, what are your feelings about vivisection, corridas, etc.?

Vlad: I think there're enough problems... It's not that problems about animals are not real problems, but I feel like being right when I always recall that if you ask such a question first, it's because you don't want to have an opinion about the human race. It's quite difficult to deal with the human societies nowadays, with the end of the eastern block or with the lack of global ideologies,well the so called lack, because the fascist views go on increasing... So it's easier to talk about animals. Of course, you must criticize vivisection but it's easier than fighting on the human ground because you feel powerlessness in front of it.

Bob: Vivisection is a disgusting thing, but if you just talk about it, there's a diversion of the fight. Fighting against vivisection passes behind other fights. It just gives a good consciousness.

Vlad: It just has to see with feelings and nothing to do with reason. There aren't such reactions as the A.L.F. for the humans — they are shown in bloody baths on the evening TV; so people tend to react more about what happens to their cat than what happens to the neighbors who can die alone in the flat next door. Anyway, we aren't members of a hunter's club and we condemn vivisection, corridas and hunting when it's not for a survival goal.

MRR: Where does the name THE INFORMERS come from?

Vlad: First, the name has been chosen to give this aspect of thriller indeed,the thriller is typical of a context where things don't go very well, if you think about the end of the "alternative" in France. Now, it seems that just a few bands have a radical content; most bands are just around for the music. As the thriller kind was a refuge to express critical views about society, such as during the McCarthy-ism in the U.S., well, we chose this name. In France today, you have this author, Didier Daeninck, who, through his thrillers, rewrites the recent French history — its dark sides — such as the collaboration with the nazis during World War 2, such as the Allgeria War, in the perspective that has disappeared from the history books. So by calling ourselves THE INFORMERS that's what we try to do. It's also a name with potential different meanings: it deals with information of course, but it's also a name which is linked to references of espionage or even denunciation. We stand for the denunciation of the unknown facts of the French history, for instance. It's quite black, you know, so we called ourselves THE INFORMERS.



MRR: What about what's happening in eastern Europe nowadays, because this liberalization also contains germs of fascism... You have this song "A Letter from Warsaw."

Vlad: With all that's happening other there, the extreme right movement is growing, sure. First, old fascist parties from the '30s are coming back and passing alliances with so-called democratic right-wing partie. For instance in Poland, the Polish peasants' party made a deal with a fascist party. More, there are all these nationalists movements which couldn't develop themselves under the Stalinism, under the reign of the emperors who were in Moscow. So now there are things such as pogroms, etc. which seem to sometimes bring us back to the darkest times of the Middle Ages. This is more frightening than the resurgence of extreme right tendencies because it's based on large numbers of people. The extreme right can take profit off it, but it didn't provoke this whole change, luckily.

MRR: When all the so-called socialist states from Europe are disappearing, you call the new label you've founded "Dissidence."

Vlad: Why not? It's a label which has the same statements as "Negative," although it's not exactly the same. We couldn't go on with Negative because the people who had founded it had left, after the Brigades stopped. We couldn't go on with 2 or 3 individuals, so we tried to put energies together. First, we got together with another indie label, and we produced the Brigades CD, Till Life Do Us Part. The project of the new label had to count with higher distribution problems, which requires more energies. Now, there are 5 persons and people who help around, such as friends who are children of Polish migrants and who are in charge of the promotion of DEZERTER, whose re cord (the 4th LP) will be out when this interview is published, or such as friends in different places in France. We hope this is going to make a new structure which won't play the role of a hidden major company... For a label like Dissidence that doesn't want to have a main band to lead a policy of the locomotive band, as most indies do . In France, there's a lot of business happening in the music nowadays — a lot of merging is happening. The fact is the Mr. Rock at the Ministry of the Culture is named by a big company, an insurance company. This company also owns a label, Just-In, and the main distributor, the FNAC-network, and also the main importer, Wotre Music. Thus, a whole network is controlled by a single company.

MRR: The Ministry of the Culture, this French specificity ,is now trying to control what's happening within the indie scene; have you heard about this?

Vlad: Of course! Exactly, not as a label, though we've seen and read this report,t he "Argos report," which has estimated what's the amount of the indie sales on albums. Well, it's something like 10% of what's sold in "rock." More, the CDs, which are the future for the majors because they expect big profits from them, weren't as important as expected. All this leads to grants of money from the central state to gig organizations, or to record labels, or even to bands.The chosen bands received between 30,000 Francs and 40,000 Francs (which is about between $6,000 and $7,000!). Anyway, in Paris, these aren't t the prices of a good recording, for an LP for instance...

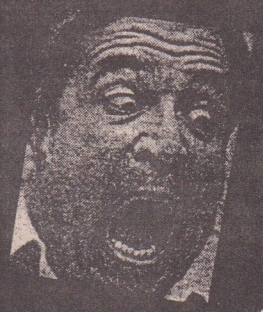
Bob: It's strange no one has really denounced this. It's quite dangerous because among these 10%, there are a lot of energies which could be involved in alternative movements. These 10% are potential voters who perhaps don't vote anymore because they are aware of the fact there are no more huge differences between the right and the left in politics. It's a kind of way to get some votes back in the ballots. Otherwise, they wouldn't have given money; and 30,000 francs is just charity. It's sad to see bands you think are radical diving into this shit, and then crying because finally they won't receive any money.

Vlad: The same kind of thing happened for the video-clips.There was this guy standing alone in his bureau on Les Champs Elysées and making a selection of bands that could make clips. Of course, these bands couldn't be too radical, and, more, they had to sing in French — hello, nationalism!

Bob: It's a kind of censorship, and no one seems to care. The big music press said it's ok, the bands also.

Vlad: The socialist power has noticed the private initiative as deficient. It's a new kind of ideological control from the state, which comes and says: "You see, we care about the youth." Well, they had to stop the interview because they had to do the soundcheck far a concert at a festival in Fumel, southwest France, with other radical bands such as KOCHISE, INTERNAL EXIL and LES CADAVRES. As far as for the label Dissidence,the productions are H.D.Q.'s Sinking LP under license, the 4th DEZERTER LP, with extra live tracks from their Japanese tour on CD, an EP by THE INFORMERS... Then the first LP by ORIGINAL DISEASE.

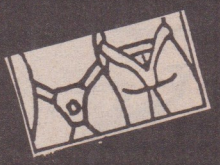
THE INFORMERS or Dissidence through Revolution Rock/ 19 Avenue de la Porte de Vanves/ 75014 Paris, France



MEAT SHITS







The following is an interview with lead vocalist, growler Blood Sponge of Modesto, California noise core act the MEAT SHITS... possibly the world's fastest/worst band. So far this year, the band has made quite a name for themselves because of their very offensive demos, live performances and the fact that they are awful. But being awful is the whole concept of the MEAT SHITS – they suck so bad they're good. I decided to interview this band because they are different, they are unique. Never in all my years of being involved in the underground have I ever come across a band like the MEAT SHITS. Luckily, I interviewed the Blood Sponge shortly after having sex (with some unknown female) or else he may have spit on me. So let us see what this asshole has to say about the MEAT SHITS and life in general. All questions by Ian the Dick.

MRR: First is the usual question, who is in the MEAT SHITS and how long have you existed?

MEAT SHITS: Well we have the Turd Cutter on guitar, the Scruff Muff on bass, the Smegma Stench on drums and me Blood Sponge on vocals. With this line-up the band has been together since Jan. 4, 1990. But overall the MEAT SHITS has been around since September 1989.

MRR: Why the name MEAT SHITS? What is the concept behind it?

MEAT SHITS: I came up with the band's name from an article I read on non-biodegradable human animal excrement which is polluting our planet at an alarming rate. I thought the whole concept was pretty funny and disgusting, so when I came up with the name MEAT SHITS I had to make a band to go with it.

MRR: Describe your music.

MEATSHITS: Bbbbbllllluuuuuaaaaaarrrrrgggggggghhhhhhhhhhhh! It's shit!

MRR: Tell us a little bit about the history of the MEAT SHITS.

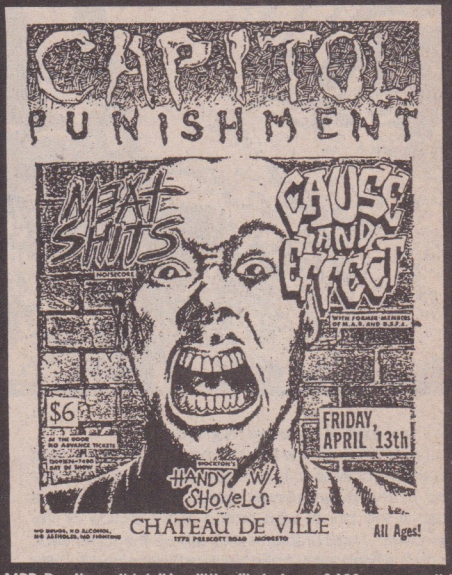
MEAT SHITS: Well the MEAT SHITS originally started off as a joke. After hearing bands such as ANAL CUNT, SORE THROAT, SEVEN MINUTES OF NAUSEA, STENCH OF CORPSE, etc. Me and the Turd Cutter decided that we could do that. So on Sept. 16, 1989, me, the Turd Cutter and a Drum Machine went into the studio to record the first MEAT SHITS called "Meet The Shits" with 781 songs on it. Then about a month later we recorded our second demo titled "Menstrual Samples" with the same line-up. This soon got very boring because with a Drum Machine there was really no way to progress. Then in early January 1990, I approached Scruff Muff and Smegma Stench to complete a solid MEAT SHITS line-up. So on Jan. 11, 1990 the MEAT SHITS with this line-up went into the studio and we recorded the "Bowel-Rot" demo. Then two months later we returned to the studio to record our "Regurgitated Semen" demo, and to date that's the last thing we have recorded.

MRR: How well did your "Bowel-Rot" demo sell?

MEAT SHITS: Well as far as how many we have sold I am not exactly sure, but we have about 800 in circulation that we either sold, gave away, traded, etc. I have a few distributors selling the tape as well as some friends making copies and selling them on their tape labels. So, like I said the actual number is not known.

MRR: Tell us more about your latest demo, "Regurgitated Semen"?

MEAT SHITS: It has 1691 songs on it! It is the worst piece of shit on the face of the planet! Need I say more!



MRR: Don't you think it is a little silly to have 1691 songs on this tape?

MEAT SHITS: Of course, it is fucking insane but having this many songs on this tape should give us the label of being the worst band in the world. Believe me "Regurgitated Semen" sucks so bad it should definitely give us this title. The reason the MEAT SHITS sucks is because the band itself is a reflection of life. If life gets better so will the MEAT SHITS' music, but until then we suck shit!

MRR: I heard you have a 7" EP coming out soon -- could you tell us more about that?

MEAT SHITS: Our 7" EP is a reduced version of our "Bowel-Rot" demo, it only has 73 songs on it. It should be out by the time you read this. It is being put out by Steve O' Bannon of Seraphic Decay Records in Cleveland, Ohio. So far he has released other 7" EPs by MINCH, MORTICIAN, DERKETA, INCANTATION and RIGOR MORTIS (now IMMOLATION). The record will be a collector item only about 500-1,000 will be pressed.

MRR: Any other label interest?

MEAT SHITS: Yes, there has been a few, the most notable one being Matthias Weigand (TNT Records) in West Germany. Also there are a couple of others but I won't mention those until I find out more information.

MRR: Just out of curiosity, what bands could possibly influence the MEAT SHITS?

MEAT SHITS: We are influenced by lots of bands and music styles. Some of the bands that influence are ANAL CUNT, LED ZEPPELIN, STENCH OF CORPSE, NEUROSIS, EXIT 13, SORE THROAT, ICE-T, KISS, JUDAS PRIEST, HELLHAMMER, DISCHARGE, CAPITOL PUNISHMENT, CARCASS, DECIDE, DR. KNOW, SARCOFAGO, CHRIST ON PARADE, D.R.I., M.D.C.,



SEVEN MINUTES OF NAUSEA, NAPALM DEATH, JIMI HENDRIX, SWANS, OBITUARY, MORBID ANGEL, AC/DC , TERRORIZER, PINK FLOYD, SLAYER, REPULSION, MELVINS, BLACK FLAG, FLIPPER, DAYGLO ABORTIONS, AUTOPSY, MASTER, DISHARMONIC ORCHESTRA, MOTORHEAD, CELTIC FROST, DEAD KENNEDYS, BATHORY, RUSH, GOATLORD, STIKKY, BLUE CHEER, EXTREME NOISE TERROR, BOLT THROWER, CREAM, MOB 47, ASOCIAL, DOOM, YEASTIE GIRLZ, XYSMA, AGATHOCLES, DISRUPT, IMPETIGO, PUNGENT STENCH, BLOOD just to name a few.

MRR: Some people have labeled the MEAT SHITS as being sexist, why do you think this is?

MEAT SHITS: Because they are fucking close-minded idiots, not to mention being fucking blind. If they would open their eyes wide enough, they would see that we have a female bass player. Since we do have a female in the band obviously we are not sexist. Sure we are sick, gross, disgusting and very perverted but we are not sexist. If anything our bass player is sexist towards men. But believe me I am in no way sexist, racist, fascist etc.

MRR: Tell us your feelings towards racism.

MEAT SHITS: It's crap! People are people no matter what color their skin is! It takes a small mind to put people down because of the color of their skin. Unfortunately, I have a lot of friends who are racist, but this is normal for the shitkicker area in which I live.

MRR: Tell us about the incident where the lady had a heart attack when you guys (and gal) were playing?

MEAT SHITS: It was when we opened up for PRIMUS and FUNGO MUNGO at Dazzle's Underground here in Modesto. About nine minutes into our set the female bartender began to flip out over our music and went into a seizure and had a heart attack. This caused a lot of confusion with the club owner who was freaking out on us as well. Nevertheless he pulled the plug on us after only 12 minutes. The lady almost died because of our music!

MRR: Do you feel bad at all because she almost died?

MEAT SHITS: Not really, if she couldn't handle it she should have walked outside or something. Don't get me wrong -- it is terrible that she had a heart attack because of our music and everything, but the MEAT SHITS are not responsible. There are a lot more terrible things in the world right now besides the MEAT SHITS. I remember when punk rock first came out, a lot of people were shitting their pants. The MEAT SHITS is the same, a bastard spawn of punk rock you might say.

The Song List 134 Tracks!!



MRR: The MEAT SHITS seem to be influenced by pornography. What are your feelings towards pornography and why does the MEAT SHITS use it as an image?

MEAT SHITS: Yes, I will admit we are scum and we view a lot of pornography (me especially). I feel it has a place in society. I don't like exploitation films or kiddie pornos, just regular fuck films. What can I say? I am a pervert and of course we used pornography on our demo covers to catch people's attention, and pornography and perversion does that well. We are not trying to push it on people, it is just the way we are!

MRR: Drugs seems to be an influence on the MEAT SHITS as well... what are your favorite kinds of drugs?

MEAT SHITS: We have no favorite drugs we do all drugs, because we are drug addicts. Living in Modesto does this to you. Why else are we in the MEAT SHITS?

MRR: What do you think of Straight-Edge? MEAT SHITS: It sucks! It is alright to be straight if that's your choice, but Straight-Edge to me is fascism. It seems more people into Straight-Edge are bigger assholes than people on drugs. I think the Straight-Edgers need to chill-out and smoke some pot.

MRR: Have you played any shows?

MEAT SHITS: Yes we have played five gigs to date, some of the bands we have played with include CAPITOL PUNISHMENT, CAUSE AND EFFECT, HANDY WITH SHOVELS, WORLD CITIZEN, MIND-ROT, BUTTPUS, F.F.A., MISLED, PRIMUS, SLAMBODIANS, FUNGO MUNGO and a couple of others.

MRR: What was the crowd reaction like when you played?

MEAT SHITS: The crowd reaction when we play is pretty mixed: about 50% of the people like us or love us, 25% absolutely hate us or want to kill us, and the other 25% don't know what to do. They just stare at us with their mouths wide open, but we don't care what people think of our music.

MRR: How does the crowd react when they see you have a female bass player?

MEATISHITS: Most of them think it's cool, but there is always a few sexist assholes that make their feelings known. But they can fuck off!

MRR: Tell us a little bit about your home town of Modesto. What are the people in the scene there like?

MEAT SHITS: Most of them are very selfish and greedy and don't give two shits for anyone but themselves. I have a lot of friends here, but I also have a lot enemies. As for the town itself, it sucks. The only thing to do here is fuck and do drugs. Lately I have been doing a lot of both... the shows here suck as well. The best show that ever happened here was the one we did with CAPITOL PUNISHMENT, CAUSE AND EFFECT and HANDY WITH SHOVELS and it still sucked!

MRR: Do you practice safe sex?

MEAT SHITS: No sex is safe, but I take when I can get it and I let the sperm fly where it may. But seriously I usually always use a condom unless I am to fucked up too put one on.

MRR: I have noticed on some of your demo covers you have references to Satan... are the MEAT SHITS satanic? Do you support any kind of religion?

MEAT SHITS: No, we are not Satanic... as with the pornography it is just a way to catch people's attention. We find the concept of Satanism to be fascinating so we use it on our demo covers for that reason. As for religion as a whole it is a bunch of shit. It is a means to control people through fear of the unknown.

MRR: I heard the MEAT SHITS are having problems getting booked at 924 Gilman Street in Berkeley -- could you tell us what you think the reason for this is?

MEAT SHITS: Fascism for one, just because we don't fit their East Bay interpretation of what music should be like so they won't let us play a show there. They also got pissed off because we plastered the place with stickers. Like we really vandalized their club... have you ever seen this shithole? The whole fucking place is covered with stickers and spray paint and other various disgusting items. So I don't see what the fuck their problem is. What it boils down to is we don't sound like BLATZ, SAMIAM, FUEL, FILTH, MONSULA and ECONOCHRIST, also we don't have a big name so they won't book us. Don't get me wrong, I have nothing against any of these bands (I happen to like ECONOCHRIST a lot) but I feel it is unfair to book these bands all the time and not to book us once. I know quite a few other bands going through the same shit with Gilman as well. This really sucks too because Gilman used to be one of the best clubs around when Maximum Rock 'N' Roll was running it. They gave all types of bands a chance to play there, and I wish they were still running it instead of these fascist egomaniacs.

MRR: You choose not to have lyrics, just grunts and growls. Why is this? I feel it is important to have a lyrical content in order to communicate your ideas to the people that listen to your music...

MEAT SHITS: No I do not feel it is necessary to communicate my ideas to our listeners. Because what is going on in my mind should not be revealed to the public. I feel that grunting and growling is a language all its own, primitive but effective.

MRR: What lies down the road for the MEAT SHITS?

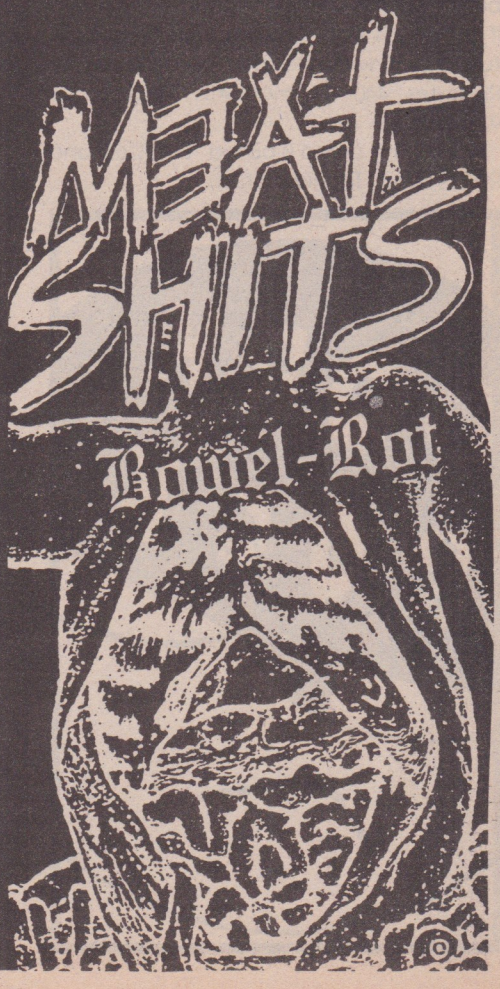
MEAT SHITS: The Scruff Muff after consuming too much Vodka, but seriously we plan on playing out a lot more and maybe going on a short mini-tour. Releasing more vinyl and fucking everything in sight.

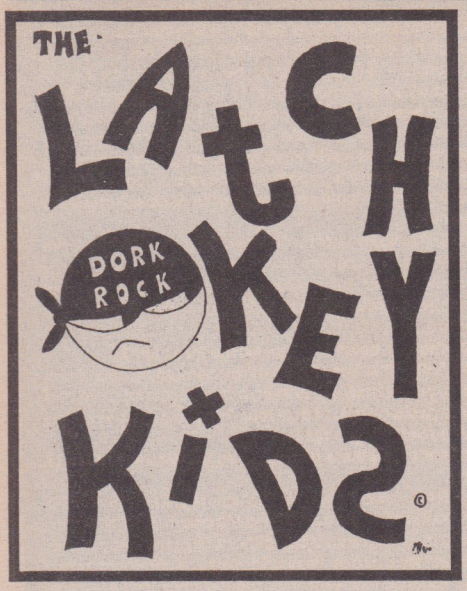
MRR: That's it... is there anything else that you would like to say?

MEAT SHITS: I would just like to say thanks a lot for the interview and to Chris Dodge and Maximum Rock 'N' Roll for printing this. And I would like to thank all of the people who have written us all over the world and to all non-racist, sexist, fascist fanzines that exist. You are the ones that keep the underground alive. Bbbblllllluuuuuuaaaaaaaaarrrrrrrrrrggggggghhhhhh!

All of the MEAT SHITS demos "Meet The Shits," "Menstrual Samples," "Bowel-Rot" and "Regurgitated Semen" are available for $3 (in the U.S.) and $4 (world) ppd. Also they have their video out now as well titled "Let There Be Shit" with 327 songs. It is a compilation of all their live performances plus an interview. It is one hour and thirty minutes long. This is available for $10 (U.S.) and $14 (world) ppd. VHS only no Beta, no PAL. Also by the time you read this the MEAT SHITS should have T-shirts available but it would be wise to write about them first.

MEAT SHITS c/o Robert Deathrage/ PO Box 577241/ Modesto, CA 95357-7241/ U.S.A.

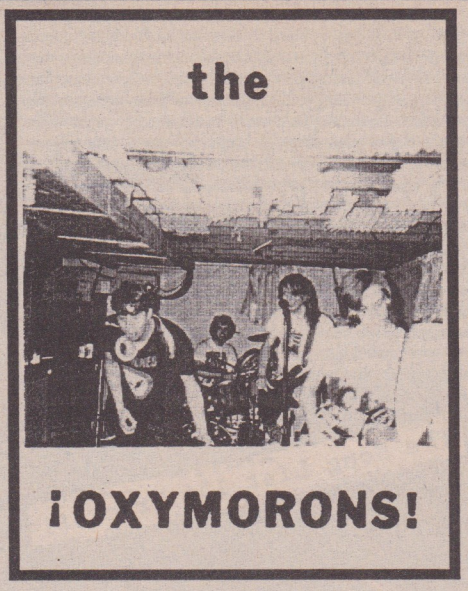




I am in a band called "LATCH KEY KIDS". We have opened up for bands such as CORRUPTED MORALS, PLAID RETINA, CHEMICAL PEOPLE and MONSULA. We have an early punk type sound influenced by THE RAMONES, SEX PISTOLS, CIRCLE JERKS, and early REPLACEMENTS. If any one is interested, we have a demotape out now, and are working on demo #2. We will also be appearing on a complation tape of Santa Barbara bands coming out in November or December. Our demo is available for $2.00 ppd. also if any bands want to play with a dorky punk fun band write to this address: Mark Regester, 440 Whitman #51, Goleta, CA 93117.

PS. The demo is called "Sex, Dork and Rock N'Roll". Thanks alot.





Sit back and let me tell ya' the story of The Oxymorons. It all started in February of 1989 in Dayton, OH. Singer & guitarist, Ben Phlegm (Ex U-Dogs) and his drummer friend, Patdick, got together in a basement to drink & play & drink & write & drink. Within one month, they wrote about ten original songs, and learned several cover tunes. Then they realized they could be even louder and more obnoxious if they added a bassist and a real lead guitarist. So, in came P'Jones the Guitar God (Ex Social Disease, Flesh Bats) and Grog on bass.

In a month they played their first show to a small, drunk, and rowdy crowd. Soon the 'Morons were playing all over Dayton and in September they recorded a demo tape. (The tape is still available for $4 ppd. See address at end.) Then, when everything was going well, Patdick quit to get married.

In November of 1989 The Oxys found a new drummer, Slinky, and played out in December. By February of 1990, they were going strong again, playing Dayton; Cincinnati; Columbus; Toledo; Richmond, IN; Newport, KY; and Madison, WI. During this time they opened for bands such as Big Wheel, The Magnificent, Chicken Scratch, D.J. Lebawitz, U.Y.U.S., Hullabaloo, and The Dead Milkmen. In June of 1990, The Oxynorons went back into the studio to record a second tape, which will be released soon.

The Oxymorons want to play everywhere, so if you can help them with booking or have any contacts, write them. They also have a neato mailing list. Just send your name and address, and you will get some cool shit every month or so, plus a free sticker.

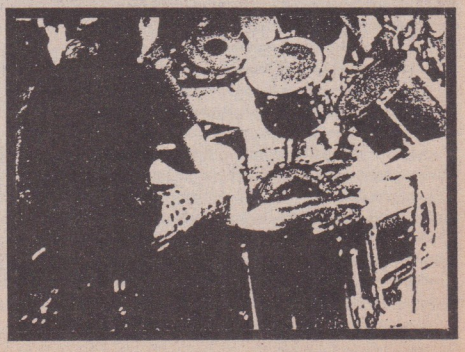
To contact The Oxymorons, call Grog at (513)253-4517, or write: THE OXYMORONS/ PO Box 3445/ Dayton, OH 45401



Banned from the Anti-Club. Package's most recent show was supposed to be $8 at the Anti-Club on Melrose in L.A. However, when they got there to play, the cover charge ended up being $11. A Package member quickly went to the Cricket bar down the street and asked if they could play there. A free show was set up and most of the Anti-Club's business ended up at the Cricket. This is just one example which shows that the spirit is still alive in L.A.

"I'm a toasted loser
Not going to be valid
x4
I don't wana to be crucified
I don't wanna be like you
Not wanting to succeed
in your foolish game of greed
I would rather die
I would rather die
Not going to be valid
x?
I don't wana to be crucified
I don't wanna be like you

Likened to Rudimentary Peni, Subhumans and even the Dead Kennedys, Package is rapidly making a name for themselves here. Write to Package at 7146 Remmet Ave #120/ Canoga Park, CA 91303 or call (818)905-4631 or 341-7257. Live tapes are available for $2 and a single will be out in the beginning of '91.





FINALLY!NEW INTENSE DEGREE EP.6 GREAT FUKIN KICK BUTT SONGS!!



HELLNATION-"SUPPRESSION"EP 7 NEW SONGS OF CHAOTIC MAYHEM!!



COLORED VINYL,3 SONGS OF EXCELLENT MELODIC PUNK THRASH

HELLNATION-"PEOPLES TEMPLE"EP
STILL AVAILABLE."TOTALY RULIN"MRR#89

$3U.S./$4 others/$6 air

CASH OR M.O. IN U.S. FUNDS PAYABLE TO:KEN HANSFORD.

DISTRIBUTORS WRITE!OR CALL (606)331-0134 FOR WHOLESALE RATES.

DISTRIBUTION
SEMAPHORE(EUROPE)
FULL CIRCLE
PROFANE EXISTENCE
ACTION
REVOLVER USA
BLACKLIST

SOUND POLLUTION RECORDS
P.O.BOX 8072
FLORENCE,KY 41022-8072
USA

LIFE'S TOO SHORT FOR BORING MUSIC!

THE QUEERS



THE QUEERS "GROW UP" LP
(AMAZING RAMONES/HUSKER DU STYLE!)
ALSO:
TWO SAINTS "TEQUILA 213" 7"EP
ANGRY SAMOANS "RETURN TO SAMOA" LP



THE AMERICAN RUSE
"DEATH BY THE GUN" LP
YEAH-HUP 001



GOD
"FOR LOVERS ONLY" LP
YEAH-HUP 002



THE AMERICAN RUSE
"I NEED YOU" 7"
YEAH-HUP 003



TWO SAINTS
"IN NOMINE SOLIS" LP
YEAH-HUP 004

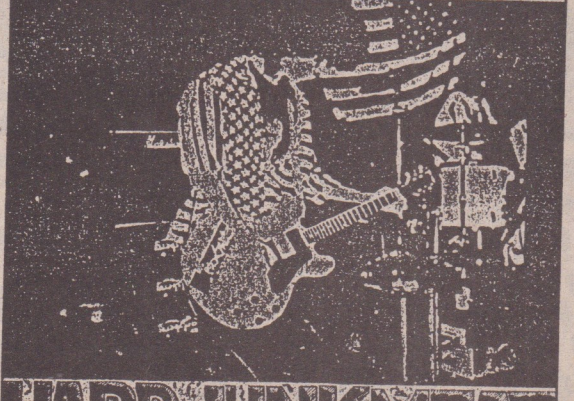
GOD

GOD
"MY PAL" 12"
YEAH-HUP 005



JEFF DAHL GROUP
"SCRATCH UP SOME ACTION"
YEAH-HUP 007 LP

THE AMERICAN RUSE



THE AMERICAN RUSE "HARD JUNK MEAT" LP
(BASTARD SONS OF IGGY MOLEST THE DOLLS!)

SHAKIN' STREET
Records & Publishing
246 HARBOUR WAY • SHOREHAM •SUSSEX • BN43 5HZ • UK

USE AND THEN?
7" EP


©JEFF GAITHER 1990


©JEFF GAITHER 1990

RADIO ARTICLES



I have had the privilege of DJ-ing on Lehigh University's radio station, WLVR, for almost 8 years. Through the vehicle of the "Community Staff," who are volunteers from the general population as opposed to the students, I have been able to give the Allentown, Bethlehem and Easton area a taste of my favorite music, whenever the students are not broadcasting (summer and holiday breaks).

Towards the end of the summer session I was inspired by MRR's begging for contributions and the general apathy that I perceived in my surroundings, where people criticize, but don't act (myself included). So I devised a questionnaire, and posted it in the studio at WLVR. The following is a simulated interview with the dj's who opted to answer my questionnaire, and grab their 15 seconds of fame in MRR. The dj's are Hans Ness, Ed Buchman, Kathryn Drissel, Lerch, Paul Putrid, Mark Kale, Sean Terwilliger, Stephen Lemak, Shawn Smith and myself... Frank FOE.

MRR: Introduce yourself and tell us a little about your show.

Sean: I do a show with Steve, 3-6 pm on Wednesdays.

Steve: It's called the "Dead End Rock Show". Lerch: I'm Lerch, my shows called "Satanic Jazz Monkeys from Hell, or Acid". It's on Sundays, 9 til midnight, sometimes 6 til midnight, depending if the DJ before me felt like doing his show. I play music I'm into, rangirg fron SubPop to psychedelic to HC to general weirdness, and I think my head should be examined.

Kathy: I just started being a dj this summer. I play the most unforgettable in punk, HC, reggae... I do the "Crash n Burn" part of the "Crash n Burn, Total Pop Show", from 6-9 pm Tuesdays. Hans does the "Total Pop" part. Hans: I like to base my show around punk and harddriving non commercial music, but I also incorporate ska, garage, reggae, blues, rap and some mainstream selections to give my show a unique feel and memorable quality.

Paul: The name of my show is "Media Blitz Radio". I'm on Thursdays from noon to 3. I play mostly punk, early HC and some blues and old metal.

Frank: My show is on 9 til midnite, Tuesdays after Hans and Kathy's show. Unlike my earlier shows, I try to mix it up. Where I used to play 3 hours of non stop HC, I now add rap, noise, grungy stuff, some metal and ska. Basically its a musical representation of my zine.

Shawn: I've been djing since the summer of '87. It's called the "We]l Primped Armpit Show", Fridays noon to 3. I play HC, punk, thrash and disco.

Mark: I do the "Post Armpit Show" Fridays 3 to 6. I always start my show off with Jerry's Kids. Ed: I do the "Alternative Ed Show" 3 to 6 pm Saturdays, and play underground, punk, basically just about anything not being played on commercial radio. I've been a DJ for about one year.

MRR: What were your favorite bands of 1990, both on record and live.

Hans: Some of my favorites this summer have been Johnny Cash, Sheer Terror Masters of the Obvious, Crimpshrine, Dwarves, Etta James, Nirvana, Sam I Am, Jawbreaker, any Sympathy 7" etc... My fave live bands of the summer were MDC, Bad Religion and ROBOSPHERE.

Kathy: Vibrators, DOA, Misfits, SxDx, Exploding White Mice, Cosmic Psychos, Trilobites and lots more. Coolest bands of the summer include ROBOSPHERE (Lehigh Valley band), I really love this band and their music. Hopefully they will stick around for a little while. DOA, my soul was gleaming with happiness that night. MDC. It was a blast to see the drummer's young son, about the age of 5, sing a few songs.

Paul: The Germs, Darby Crash is God, much cooler than Jesus. The Repressed, if you can't plug your own band who can you plug. The Clash, Crass, Subhumans, Plasmatics, Howlin Wolf, and Fallout, who are awesome but kind of obscure. Best shows I've seen recently have been the Nihilistics, DI, & ICU.

Frank: Most of the best live shows I've seen have either been at the Kyber Pass in Philly (Bullet Lavolta, Didjits), or at the Four G's in Bethlehem (Mr. YUK, ROBOSPHERE, GOONEY BIRDS, PSYCLONE RANGERS, HUNGRY LITTLE GIRL, ORIGINAL SINS). As well as Poison Idea, Nirvana, Bad Manners, Toasters, Jesus Lizard, and Eek-A-Mouse at other places. The fav records are the ones by those live bands and Arsenal, Superchunk, Bosstones, Slayer, Public Enemy, Bastards, and the FORTHRIGHT record if it ever comes out. Steve: DOA, Negazione, Mr. YUK, ZIPDADS, GAS HOUSE GORILLAS live. 76% Uncertain, Nine Inch Nails, Neurosis, Accused, Weirdos, Bad Religion Rollins and Discharge on record... Sean: ...and the GAS HOUSE GORILLAS. Lerch: I like too many bands, this is tough... Butthole Surfers, the Lehigh Valley bands mentioned plus CAMEL SOCIETY KINGS, BUZZ BAND, FOD, uh Nirvana, No Means No, Flaming Lips, Big Black, Steelpole Bathtub. Live bands, some already mentioned plus, Sonic Youth, Gwar, uh this is ridiculous any and every band I've seen is great!

Ed: This one is hard! Fluid, Tad, P.E., Dinosaur Jr., Didjits, Sonic Youth, Cynics, L-7, Died Pretty, Cosmic Psychos. Live shows; at the Ritz in NY, Intense! Sonic Youth at City Gardens. Ramones, FUN, always was and always will be. DRI and Sick of It All played at a poser club called DJ Bananas, the place got trashed, it was the icing on the cake! Besides, SOIA blew away DRI that night.

Mark: Freeze, Poison Idea, Jerry's Kids. Live, the Lemonheads.

Shawn: Oi Polloi, Accused, Nausea, Neurosis, Fiendz, Nihilistics, Serial Killers, All, and Mr. YUK. Live Bad Religion, Poison Idea, and the GOONEY BIRDS.

MRR: What do you try to do with your show? Do you have a purpose?

Shawn: I have no purpose, screw social relevance. I do it for me, it's fun

Ed: Basically what I try to do with my show is to be different than everyone else. Even different than my fellow DJs. I don't just play straight punk or noise or grunge. I like to mix it up a bit. Throw in some hardcore rap or reggae too. I also like to keep my listeners abreast of upcoming shows in the area, especially local acts. I just enjoy doing a show, and would like to thank Rich McInerny for getting me started last summer.

Mark: My purpose is to let people hear a variety of shit, to turn people onto new stuff. Not just Black Flag, Sex Pistols. Try to open up their musical mind... Enhance their tastes.

Kathy: I don't really have a purpose for my show, I just try to please my audience as much as possible and play a variety of stuff. Music plays an important role in my life, for it is an outlet. The outlet being that I express my feelings, or the way I'm feeling at a certain moment through the type of music, songs I play.

Lerch: A few people have asked me why I DJ, after all, I'm not getting paid. I feel there's a lot of music that needs and should be heard. Stuff commercial radio won't touch for reasons being "It won't sell Pepsi if we put them on TV", or "Too much emphasis on reality and not things like 'my car' or 'Life is one constant party, don't think, just rock'". Commercialism in music sucks, but there are exceptions, being Metallica, XTC, REM etc..

Hans: My main purpose is to have fun. No small part of that, however, is being informative and alternative, even alternative to the alternative. I see tile station, when I'm there as a sort of Free Zone, where hard and fast rules shouldn't apply.

Paul: Sometimes I try to make people think, I also try and play some of the more obscure bands that I wasn't hearing on most shows. Sean: My purpose is to annoy.

Steve: Entertain and offend.

Frank: I try to keep my show current, playing a variety of new music, but also playing some "hits", so as to not blow away people who are unfamiliar with what I'm playing, and to keep their interests, to entertain and educate to a degree. My personal purpose is just to communicate for 3 hours straight, both over the air and talking to people on the phone who might never have gotten the chance to talk to otherwise.

MRR: Any comments on "Obscenity" or the FCC. (Note: two people on the staff, not in this interview, were punished for being bad, if you know what I mean)

Lerch: I'm just gonna say this. Anything that suppresses creativity, and individual thought is, to me, obscene. They'll censor what you sing or write, what's next? Mind control? Think about it, then do something about it.

Sean: Obscenity is positive.

Steve: Contrary to popular belief, we did not get pulled off the air.

Shawn: I try to follow the guide lines as much as possible, but fuck it—I don't.

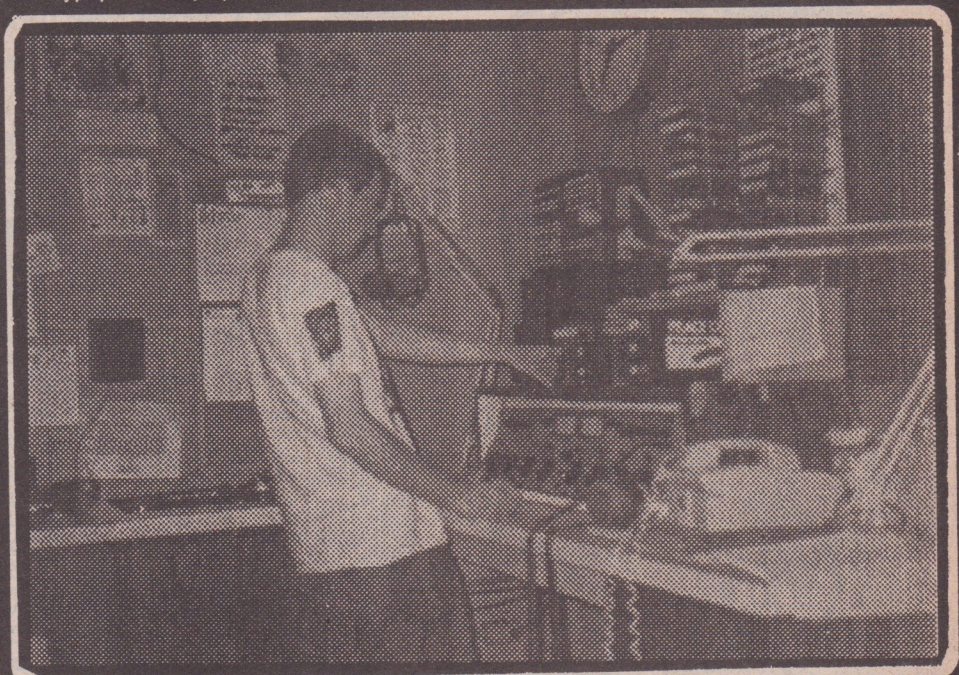
Ed: My basic belief is everyone is responsible for themselves. If you don t like what you're hearing then turn it off. If you got kids, then its your responsibility to teach them what you believe in. The FCC is another bureaucratic blunder, enough said!

Frank: My feelings are similar to Ed's. I think we don't put enough emphasis on the fact that this is a "free" country. People should have the freedom to listen to and say what they want to, as well as the freedom to turn it off and not listen. I also think parents should take more of an interest in their children's lives. I can't comprehend the FCC.

Hans: Obscenity is an undefinable term. It's true I try not to play "fucks" that are blatant, but mostly I do that so as not to turn off the listener who might have a problem with words but who could benefit from ideas. Any kind of censorship is wrong. I play Public Enemy and Skrewdriver.

Kathy: There are a few songs with explicit or nasty 4 letter words in them that I'd like to play on my radio show, but the FCC wouldn't hear of it! It's a real bummer cuz well, obscenity is a part of everyday living! One little 4 letter word in a song won't hurt anyone; besides who listens to alternative stations anyway? You can't stop the use of obscenity anywhere or anyplace. So why even try?

Paul: The FCC are a bunch of big brother fascists, just another example of loosely veiled Nazi tactics under the guise of morality. Who decides what's obscene, and if



RADIO ARTICLES

obscenity is corrupting, won't all this censoring eventually corrupt the censors?

MRR: What was your most memorable show?

Lerch: I had my ear pierced that night and dripped blood all over the station. Very appropriate I thought.

Mark: When I did an all women show.

Paul: I don't know if I've had one show as much as moments that struck me, like when someone requested AC/DC while I was playing them, and the time I made comments about legalizing suicide and someone agreed, and said I should run for president.

Shawn: My most memorable show was when two stoned girls called me up at the station, talked for half an hour, and told me how much they wanted to suck fuck etc.. me.

Frank: When I was playing "Fist Fuck" and Joe Hanna, then in charge of the station called me up from his record store, where he had the station tuned in and asked me what the hell I was doing. Or when me and Lerch did the wrestling radio show. I imitated the Macho Man's voice and he did George the Animal Steele's voice. People still ask us to do the wrestling thing over the air. There's tons of great moments, the best part is just talking to people, meeting new people. I've met some great friends through djing.

MRR: Here are some various stats on the WLVR DJs...

Weight: 130 to 253 with responses of "under" and "none of your business". The average weight of the respondents was 187 lbs. Age: Range 20 to 27, average 22. Most original answer was, constantly changing, which this person used to answer all questions. Height: More than half are taller than 6'. Tallest was 6'5", shortest was "short".

If you want to send records to the station for airplay, send them to: WLVR/ Lehigh University/ University Center/ Bethlehem, PA 18015.

If you want to contact one of the djs in this article write me and I will get you in contact with them. And I might as well plug my zine "F.O.E"., which is available for $1 ppd, or trade.

Frank "FOE" Pearn/ 145 S. Chestnut St. Apt #5/ Bath, PA 18014

Where does Patapoe ('PAH-TAH-POO') come from?

When the infamous Radio Dood Collapsed in 1987 after 3 years of heroic struggle, some of it's contributors couldn't, let this gap exsist. Keeping in mind the sayings of Amsterdam's underground-cult-folk hero Martin Brozius, who paved the way for punk in the mid-seventies with his show 'Run Till You Rot', a group of die-hard media assassins got their equipment working again in the early spring of 1989. Since then we've come a long way. Running a pirate radio station is easier then you think it is. It costs virtually nothing, both in money and in time!! Whereas Radio Dood only played hardcore and punkrock music, Radio Patapoe widened it's musical scope to the entire musical hert.age of today and beyond. Thanks to it's multirational approach and the spiritual support of L.D. (little doggie) Patapoe, the radio station has captured the hearts of all the listeners.

Dogworshipping, do's and don't's.

Radio Patapoe highest priority, amongst 16 or 17 others, is to prepare Amsterdam for her role as city-state in the international community of 1992. Facing this challenge, Radio Patapoe mobilises the memorabilities of the L.D. Patapoe an our local earth radiation. This made our quest for powerful transmitters and young deejays a lot easier. Nowadays, Radio Patapoe has a strong following, which pledged their allegiance to our doggie.

ZETAAN RADIO PATAPOE

za.zo.ma&di 101.5 FM

What Does Radio Patapoe bring you?

Patapoe's gained ideas led to a high range, hi-def offer of shows. We still have Europe's leading hardcore shows: BODYCOUNT, YOUTH & RESISTANCE, HARD EDGE RADIO, LOONEY TUNES, GARBLECRAT, DEMOLITION WOOD and more. But we also feature CAFé BAR TOK, a show that reveals the thruth about magic moments in the lives of classical composers, THE KARI. CHRIST SHOW, BOP STREET, WAO DAO, JOHN TURBO GOES CODE CYB FMD, STAMPEDE, OJADASAWA and many, many more. You can find out more about all these shows on Saturdays, Sundays, Mondays and Tuesdays on 101.5 FM in Amsterdam, Holland. Patapoe also brings you their GLOSSY LIFESTYLE MAGAZINE, the weekly PATAPOE WEEKLY (for our intimate friends), the PATAPOE BAR (open on sundays from 10pm to 2am) and the INTERNATIONAL SHOWCASE CASSETTES with samples of all our shows. We're out to get you so you better know what's good for you!

What more can we say about. Contact us: **Radio Patapoe/ PO Box 3369/ 1001 AD Amsterdam/ Holland**

RADIO ANARCHY

RADIO ANARCHY - "An enemy of the State!"

I am writing to alert MRR readers and staff about my pirate radic station, RADIO ANARCHY. I broadcast in the 31 meter shortwave band 9.99 mhz during the evenings in western North America. I have gotten reception reports from San Diego to Seattle. I have been broadcasting since the begining of August 1990.

I designed and built my own transmitting equipment. I broadcast in violation of all U.S. radio regulations. These regulations make it almost impossible for an individual to start a radio station, only allowing an organization with a lot of money to broadcast. As MRR readers know, this makes for radio stations run by large corporations only concerned about profit potential, playing the same safe and boring corporate manufactured music, to fill in between paid sponsorship of fellow corporations.

RADIO ANARCHY supports the creative and daring musical underground, groups which are not concerned about some day doing music for a Miller Lite commercial, etc. I play hardcore and industrial music, a, welL as music from other non-commercial groups. RADIO ANARCHY terrorizes the airwaves with music from such groups as Black Flag, Discharge, Germs, Ministry, Cat Rapes Dog, Cop Shoot Cop, and Big Black.

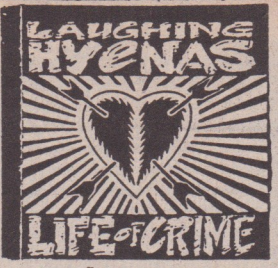
So if you have access to a shortwave receiver, try listening for RADIC ANARCHY ON 9.99 mhz. It is not illegal to listen, or to write to me. At least not yet!

Radio Anarchy 9.99 MHZ/
PO Box 109
Blue Ridge Summit, PA 17214

FOR A COMPLETE CATALOGUE OF RECORDS WRITE:
THE SKULL DUGGERY LABEL 77 SCITUATE AVENUE,
SCITUATE, MASSACHUSETTS, 02066



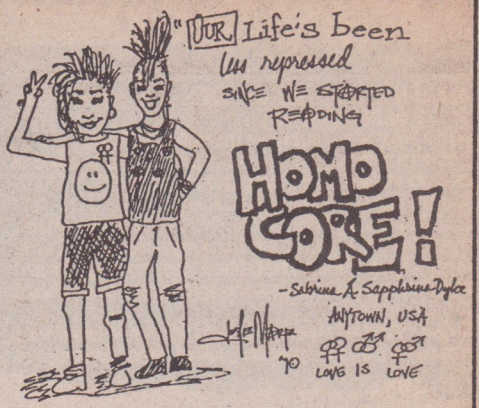




EXTRA PUNK, HOLD THE FUNK. "COMPACT DISC SHOWCASE"

GREEN RIVER/Dry as a Bone-Rehab Doll CD (Sub Pop).....$11.00
SWALLOW/Sour Puss CD (Sub Pop, GERMAN IMPORT).....$15.00
BEAT HAPPENING/Black Candy CD (Rough Trade IMPORT).....$15.00
VARIOUS/Here Ain't the Sonics CD (Built in ring wear!!)....$11.00
BULLET LAVOLTA/The Gift CD (Pre-RCA, on TAANG!).....$11.00
CHROME/Half Machine/Alien Soundtrax CD (Double length!)....$11.00
MUDHONEY/Superfuzz + Early Singles CD (Sub Pop U.S.).....$11.00
FUGAZI/13 Songs or Repeater CD (Digital Dischord!!!)...EACH: $8.75
U-MEN/Step on a Bug CD (UK import at a domestic price!)....$11.00
VARIOUS/F*** Me, I'm Rich CD (Sub Pop comp. of 7"ers).....$13.00
VARIOUS/Tribute to Andy Warhol CD (V.U. covers. GERMAN)....$13.00
MIGHTY MIGHTY BOSSTONES/Devil's Nite Out CD (Metal-ska?!)..$11.00
COFFIN BREAK/Rupture-Psychosis CD (Double length on C/Z)...$11.00
MINOR THREAT/Complete Disc CD (Ev'ry thang M.T. recorded!)..$8.75
VARIOUS/Hard to Believe CD (KISS COVERS COMPILATION!)....$11.00..
AFGHAN WHIGS/Up In It CD (Sub Pop, wah-wah from Cincinnati).$11.00
LAUGHING HYENAS/Life of Crime + (Double length CD).....$11.00
SOUNDGARDEN/Screaming+FOPP CD (Sub Pop au naturel).....$11.00
MOVING TARGETS/Brave Noise & Burning CD (Double length)....$11.00
VARIOUS/Sub Pop 200 CD (Feat. MHoney, Tad, Scr.Trees, etc.)...$13.00
BAD RELIGION/Along the Way (VHS Live video IMPORT NTSC)....$23.00
VARIOUS/Tribal Area №4 (VHS video, BULLET LAVOLTA, etc).....$23.00
VARIOUS/Dope, Guns THE MOVIE (Amphet-Reptile comp.VHS only)$19.95)
BIG BLACK/Live in Ohio (VHS live from ATAVISTIC).....$20.00
VARIOUS/120'Clock High (VHS feat.Dinosaur, MHoney, SoulAsy.).$22.00
WAIT! WAIT! LOOK, WE HAVE VIDEOS AS WELL! ADD POSTAGE BELOW !!!
Everything is shipped FIRST CLASS, prices do not include shipping.
Please add $2.40 for the first item and 50¢ each additional. All orders to Europe must multiply rates by three. OZ/Japan X's six!

THE SKULL DUGGERY LABEL, 77 SCITUATE AVE. SCITUATE, MA 02066 USA



∇A zine for homo punks, dykes and their friends. Fuck sexual conformity! Boys love boys love girls love girls... 64 pages of articles, letters, zines, music, etc.

∇HOMOCORE NOW COSTS $2!

∇We'll honor all pre-paid orders for #7; but if you can spare extra $ it's appreciated; each zine costs 40¢ to print, $1.25 stamps, and there were a lot of pre-paid's! Help!

#7 ..... $2
Anarcho-homo-logo button $1
BAD POETRY #5½ $2
#5, #6 ..... SOLD OUT!
#3, #4 ..... 75¢

Outside N. America add $2, or ingenious trade. Mailed in a plain envelope to accommodate your (increasingly) oppressive environment. World Power Systems / Box 77731 / San Francisco CA 94107 USA

NOMAD RECORDS PRESENT
FROM AUSTRALIA

LEGEND KILLERS

LIMITED EDITION 12 INCH MINI LP,
6 SONGS ON RED WAX

"LOCKED INSIDE"



INCLUDES: LYRIC SHEET
STICKER
POSTER

$US7 (AIRMAIL)

U.S. CURRENCY
OR INTERNATIONAL
MONEY ORDER
(NO CHEQUES)

NOMAD RECORDS

P.O BOX 199, VERMONT
VICTORIA 3133 AUSTRALIA

THE MATINEE AT
ABC NO RIO
156 RIVINGTON ST NYC

NEW YORK CITY'S ONLY NON-PROFIT,
VOLUNTEER-RUN. ALL-AGES VENUE

JAN.12
GO!
PRESSUREHEAD
COMMONWEALTH (MD)
SITUATED CHAOS
HUASIPUNGO

JAN.19
BAD TRIP
DISRUPT (MA)
NUNCA MAS (MD)
UNLEASHED ANGER (MA)

JAN.26
RADICTS
CASUALTIES
NOBODY'S HEROES
THE WURST (CT)

FEB.2
WAR RESISTOR'S LEAGUE BENEFIT
SEIZURE (CT)
STICKS & STONES (NJ)
HEADSTRONG

SHOW INFO:212-673-2743
BOOKING:FREDDY 718-672-2507 (9-11PM)



1. The Paint Factory
2. 1010 Lochmont Dr. Brandon, FL 33511
3. Bryan (813) 653-3530 after 5:30 PM Tues-Fri. or Richie (813) 877-1505.
4. 100-300 people.
5. Definite lodging.
6. Negotiable guarantee door price never over $7 can also arrange shows in Gainesville and Miami.

1. Under Siege Productions
2. Pek, 27b, Liversidge Rd., Birkenhead, Merseyside L42 0LS, England.
3. Call Pek 051 647 4245 or Pete 051 260 5480
4. Venue is top local club. With 300-400 capacity with the best gig atmosphere in Britain.
5. All door money after PA goes proportionally to the bands. Healthy after show chow and a place to crash, plus cost price beer if needed.
6. After 4 years of doing this shit, we've only fucked up once, and we've handled the so called bigger bands piss easy- Fugazi, Snuff, ENT, MDC, Amebix, Doom, Antisect etc.

1. I Saw Your Mom Naked
2. Pomona College, Hardwood 379. 170 E. Bonita. Claremont, CA 91711-6329.
3. Scott and Brett (714) 621-8555
4. Various halls, 300+ or samller rooms for 100-200.
5. We can provide lodging and or meals.
6. Depending on who's playing: Either a guarantee and/or % of door, or just a guarantee of a good time (lot's of alcohol if desires or lots of Coke and food if you're not into alcohol) Shows can be arranged Wednesday-Saturday.

1. Lions Pride Productions
2. Reiber/Brandenburg, 2202 Neihardt, 540 N 17, Lincoln, NE, 68508
3. (402)436-9457
4. Various Halls
5. Food yes, lodging negotiable
6. Percentage of door. Hardcore/oi/ska/SE. No rip off, no bullshit.

1. ABC-No-Rio
2. Bookings: F Alva, 35-18 93 St, Jackson Hts, NY 11372
3. Freddy: (718)672-2507
4. 150-200
5. We'll see what we can do
6. Percentage of door, we don't do guarantees. Out of town bands get a higher percentage. For upcoming shows at ABC-No-Rio & the Tri-state area, call (212)673-2743

1. Commercial Street
2. 525 E. Calhoun, Springfield, MO 65802
3. Erinn or Frank (417) 863-6068, or leave message
4. 100-150, all ages
5. Free dinner and crash pad
6. We're non-profit, after rent and sond expenses, all goes to your wonderful band. Call me and we'll chat!

1. EDR/University of Lausanne
2. EDR, University of Lausanne, BFSH 2, 1015 Lousanne-Dorigny, Switzerland
3. Direct phone & fax: 0041-21-691-4543 Nine hour time difference with W. Coast (+9). Evenings; ask for Roland
4. 200-250
5. Food available, lodging possible
6. 100% of door goes to band(s) - two at most. 4 - 8 dollar shows (5 - 10 Swiss Francs)

1. WWMU
2. Valley Local c/o Ryan Hopeless, 7146 Remmet Ave. #120, Canoga Park, CA 91303
3. (818) 905-4631 , message 24 hours
4. Halls vary - this is L.A., can hook up for other shows, too
5. Food - o.k. Sleep, I'll try
6. %

1. KRNL Radio
2. KRNL, The Commons, Cornell College, 600 1st St W, Mt Vernon, IA 52314
3. (319)895-4431 (Paul Owings or leave message)
4. 500-600 capacity
5. Food/lodging available
6. Work something out

1. Never Ending Vegetable Productions
2. PO Box 263, Colorado Springs, CO 80901
3. Call Dave (719) 473-2647 or Vanessa (719) 578-1391
4. Several halls between 50 and 300.
5. Dumpster Dived treats and Tofu Heaven.
6. Bands get all cash after expenses. Touring bands get more! No violent fucks!

1. Madison Wisconsin's New Loft... Steve Levine
2. 112 N. Fairchild St., Madison, WI 53703
3. 608-251-7175 Will get your call 9:00 AM to 6:00 PM
4. 300 people can enter
5. Sorry! No housing arrangements but it's not that expensive a city.
6. We give half of the door to the bands. (our teen council sells non-alcoholic drinks cheap). Bands can sell their tapes and shirts all they want. Let's talk.

1. Fang Gang Productions
2. Karoline, Suzanne, or Sealy 626 E. Johnson St., Madison, WI 53703
3. (608) 259-0409
4. Halls vary, we can probably put together shows in other parts of Wisconsin.
5. We'll feed you and try to find you a place to crash.
6. Payment is negotiable. We do lots of advance promo (posters, radio, etc.). We're in this to have fun and keep the scene alive. Call us, we don't bite!

1. Erosion
2. Mark Hiustrom, 2134 S 12, Manitowoc, WI 54220
3. 9414)684-7404
4. Smaller hall
5. Vittles and a floor
6. Negotiable. Can help with other Wisconsin shows too.

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

NOW! CLEANER, FASTER, AND TASTIER...
Than you ever dreamed possible!

• for MEN

BABYLON - VIDEO

• for WOMEN

Dept. R - 1
P. O. BOX 1339
FLUSHING NY 11355

SEND $1 FOR AN ILLUSTRATED, DESCRIPTIVE CATALOG, WHICH APPLIES TOWARDS YOUR FIRST PURCHASE.

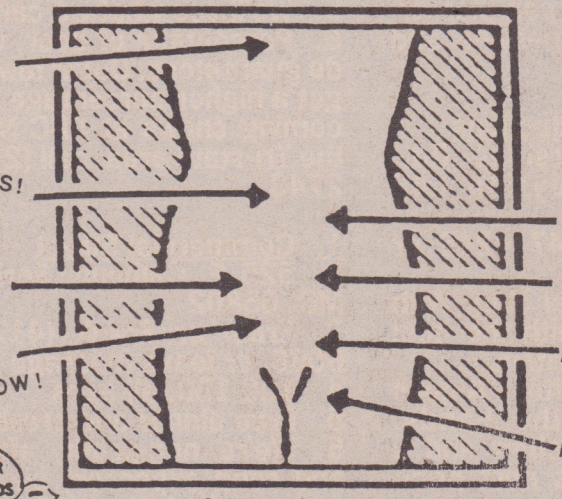


DEFY AUTHORITY FIGURES!

MAKE ANY WOMAN YOURS!

INCREASE CHANCE OF PAROLE!

STOP THAT BALDING TREND - NOW!



CRASH THROUGH THE TIME BARRIER!

LOOK IMPORTANT!

BECOME AN EXPERT!

INVISIBLE THROUGH LIGHT CLOTHING!

DELAY MAY BE SERIOUS ORDER TODAY

NO STEEL OR LEATHER BANDS

WASHABLE SANITARY

NO FITTING REQUIRED!

Specializing in TV, Classic films, and Trash cinema

BABYLON VIDEO

NEW LP'S THIS FALL FROM AMPHETAMINE REPTILE

BOSS HOG "COLD HANDS"
VERTIGO'S SELF TITLED DEBUT
T A R "ROUNDHOUSE"
HELIOS CREED "BOXING THE CLOWN"
LUBRICATED GOAT "PSYCADELICATESSAN"
HELMET "STRAP IT ON"
SURGERY "NATIONWIDE"

ALL RELEASES ON LP, CD & CASSETTE

OUT THIS FALL TOO!
DOPE-GUNS' & FUCKING UP YOUR VIDEO DECK
OUT ON ATAVISTIC VIDEO
10 BANDS VIDS, & MORE!

FALL OVERKILL!!

NOISE

AMPHETAMINE REPTILE RECORDS

NEW 7"S FROM COWS AND CASUS BELLI
GOD BULLIES DBL 7"
SO SEND A S.A.S.E. FOR CATALOG & NEWSLETTER

2541 NICOLLET AVE. S., MINNEAPOLIS MN 55404

RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews done from test pressings, cassettes or CDs. Staff: (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH), Michelle Haunold, (JX) Jux, (MK) Mick Krash, (ML) Mike La Vella, (AS) Andrew Spear, (SS) Steve Spinali (MS), Martin Sprouse, (TY) Tim Yohannan

ACCIDENTAL POTATO CHIP - "Madonna vs. Godzilla" EP

BUTTHOLE SURFERS-esque thing type swirly dementia here (although more subdued). Both songs have the 'echo machine on full' vocal effects, washes of guitar distortion and a steady rhythmn section (a garage version of NEU perhaps?) and of course MADONNA samples. Actually this is sorta innocuous, are we seeing post - CICCONE YOUTH fallout already? (HD)
(Vital Music, 81 Second Ave., New York, NY 10003)

ADULESCENTS UK - "Yakakaa"

Four quick bursts of punk and pop. Catchy though not especially, memorable. Still, it's good clean fun and the longest tune is 2:47! The divine, omnipotent, punk song time limit! (LH)
(Yakakaa, 52 WOng Ln, Tickhill, Doncaster, S. Yorkshire, DN11 9NX, UK)

AFFIRMATIVE ACTION - "Blind Eyes and Apple Pie" EP

Grungy-guitar punk rock with occassional quirks (well, maybe quirky in only one song). Lyrics focus on applicable issues, like "One Liner" talking about the bullshit no-substance lines people feed each other to get it on. It seems these are some old songs, with the title cut attacking the Reagans and America's cold war stance. (KG)
(Bum Steer Records, 336 Libertyville Rd, Apt. 1, New Paltz, NY 12561)

ALL FALL DOWN - EP

This is pretty weird. Melodic, minimalist pop parts turn into metallish power chord choruses. Works pretty well. Vocalist is real good - strange arrangements. Good interaction between guitar and bass. At their heavy moments, brings to mind the UNDERGROUND-BAD BRAINS New York sound, but the mellow parts soften it up. (GF)
(Footlong Records, 3 Highland Dr, East Greenbush, NY 12061)

ANGEL FACE - EP

This French single is pop drenched psychedelia a la the lighter stuff of the Get Hip variety, but it lacks the punch or speed. A lot of the vocals were mixed too high and that distracts a bit overall for this one. Comes free with zine "French CNXN" care of....(AS)
(Flying Charentaise, 2 Cassage Baufroi, 25011, Paris, FRANCE)

ANTIC HAY - "At Dawn" LP

Well, this is a nice surprise. Catchy punk from the land of wooden shoes. Very upbeat with "almost too good" vocals (know what I mean?). Lyrics are a mixed bag. Personal, political, harmless... "Faces" is my fave here. (LH)
(Let's Make Our Own Records, Verenlaan 47, 1623 RA Hoorn, HOLLAND)

ANTIDOTE - "Return 2 Burn" LP

The years have not been kind to this seminal NYHC band. Their 1983 EP broke ground, but we are now served up an all too predictable (and sad) mixture of regressive rock and metal retreads. Only one song has that old hardcore edge, the rest being instantly forgetable. (TY)
(Metropolis, 350 5th Ave #3304, New York, NY 10001)

ANTISEEN - "My God Can Beat Up Your God/Surfing Freebird"

Well no matter what you think of this band's politics and attitude, I think everyone who hears this will have to agree it's a fucking great single. When Tim walks through the door and says "Alright, Punk!" when you play something you know you have a winner on your hands. Abrasive, snotty and dripping with attitude, the way it should be. (ML)
(Dogmeat GPO Box 2366V Melbourne 3001, AUSTRALIA)

APPLICATORS - "Lick My Sweaty Balls" 45

This is so fuckin' dumb. Advocating rape out of simple hedonistic desire is not fun, is not funny, is not a joke. And all in a rock mode... Get a clue. (KG)
(Timberyard Records, PO Box 459, Newtown NSW 2042, AUSTRALIA)

ARM, MARK - "The Freewheelin'" EP

Yeah...this isn't great or earth changing and Sub-Pop bashing seems to be pretty hip (and at times warranted), but this is at least different, timely and humorous. Getting past the artwork, the single is entertaining, and I must give ARM credit for doing this stripped down simple release. I guess it's embarrassing, but I like this. (AS)
(Sub-Pop)

ARTLESS - LP

Nope... no MYKEL BOARD connections here, rather this is a German band from 1981. Almost sounds like UK pub-rock with harsh Germanic singing over it (but not quite as rootsy). Recording leaves a little to be desired, not too bad but probably the weakest of the three records on this label that's reviewed here. (HD)
(Teenage Rebel, Gerresheimer Str 16, 4000 Düsseldorf 1, GERMANY)

ARTIFICIAL PEACE - "Outside Looking In" LP

Fuck yeah! In your face hardcore played with a "new" excitement that could of only existed in the early '80s. Both sides are demo quality which is nice and raw. Hard to believe this evolved into MARGINAL MAN. Out of DC. (LH)
(Lost And Found, IM Moore 8, 3000 Hannover 1, GERMANY)

ASBESTOS DEATH - "Dejection" EP

Far superior to their "Unclean" EP. This outfit has shown tremendous growth in their second vinyl outing. Much better lurching production and likeable crushing music. The same lot of depressed lyrics and imagery. "Nail" is the biggie here. Punish yourself with this one. (CD)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

ASPIRIN FEAST - "How Do You Call The Cops On The Cups" EP

A mixture of strange noise thrash that is kept to a slow tempo and has a forced, eerie quality thrown in. The remaining material is 100 MPH nondescript thrash that reminds me of RKL. Half of the lyrics are good while the other half are just a joke. (MS)
(Piss Poor Products, PO Box 95492, Seattle, WA 98145-2492)

ATAVISTIC - "Vanishing Point" LP

Finally a really well produced ATAVISTIC record. Some songs show a more matured hardcore sound (harmonicas even), while others are the manic band I remember. Of course, it's all powerful and in your face. This is a fierce band. As you would guess the lyrics are intelligent and meaningful. Pretty damn good package for this bands first US release. Nice looking cover as well. One of those essential releases. (LH)
(Profane Existance Inc., PO Box 8722, Minneapolis, MN 55408)

BECK'S PISTOLS - LP

A German band that existed in the early 80's (not quite sure if this is old or new recordings, I believe this is old). Decent Oi-ish punk rock with hoarse vocals, yet really melodic and driving, not too shabby! (HD)
(Teenage Rebel, Gerresheimer Str 16, 4000 Düsseldorf 1, GERMANY)

BIG CHIEF - "Drive It Off" LP

The singles compilation album from Henssler and company. Whatsat? You haven't heard em'? This is their four singles plus two extra tracks ("Crackhore" & "Iron Pimp"), revealing their raunchy rock sound, with tinges of 70s boogie rock & funk/soul abounding. Probably the best act to come out of "the whole Sub Pop thing"; Culminations happen during "Glare" & "Blowout Kit." (WG)
(Repulsion)

OUT NOW :

FLAG OF DEMOCRACY" 8 LOVE SONGS "
RE-ISSUE OF THEIR GREAT 7" + 2 BONUSSONGS

SLIME " COMPILATION '81 - '87 LP / CD
RARE MATERIAL OF GERMANY'S PUNK LEGEND

OUT SOONER OR LATER :

BLACK MARKET BABY " ANTHOLOGY " LP

MOURNING NOISE(NJ) STUDIO LP FROM`83!!!
" DAWN OF THE DEAD " 7"

ARTICLES OF FAITH COMPILATION LP

STILL HOT :

POISON IDEA " RECORD COLLECTORS LP

OFFENDERS " WE MUST REBEL " + BONUS
" FIGHT BACK " 7"

UNITED MUTATION " FREAKS OUT " LP

TOXIC REASONS " INDEPENDENCE " LP

BITZCORE

REEPERBAHN 63
2000 HAMBURG 36
WEST GERMANY

EACH LP : 12 USD PP AIR
7" : 5 USD PP AIR
CASH ONLY!!
THE WHOLE BITZCORE CATALOGUE IS AVAILABLE THROUGH **RAVE REC.!**

Fuck That Weak Shit

now: eat: kill:

FLAG OF DEMOCRACY
Down With People lp, ca, cd

ALIEN BOYS
Seeds of Decay lp, ca, cd

ANTISEEN/RANCID VAT 7"

ALICE DONUT/DA WILLYS 7"

lp/ca: $7, 7": $3, cd: $11
quality colored vinyl and limited editions all over!
Send for free mailorder catalog.

RAVE

PO Box 40075
Philadelphia, PA 19106,USA
(215) 387-1150
FAX: (215) 387-1223

THINGS ARE GETTING UGLY...



NOW:
CRAWLPAPPY
12" EP, CASSETTE,CD
HEAVY, GRINDING, PUNK ROCK N'ROLL FROM THE STREETS OF NYC.

SHEER TERROR
JUST CAN'T HATE ENOUGH
LP, CASSETTE,CD
NEW YORK'S MOST BRUTAL HARDCORE



SOON:
EYE FOR AN EYE
OMEGA DRONE
POSTER SLEEVE 7" EP, CASSETTE
MELODIC AND POWERFUL H/C FROM BOSTON

EYE FOR AN EYE
OMEGA DRONE

THE BUSINESS
1979-1989
LP, CASSETTE, CD
A MUSICAL HISTORY OF ONE OF THE MOST INFLUENTIAL UK PUNK BANDS!

THE BUSINESS

BLACKOUT! RECORDS P.O. BOX 544 YONKERS NY 10710
DISTRIBUTED BY IMPORTANT, CAROLINE, AND NEW WORLD. SEND A S.A.S.E. FOR MAIL ORDER INFO.

RECORD TAPE REVIEWS

BLACKOUT - "Backseat Driver" LP

The music I've heard a thousand times before, your basic wanna-be down and dirty rock that falls short of generating any excitement. The lyrics are pathetic and sexist. C'mon guys, just because you're from New Jersey is no excuse. It's the 90's and it's time to stop thinking of women as sex objects. Grow up and try again. (ML)
(Rear Entrance Records, PO Box 2048, Passiaic, NJ 07055)

BOOTBEAST - 12"

Tempe band who try to navigate between hammering guitar thud and commercial sounding metallic bullshit. Unfortunately, the latter prevails slightly due to overproduction and too upfront vocals and lyrics. The playing is competent, but the overall effect is marred and uneventful. (AS)
(Bootbeast Records, PO Box 2012, Tempe, Arizone 85280)

BORN AGAINST - EP

Incredible power oozes and pours off this 7". The sound is abrasive yet retains great production. Included is an excellent graphically artistic attack that comprises a detailed look at the greed and fallacy that controls the power structure and motivation in the world at large as well as the hardcore music community. More bands like this that challenge the standard are needed if hardcore music is to continue to be a form of dissidence and change as opposed to just a product. (MK)
(Vermiform, PO Box 1145, Cooper Station, NY, NY 10276)

CAREY'S PROBLEM - "Arena of Shame" LP

Humor in the BONGWATER/INFLATABLE BOY CLAMS/LONSHOREMEN vein. You got the female lead singer who decants in whiny, deadpan monotone shrieks eventually driving you nuts while the band whangs away in herky jerky spastic bursts. Pretty good if you're a fan of this stuff. Subjects include Led Zepplin, throwing up and (cough!) incest. (HD)
(No address)

CASH MEAT - EP

Amsterdam band with a twelve inch of dark guitar/bass dominated clutter. Definitely European in scope - both musically and lyrically - the six tracks rattle along with a niche not far from early THREE JOHNS. The vocals are low in the mix but sound interesting with a hard to follow political edge. (AS)
(Benelux, PO Box 14598, 1001 LB, Amsterdam, HOLLAND)

CATHARSIS - "Beyond A Joke" EP

A HC/Metal/Rock thing with some progressive licks to add variation. With time, they'll grow even more. Not Bad. (WG)
(Yukon Ho c/o S.P. 40, Hilderthorpe, Nunthorpe, Middlesbrough, Cleveland, TS7 OPT, ENGLAND)

CITIZENS ARREST - 8" flexi

CITIZENS ARREST does SORE THROAT? Eight inches and seven songs of hell of grovelly vocals atop heavy NY punk. A really fast groove! One side recorded live at NY's CBs, the other live at Bunratty's in Boston. I can't wait to see these guys! (KG)
(Rebound Records c/o Ryan Sikorski, 10 Alexis Court, Holmdel, NJ 07733)

COLT TURKEY - "Christmas Sucks" EP

Highly pissed and political, these guys claim to be the fear of a red future. Attack they do, railing against all aspects of capitalist excesses, charging forward in a straight ahead hardcore vein. Sounds good to me. (TY)
(Crucial Response c/o Peter Hoeren, Kaiserfeld 98, 4200 Oberhausen 1, GERMANY)

CONSPIRACY OF EQUALS - "Feel the Beauty" EP

Fuckin' excellent debut from Larry and crew. Three powerful songs in what's turning into something of a new Arizona style. Heavy guitar crunch with tight breaks and intense vocals. Really strong lyrics as well. A very cool record. The band's from Arizona, though the label is German. (LH)
(Old World, Jägestr 19, 3150 Peine, GERMANY)

THE CREAMERS - "Not Now No Way/ Mom Watches TV"

Side A is a great cover of one of the best songs by the long time punk band THE PAGANS. Although the production is a lot cleaner than the original, the band's power and Leesa's ever great vocals do more than justice for this classic. The B side is a live version, which comes across in THE CREAMERS tradition and is not hurt by the raw recording. (MS)
(Dog Meat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

DAMNABLE EXCITE ZOMBIES/AMEN - split EP

100% brutalization! D.E.Z. annihalated all fresh produce with a rapid fire NIGHTMAREesque attack. AMEN continues their E.N.T. worship. I thought their first EP was way more evil, but oh well, it still kills. (CD)
(MCR Company, 157 Kamiagu Maizura, Kyoto 624, JAPAN)

THE DERELICTS - "Love Machine" mini-LP

It's back to basics with this straightforward punk band. The songs are simple three chord structures that are put to a fast tempo and backed up with great snotty vocals. I was surprised how few of the songs were truly memorable - besides a couple of classics the rest fade away right after listening to them. (MS)
(Penultimate)

DICKIES - "Road Kill" flexi

This one-sided, one-song 7" was only sold on the DICKIES 1990 European tour. This song is decent, but the main riff is lifted straight from "Ayatollah You So", with a different chorus thrown in to make it sound like a new song. It's more like half of a new song. The DICKIES will always remain one of my favorites but this isn't one of their better efforts. "Just Say Yes" is a better bet for new DICKIES material. (CD)
(no address)

DIRGE - "Fleshcrawler" LP

A mini-LP of sorts being that there are only seven songs. Excellent thrashcore with smashing powerchords and pounding tribal beats. CAPITOL PUNISHMENT style gruff vocals. Screeching Marshall stacks punch holes in the speakers as the power slows to a heavy pace suitable for stomping grapefruit with your Doc Martens. Cool daddy. (CD)
(Old World Records, Jagerstr. 19, 3150 Peine, GERMANY)

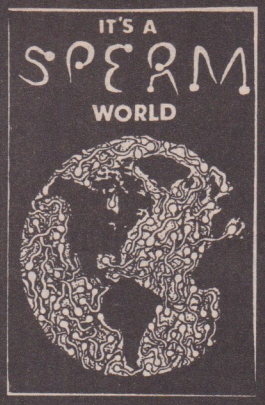
EPIDEMIC ZONE - "Touch Against Normality/Natural Mutations" EP

Yugoslavian band doing two instrumentals in the NO MEANS NO, VICTIMS FAMILY vein and displaying all traits of said genre: excruciating tightness, furious barrages of notes, riffs and lotsa start/stop musical passages. Obviously "prog" oriented but the band still manages to whip up a fair amount of manic energy. (HD)
(Start Today, Mokranjceva 12, 2100 Novisad, YUGOSLAVIA)

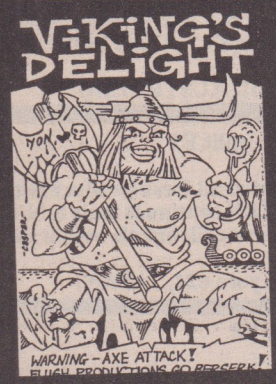
EXIT-13 - "Green Is Good" LP

Killer grind... unique from the norm. Not just the usual, straight-forward blurrfest. EXIT-13 throws in a lot of variation, tempo changes, and alternating styles such as a thoroughly funky song appropriately titled "The Funk Song." Most of the songs have a "conservation of nature" theme without sounding typical or preachy. Even if they didn't write "Shattner Spackle" (I blushed), I would still dig this. Punchy eco-stench. (CD)
(Ecocentric Records, Dresdenerstr. 30, 5400 Koblenz, GERMANY)









Produced by:

STEPHEN EGERTON
BILL STEVENSON

DOUBLE 7 "

Look what Krk said in the last issue of FLIPSIDE (and the dikweed almost got the name right!)

HESTER DRYNE
Double 7"
'Bout time the mighty metal monsters Hester Dryne put to wax what their demo tape has been hinting at for years. High quality, distinctive, original metal, which thrashes and rocks and even has it's moments of pop. Crazy shit! 2 records, 8 songs, 6 bucks. It adds up nicely. - Krk
Flush POB 1050, Richmond, CA 94802 USA

eight songs
double seven inch
six dollars u.s.a.
ten dollars world

cash or money order
u.s. funds only
checks will be burned

FLUSH RECORDS
p.o. box 1050
Richmond, CA.
94802 U.S.A.

We've also got 171/2 hours of punk rock muzak on chrome cassette
WRITE FOR FREE FLUSH CATALOG!

OUT NOW

NOFX

RIBBED

NEW LP/CD/CS

OUT NOW

© EPITAPH RECORDS
6201 SUNSET BLVD. SUITE 111, HOLLYWOOD, CA 90028

RECORD TAPE REVIEWS

EXTREME NOISE TERROR - "The Peel Sessions '87 - '90" LP

Supreme steamrolling annihilation and uncontrolled chaotic disturbances from the best there is. I won't go into any further explanation, because their name says it all, and if you don't know about them by now, forget it. (CD)
(Strange Fruit, UK)

FIFTH COLUMN - "All Time Queen Of The World" LP

This is a weird blend of organ, clanging percussion instruments and early GO-GO'S style vocals. At times ethereal with a hint of THIRTEENTH FLOOR ELEVATORS mixed in, it doesn't stay that way for long, slipping back into basic chord progression instrumentals. Unusual. (MH)
(Hide, PO Box 1110, Adelaide St. Stn., Toronto, Ont., M5C2K5, CANADA)

FILTHY FEW/WHEEZE - split LP

FILTHY FEW is laden with metal lard (in drum and guitar styles especially); WHEEZE is a frontal German HC attack with some neat melody but at whose lyrical content I raise a confused eye. (KG)
(Dissonance Records, Postfach 14 0158, 4200 Overhausen 11, W. GERMANY)

FINGER - EP

Poppy, country-tinged rockers are what FINGER are about. Two songs at two different speeds for your money. (MH)
(Finger, PO Box 5012 Raleigh, NC 27650)

FLAG OF DEMOCRACY - "Down With People" LP

I love it. Need I say more? Well, okay... this is the third album for this long underrated trio. It is by far their best sounding LP, with full, guitar-heavy production. Clean yet raw. Great spazzrockthrash with F.O.D.'s unique array of out of control, twisted harmonies and anguished melodies. My pick of the month. (CD)
(Rave, PO Box 40075, Philadelphia, PA 19106)

FLOWER LEPARDS - "Wednesday's Child" LP

This record was really no big surprise to me, since I have seen every early LA band evolve into retro 70s stuff. This one is really good, you could compare it to BIG CHIEF in many ways, but I also here a lot of JUNKYARD too. This was a really good retro protest. So now I'm not so embarrassed to be from the LA area. (Like Matt Young Ha Ha). (HC)
(Triple X Records)

GO! - "Why Suffer?" EP

Ahh... Some of the best recorded GO! material yet. Stand outs are the deep, punching drums and hard-hitting lyrics that take a stance against the evil "-isms" we're fighting as punk rockers. This newer wave of NYHC is blisteringly hot. Twelve songs here, and the sound quality is still right on. (KG)
(Forefront Records, 280 Fairmont Ave, Chatham, NY 07928)

GOVERNMENT ISSUE - "No Way Out '82" LP

March 18th 1982, CBGB's. This was actually the GI's first out of DC show, supporting the BAD BRAINS in New York City. This is also one of the few shows with Brian Bakar, recorded between the first and second comings of MINOR THREAT. Great selection of early tunes played with lots of energy. Stabb saying "A is for Asshole - don't be one OK" is a piece of hardcore history. I actually skanked around the room when playing this.... (ML)
(Lost and Found, IM Moore 8, 3000 Hannover, GERMANY)

GUT FLOWER - "Think So/Maple Leaves"

Almost a straight stomp thing here except for the fact that it smacks of too many contemporary influences. Smudgeons of SOUL ASYLUM, SOUNDGARDEN and even FUGAZI-like yelled choruses. Can't deny that these guys lays down a mean hypnotic groove though and like everything from Seattle the recording kicks butt! (HD)
(Blow Valve, 959 Harrison St. #120, Seattle Wa 98109)

HALF JAPANESE - "We Are They Who Ache With Amorous Love" LP

More of that patented unrequited love resulting in plaintive primitivism that we've learned to expect from J. FAIR and co. This record is a grab bag of HALF-JAP-isms ranging from well-recorded noisy amblings to lo-fi acoustic/noise psycho rants. Lotsa covers from "Gloria" to DESMOND DEKKER's "Shanty town".. Mondo cool! (HD)
(Ralph Records, 109 Minna St. #391, San Francisco, CA 94105)

HAPPY TOM - "Crack Me A Smile!" LP

Fartcore from the fearless midwest. Imagine an episode of Romper Room with BILLY CHILDISH and PUBLIC HUMILIATION teaming up to make a guest appearance. Lightweight, poppy fluff that's just "too cute" for words, with songs like "Pee","Pooh", "Belly Button", and "Boogers". My goodness... (CD)
(no address)

HARD ONS - "Where Did She Come From/Get Out of My House"

Side 1 is a great song - more pop power punk from the Aussies. Lots of distortion and a neat guitar leadmakes it sound kind of like DINOSAUR JR. However, "Where Did She..." is on the album anyway, and while "Get out..." is catchy, I don't know if it's worth buying the single for... (GF)
(Waterfront Records, AUSTRALIA)

HARD-ONS - "Yummy" LP

I just don't want to like a band called the HARD-ONS, y'know? But, I've got to admit I've always been a sucker for their catchy pop-punk with sappy love songs. Another dose of generally harmless fun. (LH)
(Waterfront Records, AUSTRALIA)

HC ANDERSON - "Satuja Ja Tarimoita" LP

Possibly the world's first 'dada-marimba-punk' band. Sometimes even deriving their melodies from tunes like "They'll be coming round the mountain" and always utilizing the darned marimba or xylophone or whatever it is. The songs naturally are short (cause there's 56 of them here!) and have lyrics of a sarcastic /deadpan nature and almost all the tunes are fast three chord bursts of guitars and guttural vocals. Pretty kooky! (HD)
(Stigma Levyt, PO Box 131, SF-24101 Salo, FINLAND)

THEE HEADCOATS - "Beach Bums Must Die" LP

If your recession minded budget can keep with CHILDISH and Co.'s prolific schedule, then their fifth LP would be a wise purchase. This is mostly new material, some recognizable live stuff, plus to cuts culled from earlier LPs. Try not to look at the cover . . . (AS)
(Crypt Records, POBox 9151, Morristown, NJ 07960)

THEE HEADCOATS - "Sect" EP

Four songs by the THEE HEADCOATS with the help of Don Craine. Yeah, each of these mix R & B riffs with punk energy. Every song sounds like an old 60's punk song but it doesn't really matter. The lyrics are about girls and the band itself. Not their best stuff but still catchy. (MS)
(Hangman Records)

HIATUS - EP

Tight, grinding mayhem that tries some metal tinges but doesn't sound metal. Simplistic caged animal power-thrash. "Evil Dead" vocals. "No Religion, No Cult, No Sect" is a favorite of mine. Keep your deaf ears open for this one. (CD)
(Urband Alert, B21, 93340 Le Raincy, FRANCE)

IMMACULATE HEARTS - "Sugar Pussy/50-50 Grind"

Bar rock (with piano even) for the weak-hearted stuck in the Middle Ages mentality. Sugarpussy? There's a lot more than semantics at the heart of this... (KG)
(Sympathy for the Record Industry)

RECORD TAPE REVIEWS

IMMACULATE HEARTS - "Everything Should Be The Way It Should Be" EP

This New Jersey group's new single (second in a month) is deeply rooted in the DEAD BOYS/LAZY COWGIRLS vein. The title track is a bit repetitive but the flip moves along at a nice clip. With good cover art, Sympathy fans should pick up this single as well as the other. (AS)
(No Age Records, PO Box 54215, Philadelphia, PA 19105)

JACK SCRATCH - "Candy From A Stranger" double EP

A lot of these grungy garage bands are starting to sound the same (even to me) but I don't mean to put these guys down, what they do, they do well. Nice package: two singles, one yellow, one red, plus a sticker and insert. Probably great in a bar on a two week drunken binge. (ML)
(Jack Scratch, PO Box 146702, Chicago, IL 60614-6702)

JADE - "Syrian Border" EP

Stuff influenced by "Crash"-era GI, DAG NASTY and containing more than its fair share of that hard rock-ness which is so prevalent these days. Hey! heavily rocking power chording-guitar soloing well produced slabs. Well-done but not particularly memorable. (HD)
(Merkin Records, PO Box 16292, Baltimore, MD 21210)

KBO! - "Pozovi 93" LP

Fourteen tracks of upbeat power/pop/punk/emo-rock from three swell Yugoslavian guys. Alternating with fast and slow tunes makes the pace and song structures predictable, but then again it's no less predictable than the 1000 mph crap I usually listen to. In a work, I'd say it's "punk." (CD)
(Start Today Records, c/o Voja Zugic, Mokranjceva 12, 21000 Novi Sad, YUGOSLAVIA)

KINA/HOWTH CASTLE - "La Diserzione..." 12"

The two HOWTH CASTLE collaborations are rather lame folk/acoustic efforts, while KINA's "It's the Law" recalls an earlier, more vital band. From '89, which explains the vitality. (SS)
(Sergio Milani, Via Auondo 1, 1110 Aosta, ITALY)

LAWNMOWER DETH - "Oh Crikey It's..." LP

You'll never belive it. Goofcore... on Earache?! It's true. No lyrics about burning flesh, no searing leads. Just downhome English humor. Imagine a trainwreck with SPAZZTIC BLUR and THE STUPIDS while listening to MR BUNGLE's "Raging Wrath Of The Easter Bunny" tape. Memorable and original stuff here. (CD)
(Earache, UK)

LAZY COWGIRLS - "Teenage Frankenstein/Intellectual Baby"

The COWGIRLS are back with a new line-up I assume (although it doesn't say who plays on it anywhere). "Teenage Frankenstein" failed to grab my attention despite the amazing sleeve art. "Intellectual Baby" is a smoker, I can relate to the words after living in SF for a few years. Touring soon, boys? (ML)
(SFTRI)

LEFT INSANE - "Tool Box" LP

Few bands can pull off being mostly instrumental - LEFT INSANE are one of those bands. Definitely a musician's band, the performances are tight, the band interplay is intricate, and over all, the songs blow my mind. Not some wimpy jazz trio, this record rocks hard. (LH)
(Nemesis Records)

LEGEND KILLERS - "Locked Inside" LP

Been a while since I've heard a band with such a pronounced early BLACK FLAG influence. It's especially evident in the drumming (I really miss Robo!!) and song structures. They're not as imitative as, say, early BLAST was, but it's still nice to hear that basic pulse again. (TY)
(Nomad Records, PO Box 199, Vermont, Vic 3133, AUSTRALIA)

LETHAL AGGRESSION - Subliminal Erosion EP

An eight song dose of adrenalin from New Jersey. If you heard their LP, this is more of the same. Metal-laced bursts of speed with good production. "Spooge 2" is a hilarious mellow tune that works well in contrast with the other material. Good. (CD)
(Virulence, 106 Rue De La Jarry, 94307 Vincennes Cedex, FRANCE)

LIFE...BUT HOW TO LIVE IT? - "Day By Day" LP

Well, Europe had to find their own answer to a FUGAZI and here it is but with female vocals. Fugazi are nice people and have good lyrics, but they bore me and this did just that. Except for those HAWKWIND leads and intelligent lyrics. Out of Norway. (HC)
(Konkurrel, POBox 1001 LB, Amsterdam, HOLLAND)

LIQUOR BALL "Come And Fly With Us" EP

A noisefest. Retarded children's artwork cover a la HAPPY FLOWERS. Churning basslines, echoey vocals, "skew" guitar work etc. (WG)
(Black Jack, PO Box 2503, Goleta, CA 93118)

MALE - "Zensur and Zensur" LP

A reissue of a record from 1979 of an influential German band operating in a similar style to UK bands of that era. Strains of the CLASH, SHAM 69 abound yet there's also a real unique style that runs through all their material. Some really good songs in a driving anthemic-hooky-yet still ungeneric sounding vein. (HD)
(Teenage Rebel, Gerresheimer Str 16, 4000 Düsseldorf 1, GERMANY)

THE MEANIES - "The Reason Why" EP

Don't care too much for the A side. Catchy, but plodding. But side B? Ya-hoo! MEANIES do the GROOVIE GHOULIES, then go manic hardcore. Makes it all worthwhile. (LH)
(Au Go Go, AUSTRALIA)

MEATMAN - "Crippled Children Suck" LP

Just in time for the Christmas season and full of yuletide spirit, a "best of ... rest of ..." MEATMEN package. Ya get all of the "Crippled Children.." 7", a studio version of "Middle Aged Youth", four live cuts and six demo cuts from 1981 (basically the "Now we'll make lotsa friends" 7" from the "Lost and Found" box set). The perfect stocking stuffer for the impressionable younger siblings. (HD)
(Touch and Go Records)

MEDIA CHILDREN - EP

Well it's about fuckin' time they put a record out. Hope this isn't too much of a generalisation, but this band has been around for quite some time and are certainly one of the better "peace punk" type bands in SoCal. Good graphics that comes with a fold out poster. The music is mostly relentless hardcore with screaming vocals (almost painful at times). Of course, the lyrics are all very well-meaninged and of a political nature. Pretty good debut. (LH)
(Tammy, PO Box 6188, Fullerton, CA 92634)

MONDO CANE - "The Crunch Song/Captain America"

The B-side sustains a powerchord punch to abet its basic rockin' punk style — fairly repetitious, with a screeching guitar solo. The flip is slower and less exciting. Adequate. (SS)
(Go Ahead Records, PO Box 424, Haslett, MI 48840)

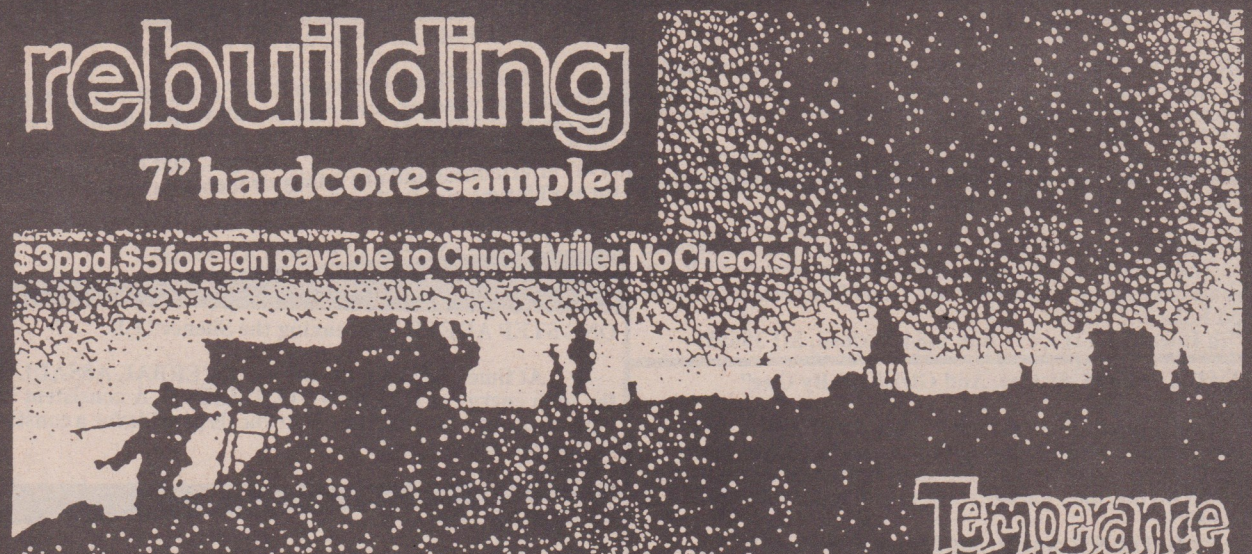
MULE - "Machine Gun Idiot" EP

MULE are the missing half of the original POISON IDEA. That's right, Dean Johnson and Chris Tense are back (did they ever go away?) with a totally punk rock record here. It does sound (as you might have guessed) like "Kings Of Punk" era P.I. but it does stand on its own as well. Ian Miller has a ripping guitar sound and Peter Nelson is a first class growler. Could this be the next big thing? (ML)
(Browner Records, 3574 SE Sherman, Portland, OR 97214)

rebuilding

7" hardcore sampler

$3ppd, $5 foreign payable to Chuck Miller. No Checks!

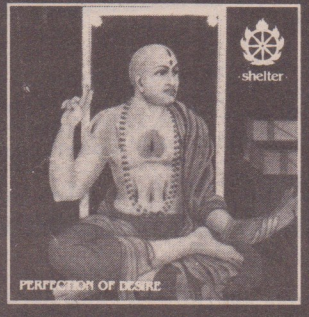


Also available: No Escape demo $2ppd, $3foreign
No Escape shirts $7ppd, $9foreign
Turning Point LP $8 ppd $ 10 foreign
Forever comp 7"

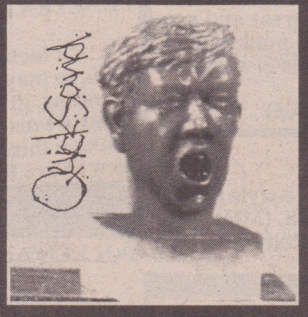
Temperance records
3229 West Ave.
Ocean City, NJ
08226

• no escape • gorilla biscuits • turning point • burn •

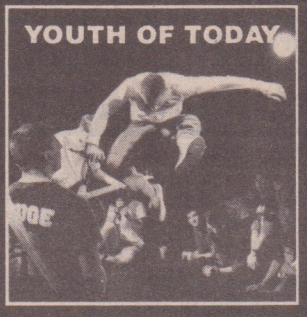
New Releases Out Now



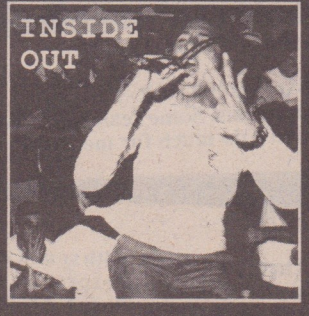
SHELTER
Perfection of Desire
LP/Cass $8, CD $12



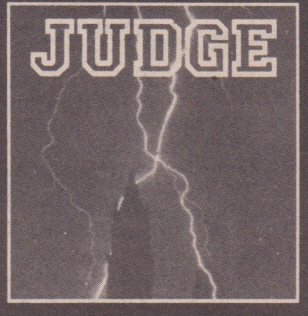
QUICKSAND
7'ep/Cass $3.50
CD Single $5.00



YOUTH OF TODAY
7'ep/Cass $3.50
CD Single $5.00



INSIDE OUT
7'ep/Cass $3.50
CD Single $5.00



JUDGE 'The Storm'
7'ep/Cass $3.50
CD Single $5.00

All prices include
Postage in the U.S.

Send $1 for
Full Color Catalog
of All Releases

P.O. Box 1454
New Haven, CT
06506-1454

REVELATION RECORDS

Airmail to Europe: $5/LP $2/ep,Cass,CD

RECORD TAPE REVIEWS

MORAL CRUX - "Blood and Cordite" EP

MORAL CRUX are back. More pop punk - more of an English sound than American. Mid-tempo, catchy hooks, lotsa big guitar chords. Lyrics are political and personal (personal politics?). A good, fun, honest release. (GF)
(Yo! Menzer Wax, 3424 W. Providence, Spokane, WA 94205)

MORAL CRUX - "Load of Dead Tracks" EP

A second EP this month from one of American's most underated punk bands. These tunes are out-takes from their great debut LP. Six tunes catchy and backed up with cool lyrics. Good first release for Newt and the good folks at... (LH)
(Assault With Intent To Free, PO Box 1484, Oxford, MI 38655)

THE MUMMIES - "Food, Sickles, And Girls/One By One"

More sixties punk, their second 7" this month. Live, they're a fun, punk experience, a leaping, energetic rave-up laced with sarcastic punk appeal. On vinyl, they're nothing special, just more fun (albeit dumb and sexist on this one) garage stuff, much in the vein of BILLY CHILDISH. (TY)
(Pre-B.S. Records, 111 N Grant St, San Mateo, CA 94401)

THE MUMMIES - "Out Of Our Tree/Tall Cool One"

A cool tribute to the 60's garage band THE WAILERS. Complete with full body bandage outfits, the MUMMIES kick out to great covers with that great shitty production which makes the songs rock even harder. The record's graphics perfectly rip-off THE WAILERS stuff but with some much needed humor thrown in. (MS)
(Estrus Records, POBox 2125, Bellingham, WA 98227)

NIMROD - "Cunttroll" flexi

This garagy punk offering sounds like early PLAGUE with its chiffy basement sound and informality, but lacks a crucial element of catchiness. One song. (SS)
(6-1-21 Ueshito Tennoji-ku, Osaka 543, JAPAN)

NIP DRIVERS - EP

Great sounds from San Pedro's 5th Hardcore band. Melodic punk with very SALVATION ARMY vocals. This is great and produced good at that. It's amazing how good 3 bar chord punk sounds. There is also a great cover of "Under My Thumb." This is worth the $3.00. (HC)
(No Reality Records, PO Box 10383, Torrance, CA 90505)

NO TALKING - "Ride" 12"

This is a four song EP of highly produced college-style rock n' roll with leanings towards later-day REPLACEMENTS. (MH)
(Chickenboy Records, 1615 Wilcox Ave., Ste. 1354, Hollywood, CA 90078)

NOCTURN - "Shades of Insanity" EP

Power thrash-metal that is instantly catchy. Pretty cool lyrics in the "end of the world" vein without being too silly. Good mix with a near-live sound. If you like this sort of thing, the decision is obvious. Above par. (CD)
(Old World Records, Jagerstr. 19, 3150 Peine, GERMANY)

NUNBAIT - "The Hub" 12"

Harvey Dent said these guys sound a bit like the BIRTHDAY PARTY and I wish they really did. They do have some PARTY bass lines but these guys are more straight forward and lack the psychosis of Nick Cave & Co. A Decent Blast. (WG)
(Waterfront, AUSTRALIA)

ONE BLOOD - EP

What a bargain, nine very listenable to tunes, crammed onto one piece of 7" vinyl. Also included is a great booklet concerning racism. Throw CHRIST ON A CRUTCH and LIBIDO BOYZ into a blender, put on fold and this what you get. Another great Candian band, what a "suprise"...(LD)
(Lobotomy Excahange Records, 4981 Highway #7 East. Unit 12A, Box 211, Markham, Ont. L3R 1N1, CANADA)

100 ICED ANIMALS - "Shovel/The First One"

"Shovel" is slowed down BLACK SABBATH riffs but not done with any nastyness or downright lowdowness that masters of the genre like the MELVINS does. Instead the riff meanders goes nowhere and the band never really kicks in. On top of that the vocals have that "la la la" affectedness and are totally drenched in reverb (hey! a personal turn-off for me man!). The B side has an appealing pop riff and melody but those vocals! (HD)
(TBT, 1707 W. Coolidge , Phoenix, AZ 85015)

ONE STEP AHEAD - "Breaking the Silence" LP

At times recalling the power of VERBAL ASSAULT, at times the high energy of REASON TO BELIEVE. A consistent barrage of high-impact guitars and heartfelt vocals provide for a constant quality that never lets up. (MK)
(Nemesis)

ONE 2 ONE - EP

Another band in the new wave of English bands that is expressing their own version of straight edge. The music is pretty much straightforward hardcore with moments of musical divergence. The record starts off with what sounds like Irish folk music; on another song there's even a keyboard. The English accent on the vocals is interesting and fits well with the hard-paced music. (MK)
(Yukon HO!, S.P. 40 Hilderthrope, Nunthorpe, M'Bro, Cleveland, T57 0PT, UK)

PARASITES/MOURNFUL NOISE - split EP

Three tunes each recorded live at the WFMU studios. The PARASITES come through with super-catchy punk that alludes to a faster, edgier RAMONES sound. From 1990. The MOURNING NOISE songs, from 1982, are quick punk in a MISFITS mode. (KG)
(Forefront Records, 280 Fairmount Ave, Chatham, NJ 07928)

PENETRATOR - "Now" 12"

I looked at it and thought "cheese." I listened to it and thought "OK, so maybe I like cheese." Yes, it's death metal mayhem. Yes, it's pounding, grinding, lurching power. Yes, I like it. Maybe one of these days I'll even admit to myself that I dig metal. Powermetal maniacs will freak on this. (CD)
(New Wave Records, RDS BPN6, 75462 Paris, FRANCE)

POLLEN ART - "Rivers of Fire" 12"

Unfortunately, I played side two first which starts with a wanky instrumental (featuring Brian Baker as lead wank). Nostalgic punks getting old singing about the good old days. Spare me. Some catchy moments but this is mostly uninspired and flat. A strange HUSKER DU cover too. (LH)
(Mindpower Records, PO Box 827, Ontario, CA 91762)

POP DEFECT - "Puro Desmadre/That Was It"

Kinda twisted early-style punk rock - surf guitar. The first song is real good. Kind of droning vocals. Some really good hooks. Side two is an instrumental which didn't do much for me... (GF)
(Flipside Records)

PUZZLEHEAD - "See Thru" EP

Six songs on this EP of heavy punk/HC with spunk and idealism. There are some really good thoughts being expressed (about anti-discrimination, feeling locked in suburbia, being brain-washed by losers, etc.). I'd like to hear more by PUZZLEHEAD, like on a different recording, because this small piece of vinyl contains so much material that the sound quality drops to a slight mud consistency. Really hot, tho. (KG)
(Next Generation, 5 White Oak Dr, Colts Neck, NJ 07722)

RECORD TAPE REVIEWS

RAKE - "Cow Song" EP

Rhythmically dense package from this Virginia outfit. Benefitting from the full mix, the guitar blare leads the way for this single. With this raucous overload, I look forward to this group expanding into their own niche. Nice start. (AS)
(L Records, 6124 Dory Landing Burke, VA 22015)

RAMONAS - "Out of the Basement" 12"

The RAMONAS emulate their namesakes' style in their straightahead powerchord approach, but this all-girl band does a creditable job all on their own — especially with the four tunes on the highly enjoyable A-side. The flip is less satisfying, but this is still a solid release. (SS)
(Detour, 237 8th Ave., San Francisco, CA 94118)

RAW NOISE - EP

Riveting UK power thrash. A faster version of the VARUKERS/ DISCHARGE school of thrash. Features one of the vocalists from E.N.T. If you want nothing but jackhammer thrash, this is the pick of the month. (CD)
(Dean Jones, 162 Downside Close, Ipswich, Suffolk, 1P2 9LW, ENGLAND)

RED BLISS - "Fishkill" LP

In general, I don't have much faith in music, but it's releases like this that show a glimmer of hope. This is slow, wrenching, semi-experimental noise that hits or misses, depending on the moment. The opener "Get You" grabs you by the throat, "Brigade" hints at a FLIPPER-like intensity, while other cuts don't do much for me. Worth investigating. (WG)
(Axis, 2341 Chestnut St. #103, San Francisco, CA 94123)

RED RED MEAT - EP

Chicago area group who cover and mix their areas predecessors. Two guitars churn out that all too familiar "Midwest sound" but the songs have a moody thickness that isn't far from ELEVENTH DREAM DAY territory. The highlight of this EP is the track "X diamond cutters blues" which seems to mix each element best. Noteworthy not brilliant. (AS)
(Perishable Records PO Box 97-8804 Chicago,IL 60657-8804)

RIOT ACT - "Master Plan/Tacoma"

If you went by the reviews included on this record you'd really think that you had something on your hands here. Maybe they are good but this record is pretty slick and clean, falling far short of a comparisson to THE SONICS for sure. They really don't fall into a garage catagory at all. JOAN JETT fans, however, should take note. (ML)
(Trigon Records, 6837 Hanna Ave, Canoga Park, CA 91303)

S.O.B. - "What's the Truth" LP

Without a lyric sheet, my brow would be furrowed for days. To add to the confusion, this is a Japanese band distributed through a British label. The basic gist, though, is no frills speedcore-y stuff with a layer of silt that serves as vocals (with lyrics that actually convey a sincere interest in improving life and how to live it). (KG)
(Rise Above Records, PO Box 178, Coventry CV1 5TG, UK)

SANDY DUNCAN'S EYE - "525 NTSC" - EP

After repeated listenings, this single sonically sounds great. After getting past the band name, they dig out a noisy groove close to the Touch and Go main line but not too close to limit them. The recording allows for the guitar to shine on the second side. Surprisingly good. (AS)
Flipside Records)

SCRAPS - "Wrapped Up In This Society" LP

Immediate-sounding thrashy punk hardcore with raw, harsh vocals. Comes with an inspiring arts and lyrics booklet, with words calling out for action in both English and French. (MK)
(Be Yourself Records c/o Carl Levecke, J. Lagaelaan 10, 8800 Roeselare, BELGIUM)

SCREAMING JESUS - "Too Fat To Run Too Stupid To Hide" LP

This band's press and controversy seems to already have put them in news enough without even a full length album. This first LP of blasphemous speed-core should perk-up fans of EARACHE label gunk. This is definitely thick and dark stuff for the metal fans in the house. I'll be on the porch, thanks. (AS)
(Jungle Records, 62 Chalk Farm Road, London, ENGLAND)

THE SCREW "Screw Amerika" EP

Punk. They don't sound like FILTH or BLATZ. But they brought them to mind. Music is pretty standard punk fare. Good lyrics - talks about injustices to Native Americans. Very DIY. (GF)
(Round Rally Records)

SENILE DECAY/CANOL CALED - split EP

Fun from the UK. SENILE DECAY being grungy and crust-laden. A bit like being between concious and uncouncious thought while listening to EYE HATE GOD at 45. CANOL CALLED slides us a couple floppy near-thrashers with liner notes in bizarre language. Cool. (CD)
(Mickey, 5 Springwell Road, Primrose, Jarrow, Tyne & Wear, NE32 5TL, UK)

SIC KIDZ - "No Reason To Complain" LP

The NOMADS meet The CRAMPS with more emphasis put on the later. Thirteen songs that are true to their 60's garage roots, but with a lot more B-movie gore/humor and references thrown in for extra entertainment. Most of the songs are catchy or have some type of memorable factor to them. Although this band was dust by the mid-80's this collection of material will give you a good idea of their sound, attitude and approach to punk rock. Good. (MS)
(Apex, 611 Cedar Ave, Collingswood, NJ 08108)

SLOBBER - EP

No frills crunchcore from SoCal. Imagine old CRYPTIC SLAUGHTER with the old singer from UNITED MUTATION and you'll get a taste of what these beer-guzzling homeys are drooling about. The first release to dribble from this new label. (CD)
(Deep Sit Records, PO Box 6911, Burbank, CA 91510-6911)

SMASHING PUMPKINS - "Tristessa/La Dolly Vita"

A band from Chicago who had a 7" previously on the Limited Potential label. The A side sounds like SOUNDGARDEN without the bombast, i.e. solidly riffing infectious rock with sublte psychedelic overtones. The B side is a quiet psych/folk tune in the "Battle of Evermore" mode which is real good too. (HD)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

SMUGGLERS - "Up and Down/Seattle Bound"

The psych-punk on the A-side goes nicely with the wailing harmonica, while the flip churns out basic rockin' blues. Energetic, and basically alright. (SS)
(Ward Wuar, PO Box 27021, 1395 Marine Dr., W. Vancouver, BC, V7T 2X8, CANADA)

NEW RED ARCHIVES MAILORDER

NRA01 **P.E.D.–'POST EJACULATION DEPRESSION'** *Yellow Vinyl*
New Jersey Hardcore–$8.90

NRA02 **CRUCIAL YOUTH–'POSI MACHINE'** *White Vinyl & Cass*
The Most Positive Band in the World
• LP comes with 20 page comic book–$8.90

NRA03 **KRAUT–'NIGHT OF RAGE'** *Green Vinyl*
Live Chronicle 1982-1986
• Features Sex Pistols Steve Jones–$8.90

NRA04 **KRAUT–'AN ADJUSTMENT TO SOCIETY'** *Red Vinyl*
Classic debut LP again featuring Steve Jones–$8.90

NRA03/4c **KRAUT–'AN ADJUSTMENT/NIGHT OF RAGE'** *Cass*
The two LP's on one cassette–$8.90

NRA05 **U.K. SUBS–'A.W.O.L.'** *Blue or Black Vinyl*
Collection of previously unreleased and rare cuts from the classic line up–$6.90

NRA06 **U.K. SUBS–'KILLING TIME'** *Clear Vinyl/Cass/CD*
Reunion LP of classic line up (CD contains NRA07)–$8.90/$11.90

NRA07 **U.K. SUBS–'SABRE DANCE'** *Yellow Vinyl*
Cover fo the Sabre Dance with four more non LP tracks–$6.90

NRA08 **ULTRAMAN–'FREEZING INSIDE'** *Blue Vinyl & Cass*
St. Louis Punk/Hardcore Produced by Tom Lyle of Government Issue–$8.90

NRA09 **HOGAN'S HEROES–'BUILT TO LAST'** *Purple Vinyl & Cass*
Reissue of the Debut Album by the Hardcore Heroes–$8.90

NRA10 **HOGAN'S HEROES–'HOGAN'S HEROES'** *Yellow Vinyl/Cass/CD*
Second Crunching Hardcore Album–$8.90/$11.90

NRA11 **REAGAN YOUTH–'VOL. 1'** *Red Vinyl & Cass*
Landmark Debut NY Punk LP Remixed with 3 extra tracks
• LP comes with gatefold jacket–$8.90

NRA12 **REAGAN YOUTH–'VOL. 2'** *Blue Vinyl & Cass*
Previously unreleased 2nd studio album
• LP comes with gatefold jacket–$8.90

NRA13 ★ *COMING SOON* ★ *CD*

NRA14 **KRAUT–'THE MOVIE'** *CD*
Adjustment to Society, Whetting The Scythe Remix Plus extra tracks–$11.90

NRA15 **ULTRAMAN–'NON-EXISTENCE'** *Red Vinyl/Cass/CD*
Second LP Produced by Nicky Garratt of UK Subs (CD contains NRA08)–$8.90/$11.90

NRA16 **SAMIAM–'SAMIAM'** *Purple Vinyl/Cass/CD*
Incredible debut album from the Berkeley 'Super' Group
• Features Ex Isocrocy, Sweet Baby & Social Unrest Members (CD contains NRA17)–$8.90/$11.90

NRA17 **SAMIAM–'UNDERGROUND'** *Brown Vinyl*
Underground is backed with 4 non LP tracks–$6.90

NRA18 **V/A–'HARDCORE BREAKOUT USA'*** *Clear Vinyl/Cass/CD*
Tracks only available on this compilation. Features: Crucial Youth, Samiam, Jawbreaker, Hogan's Heroes, Bedlam Hour, Kraut, Ultraman, G-Whizz, Agitators and Dirge–$8.90/$11.90
* COMES WITH FREE NEW RED ARCHIVES SAMPLE LP (B SIDE ON CASS) with: *U.K. Subs, Reagan Youth, Samiam, Ultraman, Kraut, Crucial Youth, Hogan's Heroes & P.E.D.*

NRA19 ★ *COMING SOON* ★ *LP/Cass/CD*

NRA20 ★ *COMING SOON* ★

Become a New Red Archives agent after ordering 10 items and receive an Agent I.D. Number entitling you to a 10% discount, or order 10 or more items on 1st order and get 10% discount immediately. (Consolidate orders with your friends and save or make money.)

★ FREE SAMPLER LP WITH FIRST ORDER ★

FREE SHIPPING IN CONTINENTAL U.S.A.

Canada · Hawaii · Alaska · Mexico — $2.00 shipping for first item / $1.50 each additional item
All others — $3.00 shipping for first item / $1.50 each additional item

6520 Selma Ave., Suite #1305 Hollywood, CA 90028 U.S.A.

PROFANE EXISTENCE

A MONTHLY INTERNATIONAL JOURNAL DOCUMENTING A LIVING CULTURE OF RESISTANCE

ISSUES AVAILABLE TO DATE:

Profane Existence #1 Sold Out!

Profane Existence #2 with State Of Mind, Sofa Head, "Revolt Against Communism," "Brief History of Anarchism.

Profane Existence #3 with Apocalypse, Confrontation, Media Children, El Salvador, Wimmin's Health Care

Profane Existence #4 with Nuclear Assault, Disturbed, Insurgence, Hellbastard, Glycine Max, Crime in an Anarchist Society, Wimmin's Health Care, Anarcho-Syndicalism

Profane Existence #5 with Cringer, Pollution Circus, Holocaust and K.A.S. interviews, Wimmin's Health Care, Haymarket Tragedy, Vegetarianism

Profane Existence #6 w/ Conflict, Kismet HC, Sins of the Flesh, Disrupt, Corrupted Ideals, Aoteroa report, Adventures in Poll tax Land, etc..

Profane Existence #7 w/ Oi Polloi, Neurosis, Exit 13, Wimmin's Alternative Health Care, Italian Anarchists, Hamburg Squat Report, etc.

Profane Existence #8 w/ Karma Sutra, F.U.A.L., Chaos U.K., Citizens Arrest, Warzone Collective, W.O.W., Hunt Sabs, London, Belgium reports

SINGLE ISSUE / SUBSCRIPTION RATES

UNLESS NOTED THESE ARE FROM U.S. ADDRESS

North America: Single copies are $1.50 ppd. / A six issue subscription is $9

South America: Single copies are $2 ppd. / A six issue subscription is $12

Australia & Asia: Single copies are $2.50 ppd. / A six issue subscription is $15

New Zealand: P.E. is available from Shitfaced Tapes / P.O. Box 78-104 / Grey Lynn, Auckland / New Zealand. Single issues are $2.50 (NZ) post-paid, a six issue subscription is $15.

United Kingdom: Single copes are 85p ppd. / A six issue Subscription is £5 from Profane Existence c/o Steve / 111 Farningham Rd. / Caterham, Surrey / CR3 6LN England. Please leave the "pay to" line on M.O.'s for U.K. subscriptions blank!

Europe: We now have a contact for mainland Europe: Profane Existence c/o Bruno Vandeveyere / Iepersweg 58 / 8970 Poperinge / Belgium. Consult the following chart for prices:

	BF	$U.S.	DM
Single Copy:	BF40	$1.50	DM2.50
6 issue Subscr:	BF240	$9.30	DM15

Bruno requests that you don't send coins when ordering zines, so it may be beneficial to order more than one copy.

WHOLESALE QUANTITIES OF PROFANE EXISTENCE ARE AVAILABLE FROM ALL THE LISTED ADDRESSES

WE ALSO DO RECORDS!

Our releases includes records by

SOFA HEAD
NAUSEA
DOOM
ATAVISTIC
ASBESTOSDEATH

All of our releases are available mailorder from A.Y.F. Distribution, as well as over 150 other titles of records, cassettes, papers, fanzines, pamphlets & books at the cheapest non-profit rates anywhere. Send us 2 stamps or IRC's for the latest catalog

PROFANE EXISTENCE • P. O. BOX 8722 • MINNEAPOLIS, MN 55408 • U.S.A. • TEL. 612-377-5269

RECORD TAPE REVIEWS

V/A - "From Twisted Minds Come" LP

A virtual "K-Tel" like mixture of NYC area scum-lords and their heirs. All the elements appear in place for this comp to truly invigorate, however it all falls a bit flat. UNHOLY SWILL do a fine rendition of ICE T's "Colours" and ST-37 brighten up side two. The bands blend into each other a bit but it should be picked up by fans of SURGERY for their yummy cover of "Knockin' on Heavans Door." (AS)
(Noiseville Records, PO Box 124, Yonkers, NY 10710)

V/A - "Hardcore Holocaust II " LP

Well it isn't really hardcore. It's more like "Metallic Grindcore Holocaust II". If you're hip to the Peel Sessions, you've heard most of this already. Thirteen of the UK's top names including CARCASS, DOOM, E.N.T. and NAPALM DEATH plus one from the home turf (PRONG). Some cool stuff but this is a rip-off at $10-$12. Tape it from a friend. (CD)
(Strange Fruit, UK)

V/A - "Heaven & Hell" LP

This tribute to the VELVET UNDERGROUND consists largely of faithful covers spanning the band's vinyl career, with the accent on the earlier years. Bands like NIRVANA, MOTORCYCLE BOY, TELESCOPES, WEDDING PRESENT, SCREAMING TREES, etc., do their best, and in some cases successfully update the sound, with The RIDE doing the best job of complete disarrangement. But, in the end, you really can't improve upon the original magic. (TY)
(Communion, PO Box 95265, Atlanta, GA 30347)

V/A - "Ingrown Toejam" LP

From England, this comp features a prretty diverse smatering of groups put together under the Toejam Record house. The most noted are AMERICAN RUSE and NITRO PUPPY. The rest cover the gambit of slow sludge to pop psychedelia to smoked out guitar fuzz. Unfortunately this is very hit and miss and lacks the originality that good comps have. (AS)
(Toejam Records, 11 Queen Park Terrace, Brighton, E. Sussex, ENGLAND)

V/A - "I Sold My Trombone" 8" flexi

One song each by HUMIDIFIER, THOMPSON'S DISEASE and FACE OF DECLINE. HUMIDIFIER has a catchy pop punk sound, T.D. sounds as interesting as their name, and FACE... has a badly produced tune. Fair. (WG)
(Bug Scratch c/o Stan Smith, 2882 Barton Skyway #212, Austin, TX 78746)

V/A - "Living on the Edge" EP

A compilation of new and upcoming East Coast hardcore bands, three from Virginia, one from Delaware. Includes RESIST, DUNAMIS, STEP ASIDE and DEVICE. For the most part this 7" is quite enjoyable and the energy seems very sincere. The track by DEVICE is an in-depth account of the skewed societal views of success. All in all, the energy is both constructive and positive, but I am turned off by the macho hard stance of RESIST and the arrogant male stupidity of lines like "A man's gotta do what a man's gotta do, I'm gonna run you through, Suck my fucking dick." (MK)
(Positive Vibes c/o Dave Fertal, 8402 Greenwood Ave #2, Takoma Park, MD 20912)

V/A - "More Songs About Plants and Trees" EP

Once again Allied Records pulls off a great release. Featuring a cut each from CRINGER, THE LOOKOUTS, ANTISCHISM and NAUSEA, this compilation covers a wide range of musical styles from pop punk to speed metal with the lyrics all focusing on some aspect of the earth and the danger it's in. That's not all that makes this a worthwhile record however. The cover art of this is a poster sleeve with stark black and white graphics accentuating the bleakness reflected in the songs. Top marks for this one. (MH)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

V/A - "Taking All Bets" EP

A split with two great bands from N.J., The BLISTERS and NUDE SWIRL. Of The BLISTERS two cuts, one is a solid, stripped down pop punk song while the other has similar qualities but falls into a 70's rock sound. NUDE SWIRL offers one great heavy rhythm song and one with too much guitar wanking. (MS)
(Pintonium-AG, POBox 166, Green Village, NJ 07935)

V/A - "Thrashing Till Death" LP

Manic wax of Spanish fury. Seven thrash units give it the old college try; among them is N.T.N., SCUM, 100 SLAIN, and my personal favorite, ANESTESIA. The biggest surprise is that most of the lyrics that are in English here are more intelligent and grammatically correct than most American bands. Very happening. (CD)
(Semaphore, S.A.)

V/A - "Unknown HC Drunkers" triple flexi EP

That's correct, a three flexi compilation with nine unknown thrashing Japanese units. Good overall. The bands kinda blend together after awhile. Includes ASSFORT, BLUNTHEAD and VANTAGE. I don't know why the bass player for STRUGGLE has a huge swastika on the side of his head next to his eight foot mohawk. Somebody's asleep at the wheel there. The other bands are cool though. (CD)
(MCR Company, 157 Kamiagu Maizura, Kyoto 624, JAPAN)

VIDEOS TAKE 2

Reviewers: (DM) Devon Morf, (JS) Jules Stout

V/A - "Orange County Compilation Tape #1"

Orange County Straight Edge? No, more like crust core metal grind noise damage. Bands included are A//SOLUTION (R.I.P.), IMMORTAL AXE and MINDROT. The footage isn't that exciting; mostly from the band's practice places or from ancient out of focus gigs. No packaging, just a box containing a mere 24 minutes of mediocre to bad quality material. $15 for this? Give me a break. (DM)
(Cowlahow Productions, PO Box 9746, Fountain Valley, CA 92728)

V/A - "Inward Monitor Video Sickness"

This is a pretty cheeseball attempt at expressing punk rock through the use of a visual media. I suppose this can only truly be appreciated by those who have intimate relations with the contributors of this amateur production. As for a good point, the acting debut of Joe Martin (Citizens Arrest) definitely makes this flick worth checking out. Be sure not to miss the DIVA either, she's pretty darned sexy. Contains a few live performances (CITIZENS ARREST, PUZZLEHEAD, and more) intermingled with differing short skits containing unmentionably bad acting. (JS)
(Inward Monitor c/o Jon Reed, 293 7th Ave. #3, Brooklyn, NY 11215)

RECORD TAPE REVIEWS

SO WHAT - "Murder" EP

Fucking monstrous, destroying, nuclear-powered thrash. The lyrics are all in Japanese but the song titles are unintentionally funny in their creative usage of the English language. I suppose it would probably be even funnier if I tried to write in Japanese. Back to the review, this is one raging record guaranteed to give you a fat lip. (CD)
(Selfish Records, JAPAN)

SPITPOPE - "Sing a Song of Satan" EP

The A side "Misery" rolls along in a HONEYMOON KILLERS kind of loopy grungeness complete with a bouncy toe tapping beat, distortion galore, and lotsa guitar noodling/psychedelic vocal effects to boot. The B side "Wasting Away" dosen't quite make you want to do the limbo as much but is in the same vein. Swell-o. (HD)
(Go Ahead, PO Box 424, Haslett, MI 48840)

STAND UP - "That's Real" EP

This five-piece is a cross between CRINGER and every posi-emo band you've heard. Two slower emo numbers and one thrash tune, all bending over backwards to prove how sincere and loyal they are over the vague subject matter. Gets better after repeated listenings, but backward English like "I'll Not Talk Down" still makes me wince. The cover and label concept (a movie theater and ticket stubs) are an exercise in absurdity. The back cover is great though. Decent job overall. If nothing else, support this growing new label. (CD)
(Tragic Life Records, POBox 060623, Staten Island, NY 10306)

SUMPFPAPSTE - "See What It Is" LP

SUMPFPAPSTE (try to say it when you're drunk, or sober for that matter) starts a bit above all those other German punk outfits with their passionate, growling vocals and urgent guitarwork. This style holds a nice subtlety that makes songs like "Never" shine. Very good. (SS)
(Gonningerstrasse 3, D-7417 Pfullingen, W. GERMANY)

TAD - "Jinx" 45

The new single from the big man & it's a tad (pun intended) disappointing. Believe it or not, it's pretty melodic, well, for TAD that is. I don't know, this just doesn't have the angry punch that "Salt Lick" had. May appeal to fans, but I think I'll pass. (WG)
(Sub-Pop)

TOY DOLLS - "Turtle Crazy" EP

You know what the TOY DOLLS sound like - and this sounds like them. The lyrics are about how Olga's little brother is nutso over Teenage Mutant Turtles. Has a sing along chorus of young English toddlers. Not too thrilling. B-side is a different mix of the same song. This one's only for diehard fans... (GF)
(Receiver Records)

2000 DIRTY SQUATTERS - "Squat the Lot" LP

Punk and hardcore, the old English style. No, it's not just boring rehash, but a funny stream of consciousness type thing over some straightforward punk. Could use a lyric sheet. Surprisingly memorable and fun. (LH)
(2000 D.S., 16 Ratibor Str., 1000 Berlin 36, GERMANY)

WIND OF CHANGE - "Retrospective" LP

Mid-tempo punk from Arizona '87 and '88. The production is thin. The coolest part of this record is definitely the coherent lyrics, but for the most part it's very standard. (MK)
(Old World Records, Jägerstr 19, 3150 Peine, W. GERMANY)

THE WRETCHED ONES - EP

Drunken punk that feels and rocks like '77, in that anthemic way. Not much in the lyrical vein ("Me and the boys are goin' out tonight..."), but this is still way punk. (KG)
(Dionysus, PO Box 1975, Burbank, CA 91501)

THE WUSSIES - "New Age" EP

Four pretty silly punk songs reminiscent of early REDD KROSS days. Notable is the vomiting at the end of "Karen," a K. Carpenter encomium. (KG)
(Headache Records, 53 Myrtle Ave, Midland Park, NJ 07432)

WUSSIES - "Promised Land" EP

Pleasant enough punk/pop-punk stuff. The title tune chugs along in a hummable and hooky enough pace. A couple of lackluster tunes on the flip with "Sadam Insane" sounding like a third rate DICKIES imitation. Nothing here to get all that excited about....(HD)
(Future Vibes, PO Box 7651, Wilton, CT 06897-7651)

YARD TRAUMA - EP

Jumping onto the colored vinly band wagon YARD TRAUMA also seems to be trying to get in on the craze over "heavier" music. Losing some of their garagey roots, the a-side emphasizes a heavy basic beat and wanky wailing guitars. The flip is more catchy with a fast choppy garage punk sound and some great screams. (MH)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

V/A - "AKCE Punk" LP

Pretty minimal packaging. Eight punk bands, most with little distinction. Actually SANOV are pretty catchy and ZONA rock. Good recordings considering a lot of it's live. Pretty commendable being from Czechoslovakia and all. (LH)
(no address, CZECHOSLOVAKIA)

V/A - "Beneath the Wheel" EP

4 bands, 4 songs on this 7". Recording quality ain't too great. Music is mostly emo, post-punk stuff (whatever that means). Pretty good - didn't really move me. Bands are SEPARATE PEACE, ADMIRAL, GREYHOUSE, and ZONE ONE. (GF)
(Significant Records, PO Box 1113, Camp Hill, PA 17011-1113)

V/A - "Bobbing For Pavement" LP

Eight band Seattle compilation with some of the Emerald City's newer outfits. This is pretty hit and miss, as that is the norm for most geographically limited releases. With the known GAS HUFFER and DERELICTS as guideposts on this record, you can decide if this is good NW garage sputter or bland Sub-Pop coat-tail riding recycled garbage. Mmmn. (AS)
(Rathouse Records, 1900 E. Denny Way, Seattle, WA 98122)

V/A - "Bomb Pop" 9" flexi

This one comes with the latest issue of Truant fanzine, a blue floppy that heralds bands from the Tennessee/Arkansas region. One or two cuts each by ECONOCHRIST, SOBERING CONSEQUENCES, TRUSTY, PEZZ and The NUMBSKULZ. Excellent hardcore. (TY)
(Truant, PO Box 42185, Memphis, TN 38104)

V/A - "Forever" EP

This strong new comp from Irate Records blasts out five powerful songs from five powerful bands. It's composed of TURNING POINT, BORN AGAINST, CITIZEN'S ARREST, BURN and RORSCHARCH, delivering five differing interpretations of modern day hardcore. (MK)
(Irate Records, 3329 West Ave, Ocean City, NJ 08226)

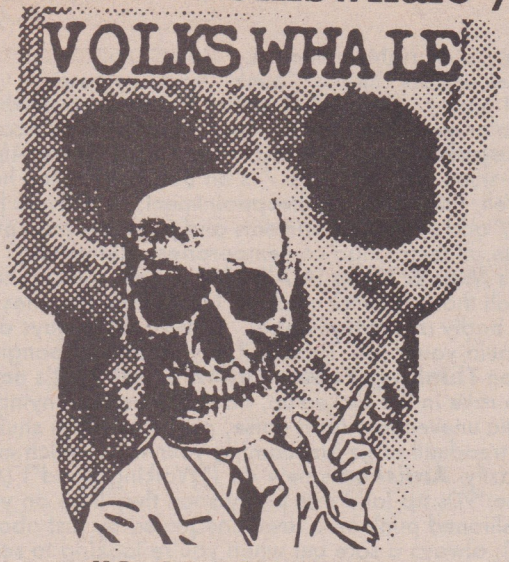
V/A - "Four 'N Three Is Seven" EP

Debut release for this label with two bands and two songs on this seven inch. The defunct MAD PLANETS had a minimalistic 60's British invasion meets early 80's U.S. garage pop sound. RANDOM CHILDREN are an underdeveloped hardcore band who also would benefit from better production. Yours for three bones to: (AS)
(Brian Sokel c/o Elbohead Records 206 Montgomery Ave, Oreland, PA 19075)

World faces "possible" chaos in new year

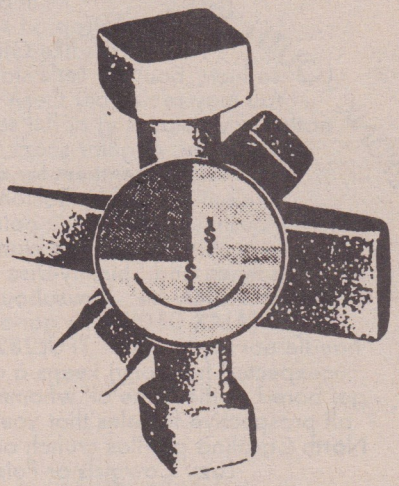
NEW YEAR!
NEW WAR!
NEW RECORD!
NEW ZIP CODE!

NEW Volkswhale / Tit Wrench SPLIT 7"



VC-21 "Six Songs"

TIT WRENCH



VC-21 "Life Sucks...Do Me"

$3.50 Post Paid
$10-for FOUR

ALSO AVAILABLE :
7" RECORDS

VC-20 FORCED DOWN - "STIFLE" (Double 7")
VC-19 TIT WRENCH -"GO BACK TO EUROPE"
VC-18 AMENITY "THIS IS OUR STRUGGLE"
VC-17 ARTLESS - "BEER IS BETTER THAN GIRLS ARE"
VC-16 THE BARNEY LOVE TAPES (2 SONG SPOKEN WORD EP)

SEND STAMP FOR COMPLETE CATALOG

Distributed by: MORDAM Records

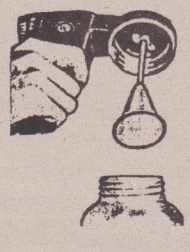
Cash, Check, or M.O. to

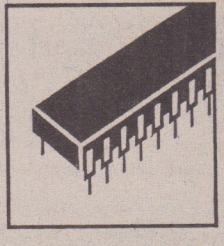
VINYL COMMUNICATIONS
P.O. Box 8623
Chula Vista, CA 91912

RORSCHACH



REMAIN SEDATE LP/CASSETTE
OUT NOW $6 ppd.
Also available: Dear Jesus 37 w/ BORN AGAINST 2 song "Eulogy" 7" ($2.50), BORN AGAINST 5 song EP ($3), and lots of other shit. CITIZENS ARREST 7" currently unavailable. All prices postpaid and no checks please, because we're shy.







VERMIFORM
P.O. Box 1145
Cooper station
NY, NY 10276
send SASE for catalog/info

SKATEPUNK YOUTH, GET OUT YOUR CHECKBOOKS, 'COS YOU'REREALL Y GONNA WANT TO WASTE YOUR MONEY ON THESE GEMS.

All right, girly-man.
Put down those useless "heavy" "punk" "rock" releases and strap on some real power. The kind of power that could overwhelm a real tigress like Ginger Lynn or even Traci Lords. Yeah, you know you could use it, so how 'bout it? Let's start with **Repulse Kava**'s first LP *Flow Gently Sweet Alpha* (AJAX 008). You may remember these Chicago studs from their two 7"s on Butt Rag, which had meatpoles the nation wide standing at full salute. Well, this one is no disappointment...it delivers heavy on the promise of corrosive, angular scuzz/jazz (w/ odd sound experiments and turntable manipulation tossed in as well) that has set them far apart from all their Chgo contemporaries. Refreshing. Next we have the "Relentless" 7" by Boston veterans **Men & Volts** (AJAX 009), whose intelligence and complete non-obviousness will net you points with all those high-IQ chicklets (you know, the ones who wear horn-rimmed glasses, but deep down want "it" as badly as anybody else). C'mon, these guys are survivors of both Iridescence and Shimmy-Disc – how could you lose? Thirdly, if you're tired of banging just your average garden-variety ho', howsabout trying on **Thinking Fellers Union Local 282**'s new 7" EP, *The Natural Finger* (AJAX 010)? 'Tis gar-on-teed to rake in the fucked-up, borderline-schizo nymphomaniacs that can't handle not having "it." TFUL282's stylistic unevenness (part noise, part countryish shuffle, part dork-funk, part unexpected harmony) keeps a constant treadmill of jiz-jars coming your way, which means you'll never ever get bored of the same ol' whammage. Lastly, **Antiseen**'s new 45 ("Walking Dead") (AJAX 011) will signal to all prospective females that you're on the '90s tip (and that pretty soon they'll be on your tip, get it?). These North Carolina gorillas crunch out old-fashioned punk on a level unequaled by just about anyone ('cept maybe Lazy Cowgirls or Poison Idea); always a safe bet when you're looking to score bigtime.
Don't be a loser-boy. Buy these today.

✪✪✪✪✪✪✪✪✪✪✪

7"s are $3 and LPs are $7, First Class postage paid within the USA.
Please write first for foreign rates.
We also have a mailorder catalog that offers sexual aids, prosthetic devices and new collector-oriented singles (and non-collector 12"s, CDs and cassettes). To get a copy of our most recent catalog and update (and to be added to our mailing list), either place an order OR send $1 within the USA and $2 outside the USA. Our sexually-liberated customers agree that no swinging dick is complete without one.

SEND YOUR LIFE SAVINGS TO: AJAX RECORDS • PO BOX 146882 • CHICAGO, IL 60614 • USA

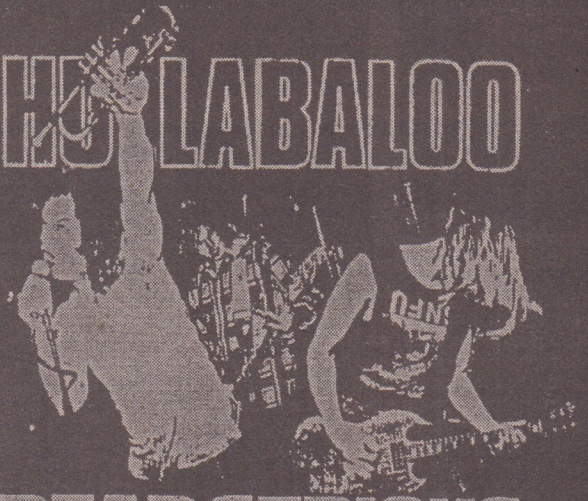
SLOPPY SECONDS



"SLOPPY SECONDS has got to be the best 70's style punk band I've heard since that era has ended. Girls, parties, and drinking...the perfect formula for a punk rock album" VILLAGE NOIZE

SLOPPY SECONDS "Destroyed" CD is finally here! $13 ppd.
Still available on LP or cassette for $7

HULLABALOO



DEAD SERIOUS

HULLABALOO rolls like a big old tank truck fulla beer and piss taking a fast turn onto the Alice Cooper Memorial Turnpike. Good'n fudgey pile of thuddy rumble" SPIN

"Dead Serious" cassette out now! $6 postpaid
12"EP and CD coming
CD will include "Beat Until Stiff" LP

Also: Noise from Nowhere #5 with GREEN MAGNET SCHOOL and GOD'S ACRE Ltd. edition on turquoise vinyl $4
and SLOPPY SECONDS "I Don't Wanna Be a Homosexual" 7" a few left $4

TOXIC SHOCK Box 43787 Tucson AZ 85733

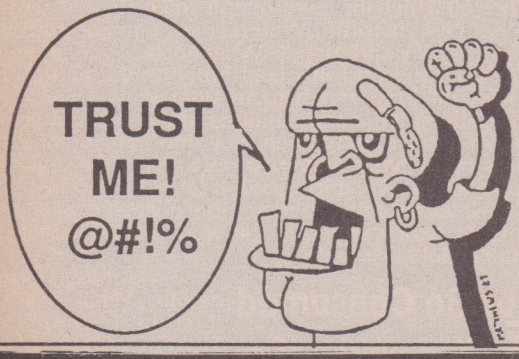
TRUSTY

12 Song LP Out Now!

Also Available from Truant Records:

SOBERING CONSEQUENCES -- ***Like it or Lump it,*** 7"EP

COVENT GARDEN -- ***Hand in Hand,*** 7"EP



For more information on TRUSTY shirts and correspondence, write to: TRUSTY 38 Nob View Circle, Little Rock, AR 72205.

LPs -- $6 postpaid
EPs -- $3 postpaid
ALL Three Records
$10 postpaid

Make money orders payable to Roy Isaksen - No checks please.

Currently Unavailable:
Sobering Consequences
4-song, 7" (muh-001)
Econochrist -- *It Runs Deep*
7"(muh-002)

TRUANT RECORDS
P.O. Box 42185
Memphis, TN
38104

Lookout RECORDS



Lookout RECORDS

HI KIDS! I'M L. LIVERMORE, AND AS YOU CAN SEE, I USED TO BE A HIPPIE. NOW I'M HELL HARDCORE, AND I ALWAYS TAKE THE TIME TO PUT FLOWERS IN THE BARRELS OF MY GUNS, 'CAUSE IT KEEPS THE BULLETS SMELLING NICE FOR WHEN I SHOOT RIDICULOUS POSERS LIKE YOU.

chrisser & Pat

LOOKOUT KNOWS HARDCORE?

Lookout RECORDS

NOW:
COMETBUS #25-$1
HOMOCORE #7 - $2
ANYDAY NOW:
PUDDLE #5 - $1
LOOKOUT #35 - $1
NEW LOOKOUT CATALOG

PO BOX 11374 BERKELEY, CA 94701

MOVIE REVIEWS



Misery, Steven King's story of a writer faced with a manically adoring fan, is a unique kind of thriller, one which relies more on psychological suspense than the blood and guts gore of most modern horror flicks. The bulk of the story is told in the trailer: James Cahn, author of a sappy series of melodramatic tales about a woman named, you guessed it, **Misery**, crashes his car during a snow storm and is taken in by local resident/psycho, Annie Wilkes. At first, all seems normal enough—Annie plays angel of mercy to Cahn's battered remains with an icky-sweet bedside manner. But she's a Florence Nightingale with a few quirks—favorite phrases like "dirty birdie," a sort of down-home prudishness that makes yer skin crawl, and an unnatural obsession wth the heroine of Cahn's books, **Misery**. Soon, we discover Annie's got a bit of a temper too—trouble is, you never can tell what's gonna set it off. Well, the shit really hits the fan when Annie gets a hold of Cahn's latest novel and is not pleased with the book's use of certain four letter words. The threat of these fits of moral outrage are the sort of glue that holds this flick together—we know this gal's got something planned (especially if you've seen the commercials), and soon the bewildered author figures he better get the hell out of there. The bulk of **Misery**'s action takes place between the room where Cahn is held hostage and the nearby town where a local cop is looking for his remains. This guy is the only one who thinks Cahn is still alive, so the film becomes a race for him to figure out the Annie Wilkes connection before its too late. Meantime, Annie plays good Quaker/bad Quaker to Cahn's majorly freaked invalid. Don't want to give away any of the juicy stuff, so suffice it to say that Misery is a very effective piece of suspense, and had me squirming in my seat for its duration. Haven't seen this creepy a piece of psycho-terror since **The Shining**.

Exactly one hour after stumbling bleary-eyed and nerve-wracked out of the above viewing experience, I stumbled into the German world of national guilt and cultural selective memory with **Nasty Girl**. Boy, those Euro-filmmakers sure have a knack for taking tragically serious subjects and intercutting them with good humor. Nasty Girl presents itself as a mix of fiction and fact—the fictional part being the names of the characters—and tells the story of a young woman who, originally inspired by an essay contest ("my home town during the Third Reich"), accidentally discovers her town's dark past, and learns also that the "good" people she has grown up with have some seriously nasty skeletons in their closets. Stylistically, **Nasty Girl** is a throwback to some of the great European films of the sixties, a decade which birthed a political cinema overseas which the U.S.—surprise, suprise—never really caught on to. True to its roots, **Nasty Girl** plays with film convention to raise its political premise—namely, that the story is an allegory, not just for a German history which has divided that culture (a vital concern with re-unification pending) but for the annoying habit the modern world has of rewriting history in general, leaving out all the unsavory parts. Sonya, the film's heroine, and official airer of dirty laundry puts it best: "You've got to know where things come from to figure out where they're going."

The film is opened by Sonya, who with mic in hand—as if this were an extended newscast—explains the time frame of the story. Her intermittent editorials, always standing "on location" give **Nasty Girl** a tongue-in-cheek documentary feel. Next, we see her as a young girl (the film switches to black and white), the beginning of her personal involvment with a story which, she explains "happened much earlier." So, the stage is set for a two layered expose here—on the first, the mystery of a single village's part in the Holocaust, on the second, the dissonance of German culture itself. **Nasty Girl** manages to bring all the contradictions of civilized society to bear—the eternally confounding question of how a culture so highly developed as Germany's could do what it did. Of course, the Holocaust was not solely Germany's fault, and as the film points out, it is the evil twin lurking within every "civilized" society, each *individual*, that we have to look out for. The film's obsession with hidden history is unravelled through a series of flashbacks, some in black and white, some in color, in which we are introduced to the supposedly benign, upstanding members of the town with whom Sonya has grown up—the Latin Teacher who first discovers her writing ability, the town council, and the members of her own family who, as the film progresses, become less and less amused with Sonya's habit of asking difficult questions. As an adult, Sonya decides to make the unmasking of the village's past her life's work and the zeal for research which earned her honors as a child, now gets her closed doors and threats against herself and her family.

Ultimately, **Nasty Girl** builds on the theme of bureaucratic hypocrisy as we watch Sonya get the supreme runaround, first from the townspeople she interviews and next, from the local archives which house an intensely implicating file on some civic bigwigs. The film manages to mess with location in these arena's of authority—the archives, the library, offices of stuffy, tight-lipped politicians—by using generic backrounds, superimposed with rear projection, to give the bulk of **Nasty Girl** the feel of a humourously schlocky stage production—a sort of slide show with moving parts. We get more of this style—to truly comic effect—in scenes where Sonya and her family sit in their living room, pouring over sinister, revealing documents or listening to threats on the answering machine, while the entire background moves through the town's streets, making these moments play like a twisted Disneyland ride, with the couch, lamp, and table attached to some invisible train tracks. Inevitably, these techniques reinforce **Nasty Girl**'s concern with placing the story in an "this could be anywhere" context.

Initially the film's ending felt ambiguous— after sacrificing years of her life, and any hopes of domestic bliss on forcing the village to confront the ghosts of its past, Sonya refuses, at the last minute, to endorse a bust of herself which the townspeople intend to place in the square, honoring her civic heroism. With this act, she permanently alienates herself from family and friends. What becomes clear, however, is that Sonya's response to this final irony on the part of the "system" she has fought long and hard to unmask is a powerful condemnation at the attempts of communities, cultures, governments, to co-opt and thus neutralize that which they find threatening...the process can be applied to every subversive movement, be it that of individual or group. Sonya's volatile rejection saves the moral intent of the story, and, most importantly, validates the necessarily isolated position of the mythic "voice crying in the wilderness." Political heretics everywhere should take note.

Consume or Be Consumed

Movies with Jerod Poro



Music trivia for the month. What do Gale 'Fistula' Roth (of TRAGIC MULATTO) and Jesse 'The Censor' Helms (R-NC) have in common? The answer is somewhere in this column.

Jordan Kratz was foolish enough to send us a couple of mildly amusing videos. Says he, "I'm the only person in the area making underground films." So if you wish to contact him, or buy his product, the address is: PO Box 7971, Portland ME, 04112 D.T.S.

Taste the Leather, Jordan comes home from work to find Laurel sitting amidst broken dishes. She hasn't made supper and the place is a mess. Jordan's pissed and decides to 'have some fun' and 'teach her a lesson.' He leads her into the bedroom, makes her strip, ties her down and spanks her. He uses his hand, a couple of whips and a studded leather belt. He keeps asking her about supper and being good and if she likes it. Laurel keeps saying, "Yes, Master." Laurel is weirdly interesting looking, very thin with huge teeth (the upper front two of which are missing). She vacillates between arousal and ambivalence.

Then we get 15 minutes or so of whips and ropes and butt biting and such done in annoying stroboscopic texture with damn fine early LEATHER NUN style S&M soundtrack.

Enter Lisa, real butch punk fem with ex-pat New York accent and tough GG ALLIN emblazed leather. Upset at Jordan's treatment of Laurel, she gives him an emasculating taste of his own activities.

Gale and Jesse both play the tuba.

Twenty-four minutes for $20.00 post paid. Excellent material for appropriation into other videos, good in its own right.

Frank's Depression, consists of two bits. The first, and the better, is "Window Watcher" which acutely captures the state of depression so severe that one cannot muster the motivation to commit suicide. Pain and loneliness, pain and loneliness. She waits, chain smoking through dry lips, watching the bar across the street, waits until Friday when her disability check arrives. Then she sits in the bar, spends most of her money smoking and drinking in a corner while she watches her apartment. I know how it feels. She pulls a Henry Rollins, smashing a window as she watches herself. Pretty awesome.

Next we get Frank, who wrote and narrated "Window Watcher"

WISE UP, PUNK!



FU MANCHU



STIKKY



CUDDLE

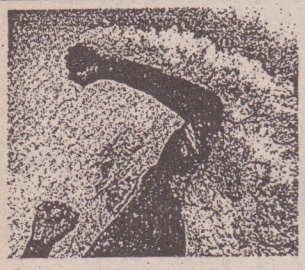
COMING SOON:
(that means don't order this yet, dummy)

"BLLLEEEEAAUUURRRGGHHH!"
A 41-BAND, 64 SONG 7" COMPILATION
(yes, it's a 7"!)

G-ANX
NO COMMENT
DEMISE
NEANDERTHAL
HELLNATION
NUCLEAR ROACH
CHEMICAL DEPENDENCY
EXTREME NOISE TERROR
BOOM & THE LEGION OF DOOM
BONEHEADS
A.C.
JESUS CHRUST
HELLOCAUST
ATROCITY
EXIT-13
GO!
CAN'T DENY
SKELETAL EARTH
GENERICA
AGATHOCLES

ASSUCK
INFEST
BORN AGAINST
STIKKY
IMPETIGO
PSYCHO
MOUTHFART
CITIZEN'S ARREST
COCOFONIA
PSYCHO SIN
CONFRONTATION
7 MINUTES OF NAUSEA
PILEDRIVER
BLOODY MESS & THE SKABS
BULGE
MINDROT
MORK HOTEL
NAPALM BREATH
NAM LAND
MEAT SHITS
SPLATTERREAH

NO USE FOR A NAME



LET EM OUT!

NEANDERTHAL
"FIGHTING MUSIC"

SEND CASH OR M.O. PAYABLE TO CHRIS DODGE,
NOT "SLAP A HAM"! OKAY?

$3 - U.S.
$4 - CANADA or OVERSEAS SURFACE MAIL
$6 - OVERSEAS AIRMAIL

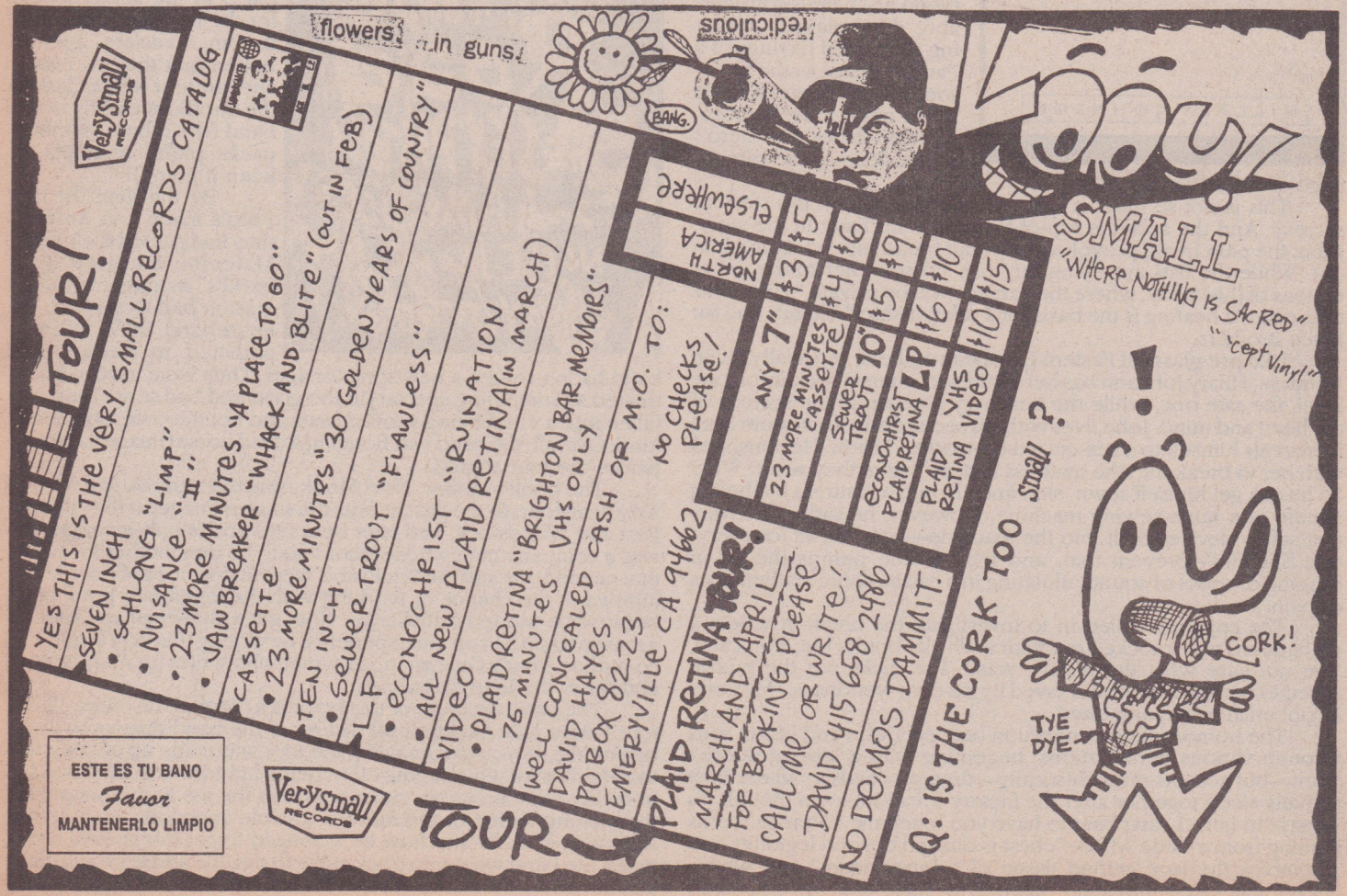
ALL PRICES ARE POSTPAID!
U.S.FUNDS ONLY, PLEASE!

Slap A Ham
P.O.Box 843
S.F., CA 94101
USA

HATE EDGE IS FOR SISSIES!

THESE ARE ALL 7"eps!

doesn't this computerized ad look spiffy?



MOVIE REVIEWS

performing live and illegally in Portland Maine. This was the day before he bailed to Frisco where there are a hundred people just like him. "Free Depression" is Frank in death rock costume reading to the passers-by about suicide, conformity, bad sexual experiences at the hands of the evil step father and other cheerful subjects. Its OK. It could have been better if the camera type (one Jay Moore, I think) had kept his TV eye on the normal types who stopped for a bit, or just kept walking. The synchronicity of the pieces read and the people that were briefly trailed was often too good to be quick cut. Particularly the first 'poem' about a working class slob who comes home to find his wife hanging from a noose. This is read while some fat slob with a beer belly is walking by.

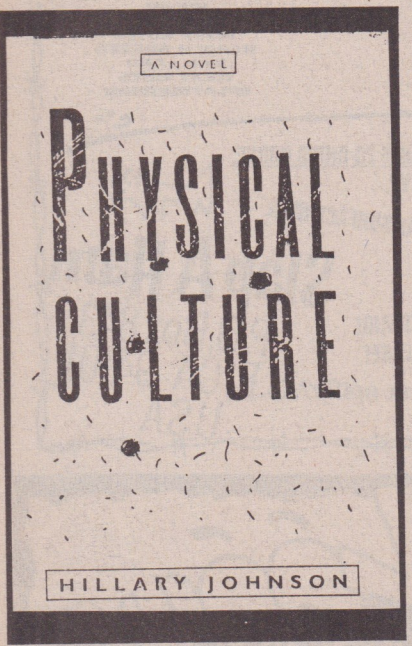
The whole Portland Maine punk scene was there (all ten of them), including Jordan and Laurel chained together. Yo! Jordan, you write that Taste the Leather was about cruelty and violence. Is it my warped mind, or were you two enjoying it? If so, then my worthless opinion is that a film celebrating S&M may be in order. 'The Establishment' already condemns any sexuality outside the norm, why should you?

Anyway, good spoken word, which is not my favorite use of magnetic media so it could be great spoken word for all I know. Forty minutes $15.00 post paid.

If you make videos and think getting them slagged here could engender fame, fortune or heavy debt and severe ego crushing, then you know what to do.

BOOK REVIEWS

Reviewers: Martin Sprouse (MS), Jon Schlenker (JS), John Ivan-Palmer (J I-P), Andy Matinog (AM)



Hilary Johnson, *Physical Culture*. 140 pp. (Poseidon Press). 140 pages. $16.95.

In her novel, written in the first person singular, Hilary hews a horrific one. She assumes the persona of a masochistic gay book-keeper in a mattress factory who gets his jollies piercing his eyelids, cutting his armpits with razors so the sweat will sting, letting people cinch up his body in barbed wire or bury microfilm under his skin. Whoopee. But don't rub your palms too hard. The blood lust here is considerably downplayed. Avoiding the forced flayings of a Pauline Reage or the philosophical cruelties of a Kathy Acker or Gustave Mirbeau, Johnson hides her hero's secret deep in the camouflage of suburban discretion.

This is not so much a story of masochism as it is a story of secrecy. And the secret is top-of-the-line pain. Early in the story, John, the pain freak, provokes a woman friend into punching him out. While the fists are flying, he tries "to steer her to the lower regions of [his] body, where the damage will be private." His words to live by: "a beating is the basis for a relationship." There's one for Joyce Brothers.

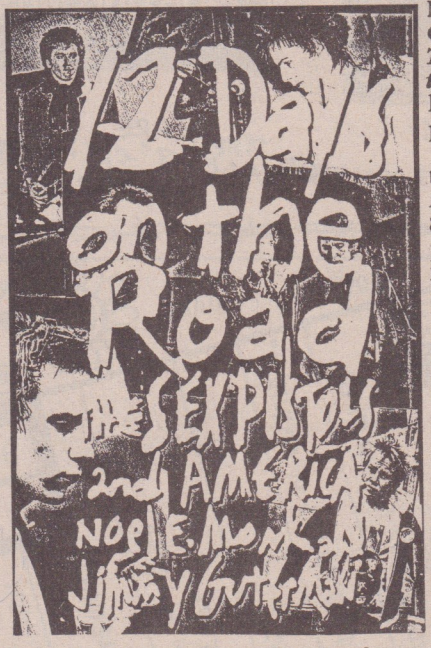
Like pre-glasnost Eastern European authors, especially Milan Kundera, Hilary Johnson has her characters interact socially on one level, the safe one, while the treachery goes on in the secrecy of the heart and mind. John lives with his secret desire for torture until he reveals himself to a sex-crazed co-worker, Leann. He conspires with her to break into the mattress factory where they work. Why? So he can get himself sewn, skin and all, into a mattress by the big needle of a huge sewing machine. However, he sadly discovers that safety devices built into the machine—good news for everyone but him—prevent that, and the "needle pumps the air in burning droplets of sound, ululating in a catastrophic mathematics of pain."

The cops are called in to investigate the break-in where a night guard was knocked out with a whisky bottle, but, ironically, "are not sure what the motive was." The dicks put the puzzle together wrong, and John is saved by his own weirdness. "My body is gibberish to anyone else."

The homo/hetero connection between John and Leann runs through various permutations, beginning with a kiss he doesn't want—but accepts masochistically—then proceeds to where they actually sleep together after the factory break-in, even though, as he says to her, "I can't bear to have you touch me." Strange words coming from a dude whose "chest is slashed beyond legibility and resembles the lacy grafted tissue of a burn victim" and whose "navel has been surgically altered to look like an embossed flower."

The ending is a blocked punch as far as I can read it—"I've managed, at the very last minute, to feel desire." I still can't figure out what the last minute desire was for or where it came from, so I guess I'll have to torture myself with the thought until I get it.

In this ectomorphic first novel, Hilary Johnson, who's cruelly beautiful photo glares at you from the dust jacket, rips through the skin and cracks up the rib cage exposing the bloody secret center of masochism. A must for students of screaming agony. (J I-P)



Noel E. Monk and Jimmy Guterman, *12 Days On The Road The Sex Pistols And America*. (William Morrow & Company, Inc., 1990)

In 1979 the Sex Pistols spent 12 days touring America. The band played 8 shows most of which took place in the south except for the last one which was in San Francisco. Johnny Rotten quit the Sex Pistols after the tour which marked the unofficial ending of the band (the others members made pitiful attempts to keep it going).

By the time the Sex Pistols made it to America they had passed their peak. Malcolm McLaren (the band's manager/creator) was on bad terms with the entire band. Sid Vicious was addicted to heroin. The band hadn't written a new song for ages. They were used to being treated as something special (in the good and bad sense) and had fallen into a rut of being spoiled brats and not the cool, obnoxious kind. Overall, the band was flogging a dead horse (image/concept) before the tour started.

The book's author, Noel Monk, was the tour manger for that American tour. In the past he was the stage manager at the Fillmore East and Woodstock, and later became Van Halen's manager. He was a company man whose job it was to be den mother for bands that needed one and the Sex Pistols were in dire need of one. Monk jumped at the chance of working with the legendary punk band because he wanted a challenge. Noel got a challenge and later on a reason to cash in on the experience by writing this very book. The co-author, Jimmy Guterman, is a writer who writes for *Rolling Stone* and other big time magazines.

The basic structure of this book is a diary of the entire 12 day tour with a little background history of the band thrown in at the beginning. As you can imagine, the tour was made up of countless events, most of which come off as being humorous in the book but in reality were probably either a pain in the ass or just simply life threatening. Some of the more enjoyable anecdotes include: Sid searching for a fix and how he managed to get lost several times; when the band went into truck stops to eat; the audience reactions and the groupies' actions; the Southern cops threatening to kill the

San Francisco's new-folk uprising

Devouring Our Roots



with

Penelope Houston
Longshoremen
Bedlam Rovers
Wannabe Texans
Muskrats
Terminators of Endearment

After a police officer nearly beat to death 53 year old United Farm Workers organizer Dolores Huerta for the grave crime of not getting out of his way fast enough, San Francisco's mayor and police chief declined to authorize any discipline, claiming the officer had acted properly.

In their first year of providing free hot nutritious meals to San Francisco's homeless, Food Not Bombs volunteers were arrested nearly 130 times, and had large quantities of food confiscated.

Justice, anyone?

a benefit compilation for FOOD NOT BOMBS

LP or cassette $6.75, CD $9.50 postpaid in the US.

Send $1 for our new 18 page catalog! Subterranean Records PO Box 2530, Berkeley CA 94702 USA

SEARCH & DESTROY



The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning.

Incomplete Set
1, 3, 5, 7, 10 & 11
$22.00 Post Paid

Complete Set, 1-11
$33.00 Post Paid

Send Check or MO to:

RE/Search
20 Romolo, # B
San Francisco, CA
94133
(415) 362-1465

Send SASE or 4 IRC's for free catalogue

- ☐ **#1**—The first issue, a collector's item.
- ☐ **#2**—Devo, Clash, Ramones, Iggy, Weirdos, Patti Smith, Vivienne Westwood, Avengers, Dils, etc.
- ☐ **#3**—Devo, Damned, Patti Smith, Avengers, Tom Verlaine, Beefheart, Blondie, Residents, Alternative TV on Throbbing Gristle, etc.
- ☐ **#4**—Iggy, Dead Boys, Bobby Death, Jordan & the Ants, Mumps, Metal Urbain, Helen Wheels, Sham 69, Patti Smith.
- ☐ **#5**—Sex Pistols, Nico, Crisis, Screamers, Suicide, Crime, Talking Heads, Anarchy, Surrealism & New Wave.
- ☐ **#6**—Throbbing Gristle, Clash, Nico, Talking Heads, Pere Ubu, Nuns, UXA, Negative Trend, Mutants, Sleepers, Buzzcocks.
- ☐ **#7**—John Waters, Devo, DNA, Cabaret Voltaire, Roky Erickson, Clash, Amos Poe, Offs, Vermilion and more.
- ☐ **#8**—Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon & Patti Palladin, Flesheaters, Offs, Weirdos, etc.
- ☐ **#9**—Dead Kennedys, Rockabilly Rebels, X, Winston Tong, David Lynch (Eraserhead), Television, Pere Ubu, DOA, etc.
- ☐ **#10**—J.G. Ballard, William S. Burroughs, The Feederz, Plugz, X, Russ Meyer, Steve Jones, Mad Dog, Target, and more.
- ☐ **#11**—The all photo supplement. Black and White.

RE/SHIRTS



Send Check or MO to:

RE/Shirts
126 9th Ave.
San Francisco, CA
94118-1223
(415) 752-9687

HAND-SCREENED ON 100% COTTON HIGH-QUALITY T-SHIRTS.

Style D SURVIVAL RESEARCH LABORATORIES. Red/Yellow/Purple/Green on White Shirt.

Style F INDUSTRIAL CULTURE HANDBOOK. Black & Purple on White Shirt.

Style I MR. DEATH by MANWOMAN. Black & yellow on White Shirt.

ALL SHIRTS $16 ppd.

Send SASE or 4 IRC's for free catalogue

BOOK REVIEWS

band; Tom Forcade (from High Times) trying to make a film documentary about the tour but getting no support from the band or tour managers (this guy eventually killed himself); the amount the band got paid ($66.00) after headlining a Bill Graham show in S.F. where 5,000 people came. And, of course, the general bad attitude that everyone seemed to have even though the only enjoyable ones were Sid or Johnny who even got boring after a while.

The historical insight that the book offers is worth mentioning. For example, the book explains one version of how and why the band was formed, how bad the band shafted Warner Brothers (but in the end, they got the better of the band) and the real reason why the Malcolm chose to just tour the South and only play one show in a big city. (Malcolm thought that it would be too easy for the band to play where punk rock had already established itself.)

The worst aspects of this book are that it came out 10 years after the tour and that it is plagued by that painful formula rocknroll journalism that can make any band look like they're on the edge of life. I couldn't help but notice that with a couple of name changes this book could've been about Led Zeppelin's first tour. The authors do give a lot of space to make the Sex Pistols look like something special, which I think they were to a certain degree, but hype is shallow and, in this case, very obvious. Yawn. It seems like the only people that write about this band are either well educated art history majors or business men disguised as babysitters, neither of which do the band justice except by making them into something they never were. (MS)



Kathy Acker, "*In Memoriam to Identity*," (Grove Weidenfeld 1990). 265 pps.

Acker contlnues her figh against the "society of death" with this, her latest novel. Captured in this fight are: wicked abusive men and the masochistic women to go with them, the "Mother of Maternal Crlmes," Rimbaud and Verlaine's love affalr, dissections of Faulkner, a version of the Medea, several Japanese Interludes, and snippets of Acker's own life all in a backdrop of love and sex. As in her past "troubled experiments," plots and characters are connected, re-connected, taken out of context, plugged right back in, and repeated beyond the polnt of burn-out, shattering the "characteristics" of the machinated novel and her tools of the trade.

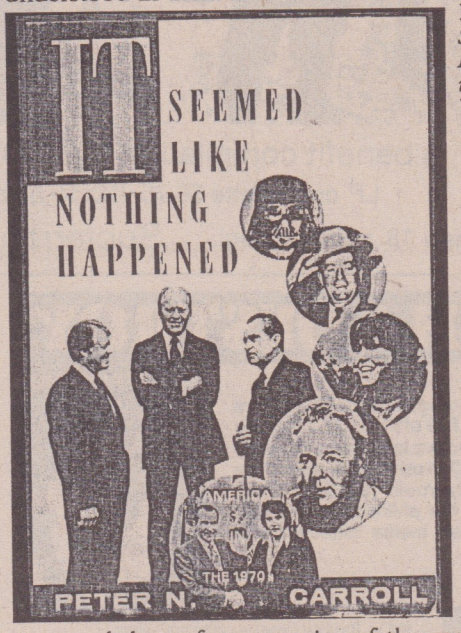
"In Memoriam to Identity" begins wlth the lament of Rimbaud's mother at his birth and consequent abandonement of the father. The "Mother of Maternal Crimes" tortures Rimbaud into and because of his homosexuality and Rimbaud grows up wanting to kill his mother. After several identity crises, Rimbaud, the French teen poet, meets and falls ln love with the poet Verlaine (who is interminably tied to his "petty" bourgeois life with wife and son - "The nuclear family is the only reality"). Their love carries them across Europe. They both realize that their love cannot last. Rimbaud prefers the imaginary to real life. Verlaine prefers hls family to Rimbaud's love. Verlaine returns to his family. Rimbaud says, "The imagination is nothing unless it is made actual," and he realizes that the love affair is over.

Next we meet up with Airplane whose mother is gone via suicide and hates her disfunctional father. She meets up with Rapist, who turns out to be an older Rimbaud, whose youthful dreams have turned him into a hard-boiled man with a cynical view of life and love, and who makes her work at sex shows with Santa Claus and forces her into painful sex. Then we are introduced to Capitol, the sister to Faulkner's Quentin Compson, a precocious sadistic Harvard graduate. Quentin kills himself because of lost love. The suicide transforms him into Rapist/Rimbaud.

"Rimbaud" now wants to raise a son and rid the world of nymphomaniacs who will ruin his son. Rimbaud acts as the glue to the novel, tying the characters together, foreshadows their impending end, and makes the search for sexual "protection" a cross-gender journey. His search, along with Airplane's and Capitol's, for protection under the guise of of sex, degenerates so that they merely fill the societal roles of the male abuser and the female masochist once they realize that they are trying to be two people at the same time, the child and the adult, looking for the child's freedom that just turns out to be vulnerability. Airplane has an affair with a reporter that takes them around the world only to fall apart as did Rimbaud and Verlaine's. Capitol becomes a performance artist who smashes the heads of dolls. She loses the man that loves her and is convlcted by a jury of her dolls for the "murder of love."

So, the book ends with the characters either under the duress of their search, turning mad or into the exact societal identities of their roles and nothing changes. All the characters scream, "The imagination is nothing unless it is made actual," however their imaginary world is the exact opposite of the "real" world's with an inverted hierarchical set power so nothing changes. The resolution being that there is no resolution, unless perhaps you the reader can come up with one.

So is it all action versus reaction? I'm not sure, but I find this to be one of Acker's more complex works so I'd suggest trying out "Literal Madness" or "Blood and Guts in High School" if you haven't read any of her stuff before, though she says that her books are immediate, and in order to be so, everything needed to be understood in them is included in them. (AM)



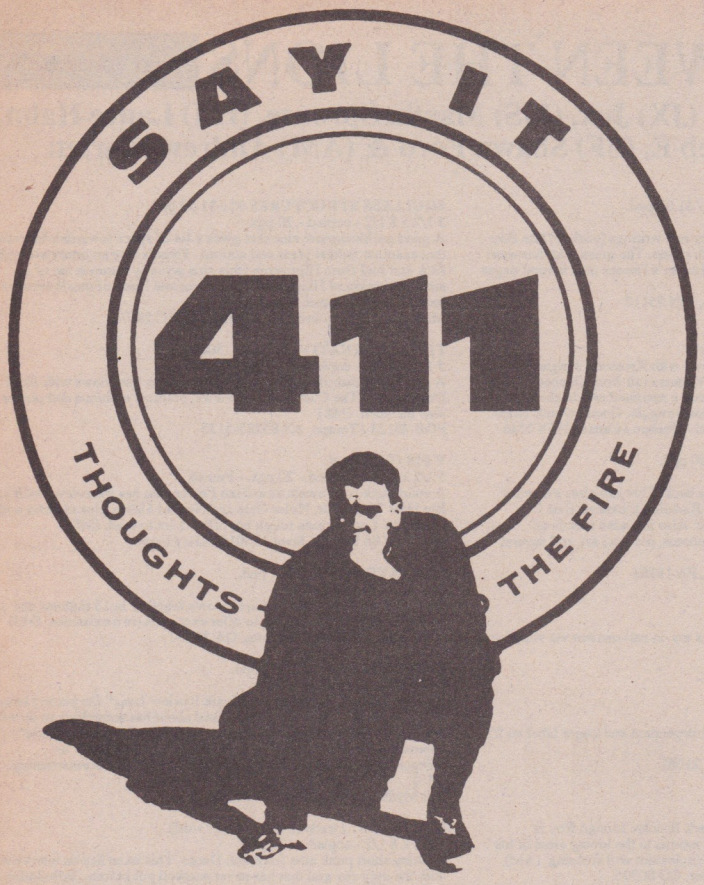
Peter N Caroll, *It Seemed Like Nothing Happened - America in the 1970's,* [Rutgers University Press 1982, 1990 pp 421 $14.95.)

Yes I can hear it now I'm fucking sick and tired of this 70's revival. Before reading this I too thought the 70's were just Nixon, Disco, Star Wars, and last but not least, punk. But look into these pages and you will see a different picture. It showed that student protest did not disappear into thin air after Kent State, but went on after Cambodia, Pentagon Papers, and Watergate. Of the women's lib movement that got started to up for themselves on the early 70's, and the unfortunate rise of the reactionary, neo-Victorian, anti-sex Andrea Dworkin. Honestly if anyone can find five differences between Dworkin's and Fundamentalist Christianity views on porno, they will win dinner with me.

They also talk about busing and how it helped in reigniting racial hatred, I still believe that that forced busing was just a clever way by the powers-that-be to pit low-income whites against low-income minorities for shitty schools, keeping them both in line, playing the old game of divide and conquer.

Probably the most interesting thing about the seventies is probably how many of the "outs" in society made their own alternatives to mainstream culture. In a fascinating comparison of "Saturday Night Fever" and one of the greatest films of all time "The Warriors" it shows on how SNF tries to reinforce standard white American values: If you dress well and follow all the rules (Disco) you will be able to leave Brooklyn and go to Manhattan. "The Warriors" on the other hand, the characters knew that the world had no place for them so they only have each to rely on. "The characters don't move to Beverly Hills at the end". I've also noticed something else about the movie: note in the flick on how all the gangs are racially mixed (as well as the bus filled with skinheads), except for two: The all black gang whose leader (Sirius) had a plan for the gangs to take over the city, and the all white gang who shot him.

Well all I can say is that this is a great read and highly recommended. (JS)



FOUR ONE ONE

"NOTHING IS FOR SURE EXCEPT TRYING". COMING THIS WINTER...FOUR ONE ONE'S 'SAY IT' E.P.. THOUGHTS THAT FEED THE FIRE FROM THE "HALLOWED GROUND" OF ORANGE COUNTY. DOODLE, DOODLE, DOODLE, NAH, NAH, NAH.

ALSO COMING SOON FROM HEAD HUNTER-
FISHWIFE "SNAIL KILLER" LP & CD.

HEADHUNTER RECORDS

CARGO RECORDS
Montreal•Chicago•San Diego

T-13CD	GANGGREEN CD 16 SONGS
T-40 LP/CS/CD	SLAPSHOT "SUDDEN DEATH"
T-38 LP/CS/CD	JERRY'S KIDS "IS THIS MY WORLD?"
T-42 LP/CS/CD	MAELSTROM "STEP ONE"
T-39 7" (Colored)	MAELSTROM "MEGAMORPHSIS" *(GREEN OR WHITE VINYL)*
T-36 7" (Colored)	SLAPSHOT "FIREWALKER" *(BLUE OR RED VINYL)*
T-37 CASS. ONLY	TAANG! COMP. "THE ONSLAUGHT"
T-27 LP/CS/CD	JERRY'S KIDS KILL KILL KILL
T-44 LP/CS/CD	MIGHTY MIGHTY BOSSTONES "DEVIL'S NIGHT OUT"
T-28 LP/CS/CD	SLAPSHOT "STEP ON IT" *(COLORED WAX , 9 XTRA TRAX ON CD)*
T-34 LP/CS	DYS "WOLFPACK"
T-12 LP/CS	SLAPSHOT "BACK ON THE MAP" *(CS WITH 3 EXTRA TRAX)*



MIGHTY MIGHTY BOSSTONES
"DEVIL'S NIGHT OUT"

COMING SOON:
THE BEST OF SS DECONTROL
THE POISON IDEA SERIES

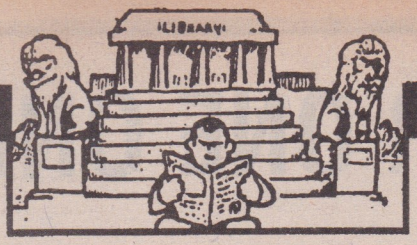
TAANG! RECORDS

P.O. BOX 51 AUBURNDALE, MA 02166

PRICES: LPs & CASSETTES $7 COL. VINYL $8.50 CDs $10 BLACK 7" $3.50 COLORED 7" $5
C.O.D. ORDERS ACCEPTED VIA FAX OR PHONE!!!

POSTAGE: *USA* $1.50 1st ITEM, 50 EACH ADD ITEM *CANADA* $3 1st ITEM, $1 EACH ADD ITEM
OVERSEAS AIR $6 1st ITEM, $2 EACH ADD ITEM *OVERSEAS SEA* $2 1st ITEM, $1 EACH ADD ITEM
JAPAN / AUSTRALIA $8 FOR 1st ITEM, $4 EACH ADD ITEM

PH 617-965-5673 FAX 617-527-1647



BETWEEN THE LIONS

Reviews by (JX) Jux, (MS) Martin Sprouse, (LH) Lance Hahn, (DE) Deb E, (SF) Shawn Ford & (AM) Andrew Morten

When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.

AW SHUCKS! #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.-
A simple, short zine that has an interview with U.Y.U.S. plus some reviews, opinions and a rant against nazis. (MS)
Chris Hite / RD2 Box 282 / Williamsburg, PA 16693

PLAD CLOWN #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
An interview with Just Say No, some reviews, some writing, stupid comics and some photos. Nothing that interesting but has plenty of time to improve. (MS)
Jim Hadde / 1372 E. Grand River #56 / East Lansing, MI 48823

MY KINDA ZINE #6 / $1.00 ppd.
8 1/2 x 11 - copied - 12 pgs.
Political news clippings, an interview with Splitting Headache and some good words on how Columbus Day is fucked up. Hopefully in future issues the editor will do more writing. (MS)
POB 12244 / Denver, CO 80212

GLUNK! #1 / $1.00 ppd.
8 1/2 x 11 - copied - 12 pgs.
Short interviews that cover the general side of Coldsnap and Downside also included are some photos and a fair editorial against the dogma of Hardline. Could use more content for the price! (MS)
3900 Bethel Dr. #203 / St. Paul, MN 55112

SULJEV ZABAVNIK- $3
5 1/2 x 8 1/2 - copied - 32 pgs. - Slavic
This punk zine is formatted after a popular children's magazine. The content covers bands, reviews and loads of comics. Graphically, the zine looks great with the hand written text and drawings. (MS)
Stosic Momir / Molijerova BR. 2 UL. 3 ST. 13 / 21000 Novi Sad / Yugoslavia

SKOINK #2 / $3.00 ppd.
8 1/2 x 12 - copied - 32 pgs. - English
This punk/ska/oi zine has interviews with Disorder, No Sports, Hard Ons, The Blisters, Klasse Kriminale and more. Most of the interviews go into the bands opinions of racism and politics. A good mixture of music that shares common ground. Fuck Axl Rose. (MS)
Van Miehem Johan / Postbus 41 / 9550 Herzele / Belgium

UNO MAS #1 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A new D.C. based zine that has an entertaining chat with the people from Sonic Youth, an article about horror movie creator Jack Arnold, an article about Arab-American activism, poetry, photos, opinions and more. A good mixture of music, politics and expressions. I hope this one keeps going. (MS)
12801 Flack St. / Wheaton, MD 20906

ARM THE SPIRIT #4 / $1.00 ppd.
8 1/2 x 11 - offset - 6 pgs.
A newsletter dedicated to radical political groups/struggles around the world. This issue has lengthy information on the GRAPO hunger strikers and a recent RAF communique regarding the action, plus an interesting interview with Dhoruba Bin-Wahad who was involved with the Black Panthers and set up by the FBI. (MS)
Box 475 / 253 College St. / Toronto, Ont. / M5T 1R5 / Canada

HEATSEEKER #4 / trade for cool shit!
5 1/2 x 8 1/2 - offset - 16 pgs.
A cool zine that's filled with an entertaining bad attitude. This zines' editor holds nothing back as to what he likes and doesn't like. This type of ranting can easliy come off as pretentious garbage or pure, raw humor. I see the content here being the latter. This is the kind of zine the will upset people so I find myself enjoying every bit of it. Keep on. (MS)
Glacier #43 / SOSC / Ashland, OR 97520

PUNK PALS monthly / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
If you want to find a pen pal or be included in a pen pal list then get this zine! (MS)
Robert Brown / 2331 Blake St. #204 / Berkeley, CA 94704

ZIPS & CHAINS #6 / $3.00 ppd.
7 x 8 1/2 - offset - 40 pgs. - English
A large music zine that has interviews with all different types of European punk bands (Toten Hosen, Mega City Four, Kud Idijoti, President Fetch, Mere Dead Men, Apatrid, Kiima and more plus reviews, photos and an interesting section aking zine editors why they started doing a zine. Good!
Dario Adamic / Via Arrigo Boito 78/D / 00052 Valcanneto (Cerveteri) / Italy

SMITH'S REPORT - Free with contribution or information
8 1/2 x 11 - copied - 6 pgs
I suppose it's best to keep an open mind on such things but Holocaust Revisionism gives me a nervous feeling deep in my stomach. Of course Bradley Smith, whose newsletter this is, would say that that's as a result of forty plus years of historical misinformation and, truth to tell, there isn't the faintest hint of anit-semitism in the whole thing, just a desire for truth and open discussion. Check it out if you're not feeling too knee-jerking. (AM)
POB 3267 / Visalia / CA 93278

ANOTHER PAIR OF SHOES #4 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Half of this issue is made up of poetry and writings (yeah, White Boy is in here) and the other half deal with music. The music part has short interviews with Porcelain Boys and Hogan's Heroes plus several pages of pictures. (MS)
2398 Jansen Ave. / White Bear Lake, MN 55110

ETAT DE CHOC #2 / $3.00 ppd.
8 1/2 x 12 - copied - 42 pgs. - French
Mainly a music zine that has interviews with Krostons, Jungle Manners, Walligators and Northern Vultures (all from Quebec). Other parts include editorials, reviews, art and a reprinted article about Intifada which was taken from Endless Struggle. Good layouts. (MS)
Dan / C.P. 5545 / Succ. C / Montereal / Quebec / Canada H2X 3M6

NOTHING IS SACRED #14 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
After a year long vacation this zine is back. This issue has interview with a lot of unknown bands such as Radation Sickness, Exit 13, Flagrant Violation, Insanity and more. Also included here is an editorial about free speech, loads of photos, political art, and several pages of reviews. (MS)
37 N. 11th St. 3rd Floor / Allentown, PA 18103

REACT #2 / SASE
8 1/2 x 11 - copied - 4 pgs.
A small, quick reading zine that kicks ass on nationalism via words and graphics. (MS)
POB 482 / Paoli, PA 19301

FOSTER CHILD #5 / 30¢ ppd.
8 1/2 x 11 - copied - 4 pgs.
Reviews of zines and records (both independent and major label stuff). What else is there to say? (MS)
7635 Marcy Ct. / Glenn Burnie, MD 21061

MONGO BOY- $3 ppd.
7 x 8 1/2 - offset - 24 pgs
Fine stuff from the twisted pen of Mark Brooks. Mongo Boy is institutionalized (he's not crazy) and returns to the loving arms of his parents in a less than thrilled mood. Unpleasant and amusing. (AM)
Kaustick Kulture/ POB 4442 / Boulder, CO 80306

CLASS WAR #1 / SASE
Newspaper - 4 pgs.
The Class War Feds' first US outing with a paper that I managed to mistake for the amazingly entertaining British version. Unfortunately appearances can be deceiving and this mag lacks the humor and attitude that has made Class War (UK) so popular. CW worked in Britain because it avoided the lefty cliches and spoke to people in a language that appealed to them. NY CW needs to talk like New Yorkers, not Brits. It'd help if there was something of interest in there as well. (AM)
CW New York City / POB 20370 / Tompkins Square Station, NYC 10009

JUSTICE #1 / $1.45 ppd
8 1/2 x 11 - copied - 24pgs
The organ of militant hardedge and what a bundle of laffs these guys are. For all the latest anti-choice, purity, and living in union with nature news, not to mention a nasty line in thinly veiled homophobia, this is the mag for you. Interviews with Outspoken, Caring Edge and pieces by Sean and Ray Vegan Reich. And just when the skins seemed to be fading away.....(AM)
POB 3934 / Mission Viejo, CA 92690

COMETBUS #25 / 50¢ ppd.
7 x 8 1/2 -offset- 36pgs
Special Minnesota issue, featuring Aaron Cometbus's travel notes, helpful scams, good places to drink coffee and hang out, interviews with street people and a whole shitload else. Who could ask for more. A fine zine. (AM)
POB 4726 / Berkeley, CA 94704

LIZZENGREASY #11 / $2.00 ppd.
Weird Japanese Size Paper - copied - 20pgs
Your total guide to Japanese TV culture as written by wierded out American and British ex-pats. Probably easier than going there and brutally interesting. Worth the expensive cover price if only for the voyeristic culture shock. (AM)
Dal Ni Kuroda Kopo 203 / Funabashi 5-30-6 Setagaya-Ku, Tokyo 156 JAPAN

WORKING CLASS AUTOPSY #4 / $1.00 ppd.
7 x 8 1/2 - copied - 32 pgs
Printed on the most mind bogglingly thin paper imaginable this is an undeniably well-meaning peace punk style music and politics zine. It's got an interview with Cringer, some poetry, pieces on stereotyping, the Chumbas show at Gilman and more. Plus free flower sticker. (AM)
POB 375 / Visalia, CA 93277

BREAKFAST WITHOUT MEAT #14 / $2.00 ppd.
8 1/2 x 11 - offset - 24pgs
Truly demented offering from some people whose tastes are so off the wall that they need a mag like this to desseminate more strangeness. Interviews with easy listening heroes 101 Strings and the Mystic Moods Orchestra. Free Mark Eitzel flexi and an inspired tribute to DC comics last forgotton gem Prez the Teen President. Inspired. (AM)
POB 15927 / Santa Fe, NM 87506

TURNING THE TIDE bimonthly / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
A stockpile of news and information about current racist and anti-racist action in America. (MS)
POB 1990 / Burbank, CA 91507

SOULLESS STRUCTURES #3 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A good political/punk zine that gives a lot of space towards editorials that examine radical ideas and actions. There's also an interview with Jack and Joel from Hippycore (this zine actually reminds me of a smaller version of Hippycore!) , contacts and loads of music reviews. I look forward to future issues. (MS)
Michael / 550 Pinewood Dr. / Pendleton, SC 29670

THE ALTERNATIVE VOICE 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
A small zine that offers music news plus short interviews with Skull Duggery and The Customers. Reviews, political opinions and photos also included. (MS)
POB 25125 / Tempe, AZ 85285-5125

Y #18 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs. - French
A solid punk rock music zine from France that has interviews with Life But How To Live It, Noise Gate and Nomad Sisters plus reviews and editorials. Looks kinda rough but offers a lot to read. (MS)
Gry Jeje / 86 Rue De Javel / 75015 Paris / France

MUSTARD GAS #1 / 50¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
One of those punk zines that are thrown together in 15 minutes and it doesn't really have anything to offer except its own existence. (MS)
8680 The Fifth Green / Atlanta, GA 30350

PUPPETHEAD #3 / $2.00 ppd.
7 1/2 x 8 1/2 - copied - 40 pgs.
The Self title of "Super-Duper Muzik Review Issue" fits perfect here simply because most everything talked about has something to do with music and the wrters usually support the "Fan with a bad attitude" approach. The music covered is diverse but mainly sticks to independent/college radio stuff. Some of the content is entertaining. (MS)
159 Mytle St. / Medford, MA 02155

BAT ZINE #7 / trade (zines or other stuff)
5 1/2 x 8 1/2 - copied - 12 pgs.
A funny short punk zine from San Diego. This issue has an interview with the only sex god that has never smoked pot before...Bob Barley (of Vinyl Communications) plus short conversations with Hescher and Public Humiliation (stupid as always!). One of the better parts with this zine is the local info. (MS)
7636 Caldy Place / San Diego, CA 92111

EIGHTEEN WHEELER #3 / $2.50 ppd.
8 1/2 x 11 - offset - 40 pgs.
Interviews with Urge Overkill, Poster Children, Bastards, Skunk and more. Besides interviews the rest of the space is given to reviews and photos. The layouts are sterile as hell but I think this zine will still apeal to the 20 something punk crowd. (MS)
POB 4256 / Dunellen, NJ 08812

GOD'S OWN MUSIC #1 / $1.00 (& IRCs) ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Bastard Squad, Iron Sheiks, G.S.D. plus reviews and photos. A lot of space is given to political articles and editorials all of which take an anarchistic perspective but some are just to superficial to have any real impact. (MS)
POB 68 / Edwardstown / South Australia 5039

FACTSHEET FIVE #39 / $3.00 ppd.
8 1/2 x 11 - newsprint - 144 pgs.
The resource bible of the independent world. Reviews, contacts, editorials, letters, news, info, art and more. Esential! Get this! (MS)
6 Arizona Ave. / Rensselaer, NY 12144-4502

COTTONMOUTH #2 / $1.00 ppd.
8 1/2 x 11 - copied - 30 pgs.
The editor calls himself an asshole in this issues introduction so it saves me time from calling him names. This issues has interviews with Sadhana who say that people should live for Krishna, Amenity who speak about vague revolution, Born Against who say some good things and Raid who think their quasi anarchist attitude is going to convert people to their silly ass set of laws. In an editorial, Vic (from Enquirer) asks people to get in touch with him if you want to enter absolute reality (Krishna reality that is!) plus the editor wrote one of the most asinine editorials concerning abortion. A mixed bag of some good and a whole lot of pure comedy! The best news of the year is that the Vegan Dictatorship will kill anyone caught biting their fingernails. (MS)
Dom / 11 Dunham Ave. / Cranford, NJ 07016

LOVE LIES BLEEDING £1.80
5 1/2 x 8 1/2 - offset - 36 pgs
Latest from those fine people who bought us the unforgetable Class Whore magazine. This is a brilliant pro-women anti-feminist rant by the erudite and extremely perceptive Claudia. Enough to enrage the "nuturing, caring" souls of party line feminists everywhere, it contains a radical blasphemy on every page and should be required reading for anybody interested in the dynamics of fucked up human relationships (and isn't that all of us). Read this or remain a fool. (AM)
BM Claudia / London / WC1N 3XX/ England

PASSIVE LOBOTOMY PRESS #1 / 50¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
I was pretty anxious when I say the cover; information on hand grenades and all. But this is your basic anarchist information sheet. Some of the bits are pretty interesting here like the article on the Middle East. Pretty good stuff, but I don't know what I think about MAI. I don't know that I'd want any "secretaryship" speaking for me... Still, a good effort and a very well meaning zine. (LH)
POB 702 / Redmond, OR 97756

FANZINE REVIEWS

TRACTION #1/ $1.00 ppd
8 1/2 x 11 - copied - 24pgs and poster.
Fairly generic punk fanzine featuring interviews with The Cows, The Mighty Deer Lick and Screaming Trees, but the bits which aren't interviews are far better and far more interesting, a shame really that interviews always seem to dominate zines when the really good stuff is always in the personal more human bits. (AM)
Traction / PO Box 71033 / Milwaukee, WI. 53211

CONVICTION #1 /$1.50 ppd
8 1/2 x 11 - offset - 20 pgs
Nice production values, lots of photos and a carbon copy interview with Vegan Reich. Personally I can't believe that this Hardline bullshit is being taken so seriously but it does seem to be getting more and more popular out there. Interviews with Judge and Edgewise too. (AM)
131 E. Spencer St #1 / Ithaca, NY 14850

MURMURING MEMORIES #2 / $2.00 ppd.
8 1/2 x 11 - copied - 46 pgs.
Somehow I managed to skip over this one last time around. Sorry. At any rate, this is one of the few poetry zines around that I really like. I guess calling it a "poetry zine" isn't really accurate. It's mostly writings by Cia, and they take many different forms. In some ways, it's like reading an ongoing diary. Very personal and clearly points out that there's more to being young than fun and games. Incidentally, be sure to address all letters and requests to Cia as this is done behind her mothers back. (LH)
Cia / 2505 Jewett Rd. / Garberville, CA 95440

NOIR & ROUGE #19 / $3.00 ppd.
8 1/2 x 11 - offset - 40 pgs. - French.
I can only sing the praises of this publication. Lengthy articles on anarchist issues (both as a primer and for more detailed articles) fill these pages. Great layouts that are "professional", but I like the cartoons the best. One of the best anti-authoritarian publications consistantly coming out of Europe. A great challenge for my high school french as well. (LH)
100 F. Samedi Soir / Dimanche matin, BP 22 / 75660 Paris / Cedex 14 France

WORKING CLASS AUTOPSY #4 / $1.00 ppd.
5 12 x 8 1/2 - copied - 32 pgs.
Well, I was wondering when there would be another issue of this one. Although printing on recycled paper takes away the old catchy color, I'm glad they're conscious about what they're doing. Poetry and reviews abound, this zine also deals with political news and informations mostly from an anarchist perspective. A pretty good Cringer interview if I do say so myself. Great quote- Harry:" LA is LA... everything is just go-go-go..." Hmmm. A very cool zine none the less. (LH)
POB 735 / Visalia, CA 93277

ALTERNATIVE #5 / $6.00 ppd.
5 1/2 x 8 1/2 - copied - 164 pgs.
Seems like a fair bit of cash, but this zine is well worth it. A very thorough reviews section, mega-interviews, and lots of useful information (I don't really know how else to describe it). Good interviews with well-known and lesser known bands like Pleasant Valley Children, Oi Polloi, and Jesus Exercise. Comes with a pretty cool poster as well. Sadly, I think this could be their last issue. (LH)
Resistance Productions / POB 426 / 8026 Zurich / Switzerland

ANTI-ESTABLISHMENT #17 / free (50¢ postage)
5 1/2 x 8 1/2 - copied - 36 pgs.
Another fine issue from down south. This time around, there's a lot of information on different books dealing with animal rights issues. There's also the usual art and poetry. A pretty interesting argument in favor of euthanasia which seems to be inspired by "A Happy Death" by Camus. I don't know what I think about the pro-voting slogan. Still, this is a darn good and consistant zine. (LH)
Renie and Stacy / POB 1253 / Placentia, CA 92670

READ THIS #2 / 50¢ ppd.
8 1/2 x 11 - printed - 4 pgs.
Well, it's not hard to since it's so short. Mostly libertarian babble here, which is not to say that it's at all pro-anarchist (what "libertarianism" should really mean). There are a lot of things I agree with here. But the blurb about the libertarian party bugs me. And fuck the objectivists too. (LH)
POB 1131 / Lake Worth, FL 33460

DRASTIC SOLUTIONS #3 /$1.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
Fuck, are Sons of Ishmael still around? Pretty darn good zine with lots of detailed interviews with Friends Of Music, Malhavoc, and Brotherhood (from a billion years ago). Interesting articles on the ecology and vivisection. Good stuff. (LH)
2 Embro Dr. / Toronto, Ont / M3H 2M8 / Canada

BEN IS DEAD #11 / $1.50 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
A darn fine publication this here thing is. No, I'm not saying this just so that I can crash at Darby's place next time I visit LA. It's really that good. The kind of stuff that should be giving Flipside a run for it's money on controling the Lost Angeles zine scene. More interesting articles (weird and informational) than I even want to describe. All the music shit as well (you know, interviews, reviews, the whole deal). Very cool cover as well. (LH)
PO Box 3166 / Hollywood, CA 90028

DECONTROL #1 / 25¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
Straightforward stuff here. Lots of reviews and a strange little interview with the Jungle Medics. Cool little article on an anarchist "riot" in Germany. Could use a little more substance rather than mostly reviews. Still, for a quarter you can't beat it. (LH)
PO Box 404 / Duluth, GA 30136-0404

DAGGER #13 / $2.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
OK issue. One interview with Bitch Magnet; pretty good. Fucking loads of reviews. Zines, Lp's and 7" ers. Even live shows. 3 ads by Amphetamine Rep. Not much else to say. (SF)
Tim Hinley / POB 460 / Somers Pt., NJ 08244

SMORSYRA #10 / $3.00 ppd.
11 x 16 - newsprint - 40 pgs.
"Fight the power!" seems to be the hip phrase for leftist groups this year. At any rate, this is another cool looking publication that I can't fuckin' read because of my limited language ability. Lots of political news and some reviews too. LOOKS cool. (LH)
Pilestredet 30c / 0164 Oslo 1 / Norway

THE VILLAGE NOIZE #10 / $2.50 ppd.
8 1/2 x 11 - offset - 44 pgs.
Sheesh, sure has gotten pretty slick, hasn't it? Although I don't like a lot of the music they're covering these days (or at least I won't admit it publicly). He does stick to some basic principles and there's a decent amount of punk and hardcore stuff. It's nice to know he still questions bands when some of their lyrics have homophobic overtones. Still, the cover and layouts sure are slick. And Jane's Addiction? C'mon Eric! (LH)
Eric Wielander / 48-54 213 St. / Bayside, NY 11364

BUSHWACKER #4 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
Seems like we managed to miss this one some time ago. I don't know how 'cos this is one fine fanzine. A BUNCH of columns which is nice to see. Not just one person calling the shots here. Many really good and detailed interviews with bands as diverse as Jawbreaker, Oi Polloi, Media Children, and Jawbox. Lots to read and it's all pretty good. (LH)
250 River St. / Waltham, MA 02154

SPUN #62 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Not a whole lot to this one. Quick reading that is mostly record and zine reviews. Clean computer generated layouts make it an easy read. Some funny little reading bits and a cool xerox graphic on page four. (LH)
DCC / 38 Reservoir St./ Holden, MA 01520

STUBBLE MUSICZINE #3 / $2.50 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Comics, poetry and band articles. Yeah, that's about it really. Some of it's interesting but most is so-so. But the reviews are good and cover a lot of stuff I wouldn't usually read about and there is an interview with my old roomates, Waldo the Dog Faced Boy. I was wondering if they were still around. (LH)
POB 732 / Attleboro, MA 02703

POINT OF INTEREST #1 / $2.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
This zine is really fuckin' cool. Great layouts, detailed interviews, and reviews of a lot of stuff I dig. For a first issue, this is very impressive. They sure do seem to love the Holy Rollers (and who doesn't?). This issue also features an interview with Media Children and the Commonwealth and articles on straight edge and one persons "ordeal of an arrest". If you don't have this, you're missing out. (LH)
Jay / POB 19416 / Seattle, WA 98109

CRUSTY #1 / 50¢ ppd.
8 1/2 x 11 - copied - 12 pgs.
Nice little zine here. Lots of info about the going-ons in the Madison scene. Also reviews and interviews with bands from all over (like Just Say No! and others). Pretty good layouts for the first issue. (LH)
Tim Burton / 5045 Piccadilly / Madison, WI 53714

BLIND AMBITION #5 / $2.00 ppd.
8 1/4 x 11 3/4 - copied - 50 pgs.
Finally another issue. Definately one of the hipper zines down in Australia, this one boasts some pretty good interviews with Citizen Fish, A.I.M., Sofa Head, Persecution, and more. Tons of news, graphics, and reviews as well. I like the info on the local scene as well. Good stuff here. (LH)
Brett / POB 691 / Newtown N.S.W. / 2042 Australia

SICK OF SHIT #1 / $1.00 ppd.
8 1/2 x 11 - offset - 24 pgs.
Where the hell is Newton, Australia. Sure does seem like a lot of cool zines are coming from that area. While in a similar vein as Blind Ambition, this one certainly has more of a political leaning and less of a musical one. Lots of good info on animal rights issues, vegan-ism, alternative medicine, and general rants and info on why cops suck. Righteous and idealistic in a good way. (LH)
S.O.S. / POB 691 / Newtown N.S.W. / 2042 Australia

GOAR #3 / $4.00 ppd.
8 1/2 x 11 - offset - 60 pgs. - German.
Very slick. Very post-punk. Very dull. Okay, I can't read the content. But I can guess what most of these bands are saying (just because they don't have a lot to say). Features the Lemonheads, Moving Targets, Faith No More, and their ilk. Well, that's kind of harsh. The layouts are pretty clean and it does feature Moe Tucker and Les Thugs. Comes with a flexi. (LH)
Mingo Diener / Postfach 3 / 6601 Sbr.- Scheidt / Germany

TRUANT #4 / $1.85 ppd.
8 1/2 x 11 - offset - 42 pgs.
Another pretty darn good issue of a pretty darn good zine. Silly cartoons, good layouts, and interesting articles. The interviews are probably the best part. Lots of care to detail involved. This issue features Plaid Retina, Pazuzu, and Pezz (who we'll probably see a lot more of in this zine. Read it and you'll see why). It's nice and colorfull too. Comes with a flexi. (LH)
POB 42185 / Memphis, TN 38104

THE ALTERNATIVE #10 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Zine put together by a husband & wife team out of GA. The zine is ok, with interviews of Soul Side and locals Act Of Faith. Record and fanzine reviews are dated. I just find it disturbing that real punks don't mindlessly roam streets; instead they "speak out knowledgeably, and do something about what they disagree with." And I can't deal with people trying to convince me that voting really is a good idea, especially when backed up by "our founding fathers" and "democracy" blah blah blah. Anarchy? Thppt! (SF)
POB 831132 / Stone Mtn., GA 30083

ANGEL OF DEATH #2 / $3.00 ppd.
8 1/2 x 11 - copied - 100 pgs.
I think it's 100 pages; I sorta lost count. Hey, this shit is pretty fuckin' wild. Articles on the various stages of death and decay to chemical warfare to S/M. All this and much, much more. The whole darn thing is slapped together with the standard cut and paste layout style and it definitely works to it's advantage. Pretty wild. What the fuck was the first issue like? (LH)
1870 Schieffelin #5E / Bronx, NY 10466

JACKHAMMER POGOSTICK #5 / $1.65 ppd.
5 1/2 x 8 1/2 - copied - 100 pgs.
Tons of stuff here. From interviews with Rolllins, All and the Libido Boyz to live reviews, rec and zine reviews. Then there's columns, opions, photos and music news. Get the picture: Plenty of cool shit in this issue, so check it out. (JX)
Mattatude Uhjustuh / 2425 Holly Hall #F-77 / Houston TX 77054

SEEK #2 / $1.50 ppd.
8 1/2 x 11 - copied - 40 pgs.
A DIY emphasis with a variety of offerings from columns to animal rights to sexism to Krsna and a Florida scene report. Good interviews with Samiam, Endpoint, Mutley Chix and Larry Livermore. Hard to read at times but a good punk-type zine. (JX)
Keith Allison / U of Florida / 27-0334 Weaver Hall / Gainsville FL 32612

BARKING SPIDER #5 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Well, this zine consists of an interview with Agnostic Front, some letters and zine and rec reviews. Stuff from P. Weinman and Ace Backwards. Not a lot here but a cheap price. (JX)
9820 Lockerbie / El Paso TX 79925

PROFANE EXISTENCE #7 / $1.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
For peace punks of all types here's Profane Existence from Minneapolis. This ish has interviews with Oi Polloi, Neurosis and Exit 13. Then there's features on Italian anarchists and Wimmin's health care as well as the letters, columns and reviews. Overall it's pretty much what you expect and in good form, but I don't think Bart cuts it as a revolutionary. (JX)
POB 8722 / Minneapolis MN 55408

RAKE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
This one reminds of what you would get if some East Bay types ripped some pages out of their journals and then put them together as a collection. Not larger than life type of rantings but just good and interesting stories, from psychopathic cabbies to SE humor. Check this one out. (JX)
Brian Buono / 630 54th St. / Oakland, CA 94609

CANVAS CHAUTAUQUA #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
The zine is good, but it's a wee bit pricey. There is an article by the Committee Against War in the Middle East that is pretty good, and an exerpt from "Revolutionary Self- Theory", also good. Pages of good zine/ book reviews and resources. (SF)
POB 361 / Bloomington, IN 47402

THE FAMILY ALBUM #1 / $5.00 ppd.
8 1/4 x 11 1/4 - copied - 36 pgs.
Without pigeon- holing this, I can safely say that this is a pretty straight- edged zine. Lots of interviews, including Verbal Assault, Shudder to Think, Harmony as One, and Man Lifting Banner (formerly Profound). They are informative and intelligent. Great half- toned photos and the standard reviews, including videos.(SF)
Mark Harrison / 421 Bradford Rd. / Brighouse / West Yorkshire, HD6 4BT, England

RAGMAN #14 / $1.50 ppd.
8 1/2 x 11 - offset - 36 pgs.
Pretty good mag. Laid out well. Intelligent interviews with The Midnight Men, Psycho, and Straw Dogs. Pretty good Green Bay scene report, and a great Poland scene report. Lots of other good shorts and articles as well as decent reviews.(SF)
1015 Wentworth / Green Bay, WI 54304

CAN OF WORMS - $6.00 ppd.
8 1/2 x 11 - offset - 130 pgs.
Imagine, if you will, taking 13 hits of acid, halucinating a band called "Toy Related Death" and then interviewing yourself as four different members of the band. Your "trip" lets you create a whole history of the band as the interview is interspersed with lines and quotes from bands like DOA, Rollins, Crass and False Prophets. The graphics include numerous stills from strange movies and odd photographs. This is more like a book than a zine although there's plenty of unused space in this Can of Worms. It took me about half way through this book/zine to realized what it was about. But I liked it. It reminded me of the disjointed way my thoughts work sometimes. The price is steep but if this sounds like something you'd like...(JX)
POB 1733 / Colma, CA 94014

BIGDUCK ZINE #2 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
There is punk in Sacro as Thadicus delivers it to us in Bigduck. With stuff from Chris Applesauce, Eggplant and of course Steve Mar. An interview with Crimpshrine for all you who missed out when they were around and recipes for vegetarian assholes like me. Gee, a real punk-like zine with type you can read. It's worth it, so get it. (JX)
1100 Howe Ave. #255 / Sacramento 95825

POWER BREAKFAST #1 / 25¢ postage
8 1/2 x 11 - copied - 6 pgs.
This zine is a collaborated effort by three folks who each do their own zines: Cory of Butt Ugly, Jake of Alien Relay, and Matt of Tiny Fanzine. It consists of random thoughts by each person, and was written and laid out in one night. This was intentional, and the result is pretty interesting. My only gripe is its size... it could be larger since it's so cool. I'd like to see more of this kind of experiment. (SF)
Matt Pickard / 38317 Sunset Dr. / Qconomowoc, WI 53066

FANZINE REVIEWS

VIOLENCE #3 / $5.00 ppd. (or trade in equivalent)
5 3/4 x 8 1/2 - copied - 196 pgs. - French
Fuck! This is one of the best - and biggest - fanzines I've ever seen, and wouldn't you know it? It's French! Argh! It has interview after interview with the likes of Les Thugs, Samiam, Citizen Fish, Mega City Four, on and on. Great comics, drawings, and photos. Large record and fanzine review sections. Lots of ads. The last 36 pgs. appear to be another zine called VRAIMENT FINI! Great. Worth the $5 even if you can't read a word. (SF)
B. P. 332 / 42015 St. Etienne / Cedex 2 / France

OX - THE ZINE - #7 / $3.00 ppd.
8 1/2 x 12 - offset - 54 pgs. - German
Another zine here that I can't read, so I'll wing it. This time it's German. It looks great. Interviews include We Bite Records, Squat Or Rot, Ultraman, Samiam, MRR. The pix are great. Feature article on bootlegs. Pages of record and live reviews. It's laid out and printed great. The cover says it comes with a free 7". I never saw it. Probably reviewed in here somewhere. (SF)
Joachim Hiller / Goethestr. 28 / 7920 Heidenheim / Germany

RAKE #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A zine of true stories by folks out of a warehouse in Oakland. Themes include racism, sexism, caffeinism. Drawings as well and centerfold piece by Econochrist. I hope to see future issues, as it looks as though it can only keep getting better. 25¢ on the street. (SF)
Brian Buono / 630 54th St. / Oakland, CA 94609

DISCOMBOBULATION #6 / $1.00 ppd.
7 x 8 1/2 - copied - 32 pgs.
The left handed issue (reads from back cover to front). Pretty good zine... never seen it before. Has lots of good original cartoons, and the staff is pretty funny. Mostly stories and good, dumb poems and rantings, especially "Life's Great Mysteries". Yep, a winner. (SF)
POB 240474 / Montgomery, AL 36124

DISTRESS #2 / $1.50 ppd. or $1 + stamps
7 x 8 1/2 - copied - 24 pgs.
Good issue. Interviews this time with Jesus Manson, No Joke, Murphy's Law, and more. Good Questions = good answers. A nice short entitled "Johnny Smokes a Lot of Marijuana" and a piece on "Punk". Lots of ads. (SF)
POB 1127 / Madison, WI 53701-1127

FLYING CHARENTAISE #3 / $5.00 ppd.
8 1/2 x 11 - offset - 28 pgs. / France
Interviews with Angel Face, Judge AK 47, Creamers, Hoax, Celibate Rifles and the Maniacs. A section on music news and reviews. Good quality. (JX)
Bourouf Salem / 2 passage Basfroi / 75011 Paris / France

MOTORBOOTY #5 / $3.00 ppd.
8 1/2 x 11 - offset - 72 pgs.
Fucking great! Excellent comics for pages and pages. Long in depth article on the history of Detroit rock. Other articles include an interesting interview with jazz guitarist Sonny Sharrock of Last Exit. Lots of Stooges stuff strown about, including a Stooges wax museum.
(SF)
POB 7944 / Ann Arbor, MI 48107

SCUMFUCK TRADITION #12 / $2.00 ppd.
8 1/4 x 5 3/4 - copied - 52 pgs. - German
This zine looks great. Punk is the word. Ints. w/ Devil Dogs, Bad Religion, Cedar St. Sluts, & more. Lots of record, zine, and show reviews. Calendar of upcoming events, plus misc. articles, drawings, collages. Oh yeah... it's German.(SF)
W. Schmitz / Am Beeckbach 29 / 4100 Duisburg 12 / Germany

UP, UP AND AWAY #1 / $2.00 ppd.
8 1/4 x 5 3/4 - copied - 28 pgs.
Pretty good first effort for this zine. To quote the cover, it features Sleep, The BBMF's, Goober Patrol, and Harmony as One. Opinions and reviews also. All and all, this is alright & look forward to future issues.
Tone / 482 Uxbridgerd / Hatchend Pinner / Middlesex / HA5 4SL / England

CHRONIC BAILS #6 / $1 ppd.
8 1/2 x 11 - copied - 26 pgs.
Zine for skaters who worship the almighty 40 oz.er. Pretty good interview with Krupted Peasant Farmerz. Loads of photos. Some pretty funny stuff here. A few good original comic strips. One gripe. Oz, the strip on the skater throwing the rock at the pig... couldn't you think up a more fitting word to call him than "fag"? Such a fucking schoolyard attempt at an insult. (SF)
Joe Zeitz / 391 Greenpark Wy./ San Jose, CA 95136

RDZEN ZINE #6 / trade
6 1/2 x 8 1/2 - copied - 24 pgs. - Polish
Real punk looking Polish zine. Wish I could read it. The last page is in English, just to summarize things. Interviews with Instigators, Soul Side, & Verbal Assault. Reviews and a lot of stuff that I just don't have a clue as to what's going on. (SF)
Mikotaj Ludwiczak / Wyspianskiego 3/7 / 60-749 Poznan / Poland

WHAT WAVE #19 / $5.00 ppd.8 1/2 x 11 - offset - 80 pgs.
Well-done goofiness and fun concentrating on garage bands. A mag like this can make you like garage music if you didn't already. It's packed and comes with a 90 minute cassette compilation o' garagey tunes. Interviews with the likes of Shark Grafitti, Deja Voodoo, Janice K and more! (DE)
17 Erie Ave. / London / Ontario / N6J 1H9 / Canada

HUMANS IN THE MUSHROOM FIELD #2 / $1.50 ppd
8 1/2 x 11 - copied - 18 pgs.
It's a bit sloppy and hard to read, but the idea behind this is good. Mixes a little bit of politics with the music. There are interviews with Silent Lunatics, The Madmen and the Hot Tomatoes. A few reviews too. Keep pluggin' away, Heather! (DE)
9 Hardgrave Rd. / West End / 4101 QID / Australia

BAPHOMET #5 / $2.00 ppd.
8 1/2 x 11 - offset - 54 pgs.
Y'know, it's kinda cool when folks from all over get together to put something out. This is a collaboration of people from Italy, Chile and New York. It's kinda thrash oriented - interviews with Revelation, Arpia, Traumatic Voyage and many more. Articles and reviews too. You should get this just because this kind of networking is a positive thang! (DE)
POB 5531 / Grand Central / New York, NY 10163

PORNOGRAPHY: WHAT IS IT? #1 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
Visual poetry. Actually it's almost like reading the inside of those bottle caps that have picture equations which make up a word. You can take the pages of this and formulate your hypothesis about the meaning. It's worth a gander. (DE)
627 Taylor St. #21 / San Francisco, CA 94102

PEACHES & HERBICIDE #1 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This is the kind of thing I would have liked my parents to have given mewhen I was little and we went on those long trips in the car. Goofy things to do here: (my favorite) Give Ian Hair, Monster 70's word find and more. There's also interviews with Fuel and Chemical People. And, of course, Hunk of the Month: Tattoo! (DE)
Box 2039 / 715 Stadium Dr. / San Antonio, TX 78212

CRYPTIC TYMES #1 / $6.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
This is akin to What Wave - not only is it also from Canada, but it's also packed with garage goodies for you 60's punks. This is put out by two of the folks responsible for What Now zine, although music is emphasized more in the new rag. This includes a compilation tape of.. yep... garage bands. The mag features The Smugglers, Mono Men, Betty Page and tons more hipness. Even though it might seem spendy, it's worth checkin' out. (DE)
23 Nelson St. #3 / Kingston / Ontario / K7K 3W6 / Canada

HOLY TITCLAMPS #6 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 44 pgs.
A queer zine that's pretty well male-oriented. Lotsa poetry and art, an interesting interview with GO!, a homo zine 'directory', columns and more! Cool shit, folks. (DE)
Boxholder / POB 3054 / Minneapolis, MN 55403

AMOK #6 / $3.00
8 1/2 x 12 - newsprint - 68 pgs. - German
This looks really good - clear photos (and lots of 'em), nice layout, some cool graphics and it seems easy to follow. Interviews with the likes of MDC, Agnostic Front, Borderline and more. Zine and record reviews too. On the surface it seems worth checkin' out. (DE)
Manfred Hopf / Pranckhstr. 21 / 6700 Ludwigshafen / Germany

BOX A PHOTOZINE #1 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
Yep, all photos. The bands range from Nine Inch Nails to Soundgarden to GO!, but there's lots in between. Three zine editors (from Way Cool, Grot and Wrong Conclusion) got together to put this out. This is 24 pages of clear photos and nice layouts. Gets an AOK from me. (DE)
151 First Ave. / Box A / New York, NY 10003

SON OF SHIT #1 / Trade only
5 1/2 x 8 1/2 - offset - 20 pgs.
What to say? Not exactly the epitome of punk rock coolness. Some ... uh... poetry, a comic about two stupid males killing their bitch teacher, record reviews of Led Zepplin, Boston, Kiss and Sockeye. The one redeeming quality? A short blurb by someone other than the editor who thinks heros suck. Was I supposed to laugh? (DE)
150 Birch St. / Manchester, CT 06040

BLOWIN CHUNX #2 / $1.25 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Thanks to Alyssa for blowin' her chunx (as she said) about the masculinity of the scene from her point of view. That was my favorite part of the zine seeing as the bands who were interviewed (Quicksand, Wrecking Crew, Sheer Terror and Kingpin) have some ideas I don't really buy into. But ya can't fucking please everyone, right? (DE)
75 Stanton Rd. / Brookline, MA 02146

LES ENVAHISSEURS #6 / $3.00 ppd
8 1/2 x 12 - copied - 88 pgs. - French
Thanks, Martin - another one I can't read! I kinda like the looks of this fucker, but I can't read any of the interviews with such bands as - Lush, Mudhoney, Fire Party, Nomads, GI Love, Treponem Pal and a couple others. All I can do is look at the sorta clear photos and the slightly sloppy layouts and read the names of the bands that are either interviewed or reviewed. C'est la vie! (OK, that isn't really funny.) (DE)
2 Rue F. Fabre/ 34600 Herepian / France

CRUDE # 7 / $2.00 ppd.
8 1/2 x 11 - offset - 26 pgs.
This zine comes with a GG Allin intreview insert that's a bit hard to read seeing as it is in its original form - handwritten by the man himself. A mish-mash of stuff here: interviews with bands ranging from Killen (metal) to Indecision ('gore-core'), arty collages, a letter to Paul Weinman (White Boy guy) which is worth reading, reviews that include indie and major label stuff. Other interviews include Gargoyles, Action Figure and DT and the Shakes. (DE)
8385 French Rd. / Alpena, MI 49707



ALTERNATIVE TENTACLES RECORDS



CHRISTIAN LUNCH

'UNRELIABLE SOURCES'

Produced by Hypo Luxa & Hermes Pan.

12" EP/EP CASSETTE.

(VIRUS 70)



ALICE DONUT

'Mule'

CD contains their 7" single.

ALBUM/CASSETTE/CD.

(VIRUS 82)



LARD

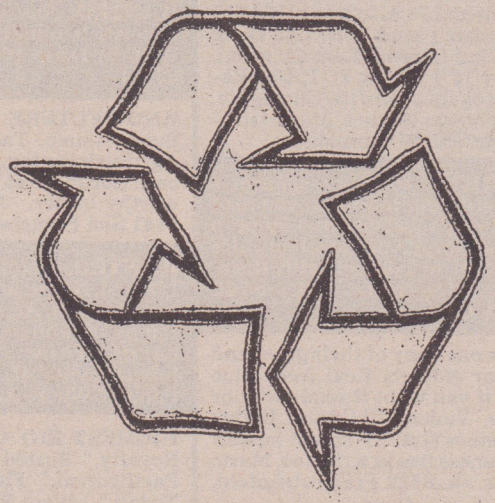
'The Last Temptation of Reid'

Biafra + Ministry = LARDcore.

ALBUM/CASSETTE/CD.

(VIRUS 84)

AFTER YOU'VE READ THIS MAGAZINE, HAVE IT RECYCLED. EVERY LITTLE HELPS A LOT.



recyclable

AVAILABLE SOON: **TUMOR CIRCUS** 7" - **Jello Biafra** with **Steel Pole Bath Tub** and **Charlie Tolnay** of **King Snake Roost**.
POSTPAID PRICES: ALBUM/CASSETTE: **$7.50**. CD: **$12.00**. 12" EP/EP CASSETTE: **$6.50**. SEND AN S.A.S.E. OR 25¢ STAMP FOR COMPLETE MAILORDER CATALOG.

POST OFFICE BOX 11458 SAN FRANCISCO CALIFORNIA 94101 USA



CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

GET THE SCOOP on Kevin Seconds' new band Shove Bang Mecca. Send 10¢ and SASE to Shove Bang Mecca, PO Box 163124, Sacremento CA.95816-9124

NEW BLOOD for you! I have some Japanese gems like Hang the Sucker 7", Googol Plex 7", Nightmare 7", Make Love, Not War LP, Hold Up Omnibus LP, Gism LP. Also lots of EU/US stuff for trade (or sale ; send bids) like Gang Green Sold Out, Civil Dissent, Last Opintion, False Liberty, Live 12"/ 7"'s by YOT, Bad Religion, Fugazi, Poison Idea, Misfits/Danzig etc. Lists and offers to Mario Werner, Mozartstr, -9, S722 Frafenrheinfeld, W Germany.

KILLED BY DEATH Hey you Norweigan guys from hell, I love your compilations. If you read this please contact me (or just visit me). Hope to hear from you soon, or maybe somebody else could help me to get in contact with them. Mario Werner, Mozartstr, -9, S722 Frafenrheinfeld, W Germany.

CONFUSE! I have one copy of their great and hyper-rare Nuclear Addicts flexi (red, Blue Jug 84) for trade, if you want it send me your Abused, Antidote, Violent Children, Reflex from Pain, Fix, Necros (1st) EP or just make a good offer. All Japanese freaks write too. Mario Werner, Mozartstr, -9, S722 Frafenrheinfeld, W Germany.

SELLING Whole 7" and 12" collection. I have over 200 7" including both Minor Threats, Neos, Skrewdriver, Sham 69, Really Red, DRI and many more raraties. Also selling all albums. I have: Big Black very ltd, Headache EP in body bag, Early Swans, Big Boys, Dead Boys, No Trend, Nurse With Wound, Youth Youth Youth and tons more. Much to much to list. Write for list sending SASE to D Wernick, C1/319, Ft Bragg, NC 28307

LISTEN UP! I need these records big time.. Can you help me? I'm looking for The Violent Children 7"'s, DY's Brotherhood, Antidote 7" and the Goverment Issue "Legless" 7". Plus, anyone out there have a Swiz t-shirt? If so I'll give you $20 for it. Write Matt, 171 Madison Ct. Holland PA 18966

FOR SALE: Misfits "Legacy" (white, very slight warp, doesn't affect playing) : GG Allen rare "Always Was..." original LP, "Gimmie Some" 7" and "Live Fast" 7". Will trade for GG Allin "Bored to Death" 7". Make offers to Jason, 610 Beacon Street Box 1052 Boston, MA 02215.

WANTED HERESY - VYO lp with flexi Deathwish-ep, Verbal Abuse - America lp, Wrecking Crew-ep, SFA-lp. So send all record trade lists to: Joe, 8922 Clarinda, Pico Rivera, CA 90660 USA

CHUNG KING CAN SUCK IT - test press!!! Also Side By Side test press, No For An Answer EP test press, Judge Live At WNYU EP, Underdog EP (blue), and YOT Break Down the Walls (ww) blue. Looking for first season Twin Peaks videos. Please write. Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099. I will sell test presses!

STANDING ON THE EDGE zine wants opinions, articles, tapes, interviews, etc. Contributors get a free zine. S.E. or no, as long as you're coherent. Write: Mike Clean 24 Hilltop, Canton, CT 06019. P.S. Japanimation, too!

"WHEN I DON'T KNOW WHAT TO DO with my hands, I light a ciggarette. When I don't know what to do with my mind I read Ben Is Dead magazine" (Free inside California) (213) 960 7674.

AUCTION - TRADE - SALE: Revelation, Schism, Infest 12" - 7" - Flexi, Underdog 7", Bad Brains, SSD, plus more WANTS: Negative Approach 7", Fear 7", Token Entry 7" - 12", Rollins 7" plus so much more. . . Write: Ryan, 2535 Hampshire Rd., Bethlehem, PA 18017. Or call (After 5pm - Before 10pm) (215) 865-3504.

WANTED: Any and all Butthole Surfers shit. Records, bootlegs, videos, flyers, etc. Will buy! Write to: Doug, 16 Plum Lane, Bourbonnais, IL 60914

KNOW FUTURE. Cryoincs=Salvation, just ask Susan Alamo. Taoist hackers and surrealistic AgriBusiness too. Get Poppin' Zits! #7 $3.00 cash (for those of you with no imagination) or worthy barter. Jerod Pore 1800 Market St. #141 San Francisco CA 94102-6227.

WANTED: Mudhoney, Sonic Youth, Jesus Lizared, Nirvana, Green River, Butthole Surfers, Scratch Acis, Christian Death, Skinny Puppy. Wil buy or trade anything from these bands. Drew, #9 Estates Lane East, Edwardsville, IL 62025 (618)656-6828. Dave Palmer? Where Are you?

HIGHEST BID OR TRADE: Antiseen "E.P. Royalty," Busted at Oz comp., DRI "Violent Pacification," Flesh Eaters, "Forever Lame Today." I Want RF7 "Fall In" 7", Flux "New Smell" and Bad Religion 7". Contact: Chris Bickel, 1652 Huckleberry Dr., Aiken, SC 29803.

VIDEO SPECIAL EFFECTS! Strobe/Paint/ And Lots More! We can spice up your bands video! $20 per 1/2 hour + tape + postage. $20 minimum. Fast service quality work! P. De Mattia, 8 Haddon Rd., Hewitt, NJ 07421 or talk it over @ (201) 853-4420. We can transfer videos from PAL to NTSC (Europa to USE) and visa-versa. $30 per hr. + tape/postage.

PLASTIC SLEEVES to fit over your 7", 10", and 12" record jackets. Yup, prices rae post paid. Fits 7" jackets - $2 for 50, $5 for 150. Fits 12" jackets - $2 for 25, $5 for 75. 10" - 10¢ each. Need a lot more? Write! Greg, P.O. Box 482, Paoli, PA 19301. Death to CD's.

PUNK & ALTERNATIVE AUDIO and video: Subhumans, Bad Brains, Ramones, Conflcit, Culture Shock, Dead Kennedys, Chumbawamba, Citizen Fish. Also Fishbone, Jane's Addition, Radical Dance Faction, Bauhaus, Slayer, Metallica, Doors, Smiths. Mike an Albert, 3450 Dawn Court, Lake Mary, Florida 32746.

WIMMIN AND MEN in the Bay Area interested in anarchism, socialism, pacifism, feminism, enviromentalism, veganism, not in to drugs, alchol, or hate, should write to me so we can be friends. Robert Brown, 2331 Blake Street #204, Berkely, CA 94704.

I'D LIKE TO SELL or preferably trade part of my punk/new wave/industrial/noise collection to like minded souls world wide. Send your trade or wants list (or $1) to Andy Mason, 18 Abbeydale Vale, Leeds, England. Lets work together - No Rip Offs!

AUCTION: BL'AST "Power Of..."(LP Wishingwell—never opened), F.U.'s "Kill for Christ" (X-Claim), Uniform Choice "Screaming for.." (LP, 1st press or Green V.), Youth of Today "Can't Close.." (7" 1st press or blue v. on Wishingwell), Ignition 7"s, Crucifix "1984" 7", A. Front "United Blood" 7", Wide Awake (7" Schism), S.O.I.A. (7 " Red V.), Judge 7"(1st press), Underdog 7" (1st or 2nd press) — Send bids to: 1118 W. 17th St, Tempe, AZ 85281. Or call Eric @ (602)829-7043.

WANT JAPANESE hardcore/thrash records and tapes. Into Outo, Deathside, Crux, Poison Arts, Mad Conflux..... Have lots to trade. Also looking for Japanese splatter gore and fantasy films and animation (PAL-VHS) like Kwaidan, Akira, Kozure Ohkami trilogy. Micheal Kopijn, Kloosterstraat 38, 9717 LE Groningen, Netherlands.

HEY! Support college radio! Free classifieds for traders of radio shows. The Alternative Voice PO Box 25125, Tempe, AZ 85285-5125. (Include optional $1 cash if you want the zine.)

HELP! Extremely bored and lonely male punk. Into Crass, Conflict, Chumbawama, Subhumans, MDC, ... I want to share interests with others from all over. All Letters awnsered. Pat PO Box 75483, St Paul, MN. 55175-0463

FOR SALE/TRADE: Unity "You Are One" Lunchmeat/Mission Impossible "Middle of America" compilation, CCM "400 Facists", Misfits "Evilive" (German), Samhain "Unholy", Killing Joke "Eighties" 12", Killing Children "Certain Death", Sonic Youth "Death Valley" 7"(Iredescende), Jerry's Kidz 7" (New Mexico), JFA "Blatant Localism", Slits "Cut"(UK), Send offers/bids to Anthony, 3120 Bloomfield Ln. #1011, Auburn Hills, MI 48326

HIATUS FIRST 7" IS OUT NOW! A copy of this raging 7 song E.P. by the Belgian answer to Doom/E.N.T. can be yours for $4 (Euorpe), $5 (Foreign). Send cansh only to: Urban Alert, B.P. 21, 9334 Le Raincy, France.

HELP THE POOR - Lost job working on High School diploma. Need money for rent, food. Can give nothing in return except good feeling of helping someone in need. Please send any extra cash to David Borden 1040 Plymouth St. Abington MA 02351

FILTH Anybody into the band Filth or into trading copies of shit, write Matt, 571, Bayside, CA 95524. Thanks

100 LEFT! We have 100 copies of a 7" single with tracks by HDQ, Culture Shock, Bolt Thrower and Instigators. Send only $4 (cash only) to Sisters of Percy Records, PO Box 244a, Surbition, Surrey, KT5 9LU England. We post by return.

LUBBOCK, TEXAS PUNKS! I need pictures of Moshed Potatoes, during their set with the Hard Ons on December 1st 1989. Send photos, negatives (whatever), I will pay $$$ Write Aaron 5332 Winston Drive, Las Vegas, NV 89103

FOR TRADE: Die Kruzen, Fix, Hates, Necros, SOA, Am. Rep, SubPop, Jap Stuff, Meatmen, SSD, and more. Want: Halos, Drunks, AOF - Wait, Bad Religion 1st, Am. Rep stuff and more. Write: Dave 23010 Magnolia Glen Dr, Valencia, CA 91354

FUCK THE WORLD single by Rebel Rebel, Cyperpunk pop glam terrorism for the 1990's, Ala Sputnik, Crue, Pistols and Jane's Addiction. Send $2 for p/h : Rebel Rebel, 7510 Sunset Blvd Ste #174 Hollywood, CA 90046. Also live boots of Radio and tv apperances.

SOCIAL DISTORTION POSTERS 36" x 60" $12 each. Also posters by Soul Asylum, Danzig, Snuff, Samiam tour and more. Please write. Also...For Sale: Send bids. Big Chiefs - Chrome Helmet 7" Chemical People - Fan Club 7" (Blue Vinyl) Ask the Angels (Green, Spotted) Fluid - Tin Top Toy (orange) Tad - Loser (Green) and selling Lps by Christ on Parade, Broken Bones, UK Subs, plus 40 more.... Rich 1403 S Irwin, Green Bay, WI 54301

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

FULL-BORE GUITAR FURY on the new cassette by The Guilt "Striker Angst & Dichrome Wisdom".Grungy socio-political rock. $3.00 post paid or trade for your demo! Teutones Production c/o B. Hilbert, 240 Winona Ave, Washington, PA 15301 (other cassettes available too!)

SELLING MY RECORD, TAPE AND T-SHIRT COLLECTION, from 1962 to the present, all kinds of music, from funk to punk. Please send all want lists. Bob Farrington, 7 Florence Dr. Clark, NJ 07066.

FULL CIRCLE new list out now. Tons of kickin' core shit. Records, cassettes, videos, CD's, shirts, magazines, fanzines, and more. Send SAE (UK) or 1 IMO (Europe), 2 IMO'S (others) now to Full Circle, 12 Bell Street, Newsome, Hudders Field, HD46NN, UK.

RECORDS FOR SALE: (450) Japan, Eurpoe, US, hardcore and TSOL, MIFITS, Weirdos, 999, Undertones, Flipper, compilations etc. plus 200 individual $5 released ounk demo and compilation tapes. Chrisxbct, POB 1620, San Diego, CA 92176 (new zip). Ask for free BCT catologue.

GOING TO AMERICA Feb/March; searching for a place to stay(can pay) in following cities - N.Y, Los Angeles, San Francisco, Boston, Seattle, Washington & San Diego (only people from Chicago wrote because of my last ad, why?) I'm a male, straight edge influenced, vegan. Please write for more info. about myself & travel intentions. Markus Haas, Lowenstr.10, 7920 Heidenheim 5, Germany.

WANTED A lot of US straight edge rarities; please send asking prices (be serious), trades welcome. Send your trade/wants in return for mine. All open minded persons feel free to write - penpals wanted. Markus Haas, Lowenstr. 10, 7920 Heidenheim 5, Germany.

FOREVER NOW - debut 7" - heartfelt hardcore...because there's more to music than meets the ear. $3.50 USA, $5.00 World to: Truth Effort Records, c/o Nathan Limbaugh, 8 Bloomfield Drive, Mount Holly, NJ 08060. tel: (609) 261-3211.

MUST SELL! Big Black "Headache" body bag (bids) Also: Misfits 7" originals: "Bullet" (red), Halloween (autographed) (90), "Cough Cool" (boot) (15), Ratt Fink" (clear) (20). D.R.I. "Violent" 7" live boot (15) Samhain "Earth" 7" live boot (15). Serious buyers only! Send SASE to: Arik, 18934 Edgewater Dr. Chippea Falls, Wisc. 54729

REOLUTION/UNDERTOW split 7" The hardcore the the Cheesey Californian Vegan label promises we deliver. Intense Hardcore from Seattle but with now bullshit attitude. Out in Jan. '91. Overkill Records.

FOR SALE: Young Loud and Snotty - Dead Boys (promo poster 36" x 24") Freezebomb - U - Men 7" (Amph Rep #67/800) Superstupid - Big Chief 7" (purple wax) Shoot the Cool - Lonely Moans 7" (SubPop), American Music - Blasters lp (1st lp Rollin' Rock records) Little Baby Buntin: - Killdozer (w/promo pack) James (206) 935 - 9309

UP FOR BID: SSD-boot LP, YYY 12" EP (original), Sheer Terror- live 7"EP, LP (German version), Crippled Youth EP, Poison Idea-Pick/King EP (original- blue vinyl), NYC Mayhem boot EP, NYHC-Wild Things LP (yellow or red), All For One EP, SFA EP. Want: Big Black- Bulldozer.Mike B.S., 678 Thruch Ave., West Hempstead, NY 11552

SORRY NO MORE MISFITS. But I've got lots of SubPop and other cool stuff for sale or trade. Germs, Naked Raygun, etc. Send SASE or 3 IRC's for list to Brian, PO Box 138, Elmhurst, Il. 60126

HUGH G. RECTION Productions presents: Zyklon-B, a must hear for anybody whe still likes their punk, punk. 5 song EP, only 4 bucks, t-shirts 10, stickers free (what the fuck). For booking and info, call or write to Hugh G. Rection prod., 4611 Saturn St., L.A., CA 90019 (213)934-7204

WANTED: BORN WITHOUT a Face -"The Unbecoming"-ep; Deep Wound-ep; Genetic Control-"First Impression"-ep. More... Trades-Offenders-"Lost Causes"; Crippled Youth-ep; Social Unrest-"Youth"-ep and lots more... write: Mickey, 19320 Stillmore St. apt 116, Canyon Country, CA 91351

TASTELESS T-SHIRTS! Marcia Brady NUDE, The pope on a Rope, X-mas Hater shirts, Skulls/ Skeletons, Plus many other strange, morbid and totally Rude shirts. Also shirts made from your photo or idea. Send $1.00 for catalog to : Tasteless T-shirts, P.O. Box 560, Itasca, IL 60143-0560. MUST be over 18 please. Include age with signature.

GG ALLIN LIVE on video. The sickest thing you will ever see! Two live shows from Chicago and San Francisco. Also includes RARE uncensored radio interview from 1986. Send $20.00 cash, check, or M.O. to: DP Productions, P.O. Box 560, Itasca, IL 60143-0560

MINK CAPITAL TERROR "What Secret Power Does This Man Possess?" 11 song 7 inch ep still available for sale or trade. $3.00 ppd anywhere in the world! Overseas orders sent surface mail. We will trade our ep for yours! Please note our new address. Thanks. Write us at: MCT, P.O. Box 14842, Minneapolis, MN 55414-0842 U.S.A.

BLACK CAT SCRATCH-Boston's premier HC/ Rap band. We're releasing our debut 5-song E.P. in January, and we're looking for any labels who can help us distribute our stuff. Write us! Also, we need lists of radio stations worldwide that would be interested in playing our shit. Any 'zines who want to hear from us, write to: Black Cat Scratch, 239 Kelton St. #34, Brighton MA 02135 (p.s. we don't bite, just scratch, boyee.)

TRADE: Gism-Death Exclamations LP (200 only, with 7"), Poison Idea-Plastic Bomb 7", Stäläg 13-7", all Bootlegs, old and new UK, Sweden, Finland, Japan records. WANT: Old US-core, Bootlegs, SNFU-7"s, Crucifix-1984 7", DRI-1st 7", Genetic Control-7",...etc. Write to: Thiemann, Oberrecht 7B, 2082 Neuendeich, West Germany.

FREE LONGSHOT #3 Fanzine to those who send 2 25¢ stamps. Interviews with Rest in Pieces, Hogan's Heroes, and Poison Idea. Hey, it's free. What are you waiting for?/ LongShot/ P.O. Box 456/ Furlong, PA 18925

WANT: Violent Children, Deep Wound, Neos "End All Discrimination" 7"s + a lot of records (old and new). Tons and tons to trade! All letters answered so write + send want/trade list to: Herve Caramanis, Rue de Capucines, 93250 Villemomble, FRANCE. Pen friends are welcome too. Write!

TORN SCROTUM has a new address for anyone who should know: TS; PO Box 1523, Montreal, Quebec, Canada, HSA 1H6. Sorry for the lapse in communication.

SELL/TRADE the following 7" bootlegs: Murphy's Law live (350) / Poison Idea: We...Beat/ SSD: Get... + Kids.../Dag Nasty: ... Transit + live / Neon Christ: Antidote live / Siege / Confuse: Death... + Atrocious.../ Project X + more. Trade-lists + bids to: Stefan Körkemeier, Paul-Lincke-Weg 13, 4837 Verl 1, West Germany. Freddy Alva: Where are my records? People be careful, I still received nothing for my $20! ! ! !

MERRY FUCKING CHRISTMAS Omar a.k.a Bob - from your cupcake, Cindy.

CYANOSIS. A journal of the unexpected seeks artists and writers whe produce unusual and surprising work of quality. Reviewers and Essayists are needed to explore opinion, music, and social phenomenon. Submit to: 318 Mendocino Ave. Ste. #30, Santa Rosa, CA 95404

SINGLES SALE: Shudder to Think "Questionable. . ." Ignition "Sinker. . ." Psychic TV "Roman P./Neurology" (14 pg booklet) Subpop-Lazy Cowgirls "Loretta. . ." Rapeman "Inki's Butt. . . " Honeymoon Killers (red) L7 "Shove" Send offers. Funmare Ink, 627 Taylor St. #21, San Francisco, CA 94102

ALL GIRL BAND into, punk/hardcore/oi needs female guitarist to complete band. Dependable for 2 weekly practices in N.Y.C. Please call Denise at (516) 248-5377 After 5pm.

UPSTATE ZINE + RECORDS #2 out now w/ Carry Nation, Hogan's Heroes, and tons more (66 pages!). Comp. tape out now, too! Lots o' great HC! Comp. 7" out soon too! Write for info. and contributions to the zine; anything! And sorry Chris for fucking up! 283 Betsinger R.D., Sherrill, NY 13461-1208

RECORDS FOR SALE Perf. Crime Auto. J. only + B. Steele, 3 hits boot. Return of. . . Blue Vinyl on Earth red vinyl. Danzig live LP. M.T, Out Of Step 1st (red strip) + 1st 2 7"ers on 12" red cover, Walk Among Us 2x7"(red). Ask for prices! Dave Upstate, 283 Betsinger R.D., Sherrill, NY 13-1208

LOTS OF OLD PUNK rock tour shirts for sale cheap or in trade. Send stamp for list to P.O. Box 401721, Brooklyn, NY 11240

20 YEAR OLD PUNK wants to trade tapes and flyers : Conflict, Old TSOL, Peace, Social Unrest, Bukowski, Raw Power, Einstein, Final Conflict, Vandals, Love, Happiness, Rudimentary Peni, Stark Raving Mad, Bomb Party, Tom Waits, Fugazi. Dislikes: Racism, Shaving, $20 gigs, Ignorance, Pride. Wants: Anybody with spare time and a good record collection and/or flyer collection to write me and send your list! Edward, 5300 Paseo Rancho Castilla, Box 2-468, Los Angeles, CA 90032

I SOLD MY TROMBONE (for rocknroll). A 3 band, 8" compilation flexi, with Humidifier, Thompsons Disease, and Face of Decline. 500 pressed on yellow vinyl. $3 cash only from Bug Scratch, 2882 Barton Skyway #212, Austin, Texas 78746

RARE AUDIO AND VIDEO TAPES for sale. Black Flag, Rollins, Pistols, Dwarves, 13th Floor Elevators, Gene Vincent, GG Allin, Stooges, Velvets, Cramps, Ramones, Antiseen, Lunachicks, Alice Cooper, MC5, Sabbath and more. Len Colby 229 E. 8St. #9, NY, NY 10009.

VIDEOS for sale or trade over 100 horror movies and sci-fi and cult classics, and a selection of music videos for one dollar or you list gets mine. VAB, 39 Jackson Ave Newburgh, NY 12550

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

FOR TRADE - 7"s by Stalin, Ghoul, Gastunk, Outo, Gudan, Rose Rose, Half Years, Minor Threat, Black Market Baby, etc. 12"s LATM/ Stanx, Necros, Zylone A etc. I want US stuff. Lists to Luke, 10401 N Lamar #1-204, Austin, Texas, 78753 USA

FUCK THE SCENE! Fuck all you peace punks, straight edgers, skinheads, vegetarians, and other dumbass cliques you assholes have latchded onto ! Fuck this "polictically correct" intellectualization of your own racism, sexism, homophobia and white guilt" I'm ashamed that my love of music associaties me with you vermin. Send letter so I can wipe my ass with them and send them back. 3D Hate, 5 University Pl., Apt. 703, NY, NY 10003

MIKE SHOST IN NEW YORK. If you want thsoe Agnostic Front pictures I took in Mexico please write. Your pictures got sent back. Tina 664 Cynthia, San Diego, CA 92069. Vanessa where the hell are you? Homen is getting worried....

DESPERATLY SEEKING a Project X long sleeve X-LRG t-shirt, (hopefully) black. Willing to trade great Schism, Rev and other rare goodies. Call me - I'll make an offer you can't resist. Call Lasey (609) 466-2807 or write 55 Taylor Terrace, Hopewell, NJ. 08525.

RARE MISFITS FOR SALE. Unbelivable offer! I finally decided to let this baby go. 2 song 7" purple vinyl. Side 1 "Nautical Nuances of Sataic Awareness" - hilarious recording of Glen and the boys farting underwater. Side 2 "Love is a many splattered thing" - acapella love song to Satan himself. Hurry up and get it. Greed Stinks! MX.

VIRGIN CONTACT #1 out now for mature activists. Stop the discrimination. Send contact address, advice and hopeful hints. We'll list you as anonymous activist or we'll give you a pseudonym. Only ¢50 per issue to: Jouan Po Box 134 Waynesville, Mo 65583

SELL/TRADE: 7's Big Boys, Next, Fear, Germs, Huns, Lime Spiders, Love and Napalm, Nerve Breakers, Plastic Idols, RFE, Skunks, Stranglers, X-Ray Spex, Dischord, SupPop, Dangerhouse and Rockadelic. Wants: Vomit Pigs, Cringe, Smegma, Bodysnatchers, Hugh Beaumont, Dicks, Frantics, Foams, Ejectors, Bobby Sox, Hunger Artist, Dot Veath Group, Inserts, Wall of Voodoo, and early SupPop. Pat Huckabee, 703 Woodard Way #260, Arlington TX 76011

POOTZY NAUTCH is Chicago's crazy, whacko band. We would like you to lie naked on a Fax machine and photo your naughty bits to us. Use this number, not a cucumber. 708 848-6977.

FAMOUS TEA: Come taste the real thing lewd, crude, blunt, explicit, honest Punk demo tape. 4.00 ppd. T-shirts 10.00 ppd. (Large + X-Large) Check of money order to Ken Norman, Po.B. 6681, Huntington Beach, CA 92615.

FOR TRADE/SALE: DEFNICS 7"; ISM-Love You 7"; REeally Red-Crowd Control, New Strings 7"s; Big Black-Lungs & tons more. Wanted-Gears, Queers, Village Pistols, Chiefs 7"s. Send for list. Steve G., 1443 W. Port-Au-Prince, Phoenix, AZ. 85023, USA.

GHASTLY MAGAZINE - The publication devoted to all things dark and dismal is here! Music, fiction, artwork, poetry, prose, and assorted dementia: Only $3.50 ppd or m.o. payable to: Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, CA. 94306. Enter if you dare.

WANTED: Christ On A Crtuch-7" or 12", Corrupted Morals-Think About It 7", Jesters of Chaos-Box 7", SWR-7", Libido Boys-LP, Max R-N-R Turn It Around 7", Crimpshrine/G-Whiz 7", Hippycore releases, Sloppy Seconds colored 7'ers, Wind of Change-1st 7", ASF 7". Look for trade classified and send list to: Martin, 2340 W. 244th St., Chicago, IL., 60608.

TRADE: 7'ers. Brotherhood-No Tolerance (blue), Shudder To Think-Arson, Necros-Tangled Up, Corpse Grinders-Rites 4 Whites, JFA-My Movie (blue), Bao Trib-(Treehouse #1), Conflict-Animal Lovers, Upstarts-Teenage Warning, Exploited/Anti-Pasti, Odd Man Out comp. (blue) (Blackmarket Babies/GI) + lots more. Look for want classified. Send list to: Martin 2340 W. 244th St., Chicago, IL., 60608.

SKULLGASM T-Shirts. Get the raddest skull shirt around. Over 1,000 skulls per shirt. That's only a penny per skull! Four color screen on 100% cotoon. Send $10.00 check or M.O. to: D. Urschel, P.O. Box 53, Bloomington, IN., 47402. Out of U.S. add $2.00 for postage.

MORAL CRUX "Blood and Cordite" . . . Brand new four song seven inch on Yo Menzer Records. Available from REFORM Mailorder, P.O. Box 1745, Moses Lake, Wa., 98837. $4.00 post paid.

WANTED: AOD- "LET'S Bar-B-Que" 7", AOD/ Bedlam 10", CCM- both 7"s, Chaos UK "Burning Britain" 7", ENT "Live" 12". Will pay $ or trade (lots to trade). Achille, 3060 Onyx St., Eugene, OR., 97405. (503) 687-9625.

7" WANTED: ANTI-NOWHERE League "Woman/Rocker", COnflict "House That Man Built", "To A Nation Of Animal Lovers", Crass "Reality Asylum", Sex Aids "Back On The Piss Again", Vice Squad "Resurrection", "Upright Citizen". Also looking for Crass "Christ- The Movie" (VHS). Mike, 8341 E. San Salvador, Scottsdale, AZ 85258 USA.

SCROTUM MAG #3 is out!! It's so intense, it is lethal!! Interviews, reviews, ideas, chaos!! Punk, hardcore and thrash! Only $2.00 ppd to: Jason Knopp, 414 Northview Dr., Shep. KY 40165.

HI PLEASE WRITE ME if you are a person who believes in personal involvement in helping the hungry/ cold/ homeless, even if it's just a, feeling inside you. I'm doing a non-profit, non-patronizing, zine for communication purposes only, in hopes of encouraging people to become involved, and to share their thoughts. Please write, Greg, PO Box 482, Paoli, PA 19301. Thank you.

CALLING ALL SLOPCORE FANATICS!!! Can't play guitar/ bass/ vocals worth shit?? Then let's form a fuckin' band already!! I will drive thrity miles from Sunnyvale, CA in any direction for band members! Fuck talent!! It is your duty to write to: Ed c/o Brent Eeblargh, 635 Princeton Dr., Sunnyvale, CA 94087. Please!!!

I LOVE HATE YOU ALL and even if I didn't I'd still never always tell you to fucking fuck fucking contribute to at c'est? Strange Damage stoopidzine... so please don't. Ed c.o Brent Fungus, 635 Princeton Dr., Sunnyvale, CA., 94087. Please, your mommy said so. Yum yummy. Contributurds get free issue so shaddap. Byoink.

RKL AND NEGATIVE Approach. T-shirts looking for shirts L or XL. But will take any size, will pay reasonably and for all postage involved. Write Michael, 15226 N. 61st St., Scottsdale, AZ 85254

TWO FEMALES ARE in search for adventurous, responsible people to travel/ re-locate with down south. We would also appreciate some connections with the scene and lodging with people down south. Please reply or send info to: Marie, 821 E. Center St., Mil, WI 53212.

SUB-POP 7" SALE: Green River, Nirvana, Tad, Fluid, Rapeman, Screaming Trees, L7, SKin Yard, Babes In Toyland, Les Thugs, Love Battery, Mudhoney/Sonic Youth, Dino. Jr., Dickless, Helios Creed, and others plus lots of stuff on C/Z, AM. Reptile, Leopard Gecko, Black Label, Etc. Write Glenn Box 1103, Boise, ID 83701.

FOR SALE/TRADE: Misfits, Samhain, Danzig vinyl, audio, video. Other bands also. Tell me what you're looking for and I'll help you find it. Write: Tom Cody, PO Box 20023, Cranston, RI 02920, USA. If you have written to me before, please note the change of address. Thanks!

ATTENTION BANDS! Send songs, lyrics, band photos, whatever you wish & be on "Teardrop Toons" up and slammin' comp. I need u, you need me, we all need each other to live in peae and harmony. So let me hear from you! Contact: Mad Marc, c/o Teardrop Toons, 304 Racine #B, Rapid City, SD 57701.

ENGLISH PERSON, aged 19 into: The Pixies, 24-7 Spyz, Bad Trip, Northside, Moondog, Infest, Head On, Fuel, and Dance, Metal, Top 40, BMX, skating and trading traditional English junk for new Kool Aid Flavours and Jolt, etc, wants to write to other like minded peoples. Matthias Connor, 17 Thornwood Court, Carlisle Road, Buxton, Derbyshire, SK176XZ, England. Please, no tape traders.

HARDCORE: I'm looking for the following T-shirts—Negative Approach, Maximum Penalty, Absolution, Breakdown, Lifesblood. Also looking for Last Rights 7". I have tons of shit to trade (including Project Z, Underdog, and Sheer Terror 7"s) Screw all the other classifieds! If you have these shirts write ME! I'll make you an offer you can't refuse! PO Box 10806, St. Paul, MN 55110. You won't be sorry!!

PSYCHOTIC INVADERS From Outer Space wanted! Do you dig the same cool music like I do? If you're into the 50's rockabilly/ hillbilly music, 60's instrumentals, surf-garage punk and you love trashy/R. Meyers movies and H.P. Lovecraft novels, then drop me a line. I like to exchange records, tapes, books, etc. Write to: Dino Koftis, Gerigasse 2213, A-1030 Vienna, Austria.

SUB POP SALE: HIV Baby - Soundgarden 7", Mudhoney/Sonic Youth 7"(black), Swallow 7", Blood Circus 7", Tad 7", Love Battery (red) 7", Lazy Cowgirls 7", Jack Pepsi - Tad 7" (promo), Grunge 'R' Us - Mudhoney (bootleg) 7", I Like the Sprite in You - Mudhoney (bootleg) 7", Rapeman 7" (Touch & Go). James (206) 935-9309.

FLIERS/POSTERS - have 100+ fliers from U.S./U.K. shows, Will trade - especially interested in fliers with bands like - Nausea, Cringer, Doom, Napalm Death, Misery, Apocalypse, Dissent, Conflict, etc. Also will trade audio/ video tapes. Your list gets mine - or send $ .50 SASE. Nate Smith, 6926 Pleasant Ave. So., Richfield, MN 55423

WANTED Cro Mags Age of Quarrel Demo, also videos live tapes with John Joseph also want demos - Tapes - Videos of Absolution - Antidote - Both Worlds - Burn - Inside Out - Judge - Quicksand - Underdog- Scott 2901 Chester St, Ocean Side, NY 11572

CLASSIFIEDS

40 WORDS $2/60 WORDS $3 MAX--CASH ONLY!!!!

HI! I AM IRENE DELGADO from Paterson NJ. I would like ot than all of my Pen Pals for writing me. I really appreciate your company and I would like to have more pen pals. So keep the letters rolling in and send pictures too. Into Discharge, Nausea, YOT, Rollins and DI. Irene Delgado 65 E 20th St, Paterson, NJ 07513

TAKE 1 WANTED Out of Control, Out of Mind female engine of destruction, Has life and the useless-to-socitey wimpey guys taken you for a ride? Need a good listener because you are sick and tired of listening to cheezy violin players? Your salvation call 201 773-4267 or X, 16 Sherman Street, Apt 1, Passaic, NJ 07055

TAKE 11 WANTED: Same as above. If you are interested in the ultimate pen pal you are in for a surprise. This government belives in fair play. I need of a good friend my office is open 28 hours a day. I you girls want peice of mind and a good pal instead of a lusting drooling puppy Write X!

TAKE 111 Again. Send pictures, tapes, resumes, pies, cakes, donuts or anything else you can imagine. I am into just about every type and style of music. Get rid of the dead weight in your life! Walk through life with no fear at all! A pen pal for life. X, 16 Sherman Street, Apt 1, Passaic, NJ 07055

PSYCHBILLY WANTED: Overseas ordering is too expensive! I need US company to buy european rockabilly/psychobilly from, stuff like the Meteors, the Juvies, Frantic Flintstones, etc. Any retro nerds like me with usefull address's (and vinyl) please help! Tara M., Porter #781, UCSC, Santa Cruz, CA 95064

ATTENTION All zines and comps. Dryrot needs your help please write. Also looking for shows in the Midwest. Please contact Willie Hodges, 1671 Capri Lane, Richmond, IN 47374. (317) 962-4765 or 962 7200

VERBAL ASSAULT, Profound, New Age Records, Vision and Implement can all be found in Patchwork 'zine #1. For only $1.50 you can read about all these people plus articles reviews photos and lots more! Eric, 4323 Normal Avenue #15, LA, CA 90029 USA (o/s please add $2 for postage. Thanx to all those who have written for their support.

OUT NOW Stand Up '"That's Real" 3 song 7" (1st 700 on blue marbled wax) Going fast. Also available: Gutwrench "New Block" (2nd and last pressing of 300). The "If it's too loud" 7" comp is currently sold out. No repress. Coming soon: 7" from The Incrowd (NY) All 7"s are $3.00 ppd. Cash, check or money order payable to John L. (Tragic Life records PO Box 060623 SI NY 10306) Also coming soon, 7" from Sleeper (ex Our Gang, Rule of Thumb, and Gutwrench members).

BAD BRAINS debut on yellow cassette from ROIR. Not a reissue. Complete with lyrics and liner notes. Excellent condtion. Very rare. Bidding starts at $150. Send bids to: Flannery Hall, 1901 Wildair Dr., New Orleans, LA 70122.

HELP, I need Prince's Black album. Or, if your a punk with varying tastes and into CRASS, write me anyway. (Paula Hamilton, please write) Jenner, 313 E. Tabor #18, Fairfield, CA 94533.

RESIST still want to be in your 'zine, or on you compilation, or just send you our free stickers! So you've got no excuse for not writing, ok? Resistance 'zine coming soon! Resist c/o Ward Young, 3206 S.E. Rex St., Portland, OR. 97202, USA.

RESIST wishes to apologize to anyone who did not get their demo (write us, please!), or has had problems getting our 7". (Order from us to get quicker response). Also, Resist-7"s for trade (some blue left). Write to us at: Resist c/o Ward Young, 3206 S.E. Rex St., Portland, OR. 97202, USA.

TRADES: Poison Idea "Darby. . ." 7" (Blue-1st), "Getting the Fear" 12", Mudhoney-"Gift" (Purple), Gorilla Biscuits-7", Sick Of It All-7", WANTS: Wipers boots, E-13-7", Rebel Ward Young. Write: 3206 S.E. Rex St., Portland, OR. 97202.

MORBID TYRANT seeks 3rd lead guitarist. Must be willing to relocate. Hair, pro attitude, hedonism, substance abuse, whammy, Satanism-all a must. No wimps, posers, or stryper fans need apply. Send resume to: Morbid Tyrant c/o Damien Thudbottom-Smythe, 3206 S.E. Rex St., Portland, OR. 97202.

BUSHWHACKER has lots happening. #4 still available for $1.50 US/$3 overseas (with Oi Polloi, Jawbreaker, Media Children, alternative thought, etc.). #5, Officer Friendly 7", and t-shirts out soon. All mail welcome. J., 250 River St., Waltham, MA. 02154.

BUZZCOCKS; Wanted: audio and video tapes of reunion concerts (or any concerts!), photocopies of lyrics, interviews, tapes of rare records, other audio material, and post-Buzzcocks stuff (F.O.C., Shelly solo, etc.). Ben R. Davis, 155 Drew Ct., Delran, NJ 08075.

I'M LOOKING for any semi-rare speedcore/grind/death demos, live shows, rehearsals, 7"s by Larm, Satanic Malfunctions, Repulsion, Unseen Terror, Cadaver, Nihilist, Dismember, A.C., Sound Pollution, Fear Of God, Agathocles, Napalm D., Bolt Thrower, 7 M.O.N., Septic Death, Christ On Parade, etc. Cassette copies welcome. Pete Buttitta, 4205 Coffey Ln., Santa Rosa, CA. 95403. Will Pay!

ZINE: POINT OF INTEREST #1 is finally out! It has interviews with holy rollers, media children, the commonwealth. As well as poetry, graphics, articles. It's thirty pages and for only two bucks. Make checks, money orders payable to Jay Ford c/o Point of Interest, P.O. Box 19416, Seattle, Wa. 98109. Contact me if you would like to do an interview.

HANGING AROUND zine is still available for 2 bucks. You can read about: horror movies, sex, sex, sex, Dead Youth, Black Uniforms, Instigators, Chainsaw Zombies, + lots more. Lots of stuff is in English. Have you anything that you want to be reviewed in next issue? It's all welcome. You will later get a free copy of the next issue. I would also like to get some famale pen pals. Write! Cheers and get in touch! Patrick Carlsson, Hunnemarav 11, 374 34 Karlshamn, Sweden.

SINGLE MAN, 36, open, interesting, articulate, loves music (psychedelic garage-punk, metal, HC, soul, folk, funk, country), enjoys movies, dancing, outdoors, songwriting. Performance artist in coffeehouse/underground scene. Seeking friends, all ages! Jeffrey, BOX 301, Indiana, PA. 15701.

BAD MONKEY PRESENTS: Send SASE to 4345 California St., SF, CA.94118. Bad Monkey need poems, drawings for next presentation.

WANTED: CHICAGO AREA female actors for roles in "Revenge Of The Cannibal Wymyn". Portia Graham, PO Box 62, Prospect Hts., IL 60070.

BRUTAL DEATH METAL and death/grind tape traders wanted. Into bands like: Mortician, Disgrace, Vital Remains, Immolation, Afflicted, Suffocation, Incubus, Abominog, General Surgery, Grave, Baphomet, Phlegm, Incantation, Blind Hatred, Carnage, Xysma, and more. Also, most Earache bands too. Please if possible list sound quality. Send lists to: Jean Michaud, 57 Walter ave, West Hartford, CT. 06119

CLASSIFIEDS TODAY: a classified only 'zine. Want-ads/lists, traders, record auctioners, personals, for sale, record companies, other 'zines anything! Only 50¢ in stamps. 1/6 page ads only $2 in stamps. Out every month. To order send an s.a.s.e. with 50¢ postage or just 75¢ in stamp. No cash please! Write Classifieds Today P.O. Box 4546, Miami, Florida 33014-0546

BAKE OFF Fanzine #2 out now with: Insight, Relapse, No Joke, Inside Out (CA), Revelation Records, and Shelter. Plus: articles, record and zine reviews, & cool picutres. $2.00 to: Scott, 195 Robert Dr., N. Tonawanda, NY 14120. Look out for Positive Side Fanzine soon!

ROCK '88 Magazine issues 18-19 seeks demos/records for reviews. An articles, bios and concert reviews welcome too. Contributors get copies of Rock 88. Letters welcome. Rock '88 c/o Petr Karlicek, Udolni 15, 352 Ol Czehoslovakia.

RADICAL T-SHIRTS - punk rock, lotsa cool bands (and some crap ones) animal rights, groovy psychedelic mindbending weird shit, rude words and stuff like that. Nice colours, quality shirts, sweatshirts and hooded sweats too. From $10 post paid. Send IRC for full list to Blotter: PO Box 175, Liverpool, L69 8DX England.

TRADE: Seige 7", SOB 7" (Thrash Night - 500 made in red vinyl, ND 7" live, Rupt/Final Blast Split 7", Macarbre 7", 7 Minutes of Nausea flexi, Pactum 7" etc. I want FOG 7" and & 7" live, ND 12" Bootleg. I also trade demos and tapes of Death Metal (I have 2500). Le Rouzic Herve, Gte R Poincare, Pav 3 C70, 92380 Garches, France

SMILE! In poorer countries people are friendlier, laugh more and smile more. I have never seen any currency with a picture of a person on it who was smiling. Mr Cash PO Box 390661 Mountain View, CA 94039

Y.O.T. Can't Close 7" EP You want it I got it. Please send bids - No trades, write now to Erkan T. PO Box 1315, 5010 Bergheim, Germany.

SALAD DAYS Ltd edition 4 song 7" ep out now. Debut vinyl release from this primo NZ hardcore band. Earlier DCish sound. Send $6 US to SD 33 Mountbaten Avenue, Glenfield, Auckland 10, New Zealand.

HELLO I'm looking for the Doughboys 7" and The Screeching Weasel "Punkhouse" 7". Don't wanna pay out the butt for either one. Maybe trade or someting. Also if anyone wants to write I'll be glad to respond. Glenn 2951 Academy, Anahiem, CA. 92804 PS Hi to Mike in SF

GREETINGS. JUST WRITING to say, Kaniption will soon be releasing a 7" comp featuring some of the best punk/HC bands in Texas. Kaniption is a non-profit label, so for anyone who can send $1 or $2 or some stamps, we'll send fliers, stickers, etc. For more info, send SASE to Kaniption Records, PO Box 29972, San Antonio, TX 78229.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

TOXIC FLYER FANZINE is in need of any and anf all contributions from scene reports to interviews, stories, comics, etc also classified and ad rates, all free. We cover HC, punk, metal, galm and gothic. So send stuff for review. Also tons of zine/photos/tapes for sale to Billy W, PO Box 39158, Balto, MD 21212 - 9158

HEY BALTIMORE: It looks like I'll be moving down to Baltimore and I was wondering what type of HC scene there is. Is there such a thing as Baltimore SE?? I'm into shit like :YOT, Amenity, Beyond, Turning Point, Brotherhood, Bad Trip, Hard Stance, Chain, 4 Walls, GB, Inside Out, plus a lot more. Greg Brown, PO Box 672, Manahawkin, NJ 08050

THE ASTRONAUTS 'In Defence of Compassion' LP (see review this issue). £5 (UK) or £6/ $10 (overseas). Also available is the new single 'Constitution' £ 1.30 (UK) or £1.50/$3 (overseas) - from: Acid Stings, P.O. Box 22, Hitchin, Herts, SG4 0HA, England.

WANTED: FEAR OF GOD 7", Heresy "Thanx" 7" (color), Septic Death "Double,Burial" 7", Confuse-any 7"s. Trade : Crucifix "1984" 7", Infest 12" and 7", LARM 1st EP, Also need Heresy "Network.." T-Shirt. So, write and send lists to : Mark G. 8737 Tilmont Ave., Pico Rivera, CA 90660 USA. No Rip Offs!

AUCTION: AGNOSTIC FRONT 7" (orig. with photo insert), Antidote 7", Bad Brains "Pay to Cum" 7", SOA 7" (test pressing), Crippled Youth 7" (clear wax), Double O 7" (test pressing), FU's "Kill for Christ", "State" 7", Heresey flexi (mint), Misfits "Bullet" (red wax orig.), Freeze "Guilty Face 7", Plus entire Crass, Conflict, Subhumans, Poison Idea, Revelation, and Schism catalog. Also some Oi, Japanese thrash, YOT European pressings, plus items by Macabre, Napalm Death, and Deep Wound, for complete list (500 titles). Todd, 66-8 Vanburen Rd., Voorhees N.J. 08043

FOR SALE—Youth of Today first 7", Crippled Youth 7", Gorilla Biscuits 7", Misfits - "Halloween" 7" (original Press. with lyrics), Stalag 13 LP, Aware 7". Spike, 2517 White Thorn Ln, Waxhaw, NC 28173

RARE RECORD SALE -Misfits, Septic Death, DRI, Neos, Blast!, Stark Raving Mad, Youth of Today, Bad Brains, MDC, HR, lots of straight edge and more. Magazine collection too! Hurry!! Free list!! Mike 8711 49th Avenue, College Park, MD 20740

UNIT PRIDE RELEASE of "Then And Now" 7" ep. Out now for $3.75 ppd. Send M.O. to Mark Quesenberry, 534 W. Philadelphia St. 2nd fl., York, PA 17404-3324 (Note on cash-sorry, not responsible for orders lost or stolen, ok?)

WANTED: Toxic Reasons "War Hero" 7"; Chronic Sick 12"; Genetic Control "First Impression" 7"; more...TRADES: Necros "Conquest" lp; Freeze "Guilty" 7"; CIA "God Guts" 7"; Lots more... Send lists, write: Mickey 19320 Stillmore st. apt. 116, Canyon Country,CA 91351

HIT THE ROAD! Book your band with over 100 names, addresses, phone numbers, and other info of cool clubs around the U.S. Send $5 to Club Catalog, P.O. Box 6064, Athens, GA 30604. (Clubs, send info to get listed)

FOR SALE: Youth Brigade (D.C.) Possible e.p. Youth Brigade (L.A.) reminder '86. (Italian record on clear with live tracks.) Best offer. Send s.a.s.e. for full list of stuff. Cori Churdar 340 True House Athens, OH 45701

AUCTION: Morbid Angel ep., Malcom X "No Sell Out" (speech ep), Project X "EP boot" Antidote "Live lp boot", Brotherhood ep (red), Siege ep boot, Stalag 13 "Unrealized Song" boot and more or want only for trade: Negative fx demo 7" Sheer Terror live ep Frangais Nikez Vot' Race

HEY FOLKS! Check this out. Have: Misfits "Walk Among Us" lp ori. w/inserts, "Night Of.." bootleg lp,Unsafe At Any Speed, Crucial T, CFA boot 7", end Of The Warzone boot 7", Welcome To Venice comp. lp w/ Suicidal Tendencies, No Mercy,ect... SNFU "And No One Else." ori. press., Spastic Rats 7", etc... Want: Deep Wound 7" (will trade "Walk..." for this record) FIX 7"s, Young And Useless 7", DOA "Triumph Of The Ignoriods" 12" Uncensored Version, etc... Also want the following demos: Death Rage, Never More, Guillotine tape and more...This is my second AD; Hope I won't be disapointed this time... Hey Mickey, why didn't you get back to me? Hello to Tom, Freddy and all my New york buddies. Laurent Duguet 18 Rue Gallieni, 94230 Cachan, France.

PLAIN TRUTH photo/fanzine is almost out with photos of Insted, Gorilla Biscuits, Reason to Believe, Social Justice, Chain of Strength and more. $2.00 ppd. Plain Truth fanzine, 23391, Mulholland Dr. Apt. #430, Woodland Hills, CA. 91364

FOR TRADE: Fartz "World Full of Hate" 12", ('82 Faulty/AT), Christ on Parade "Sounds of Nature", Mudhoney "This Gift" (purple), Tad/ P6, Les Thugs 7", L7 "Shove", Rollins SP 7" (pink), Dwarves "Drug Store" (w/button), Big Black "Peel Sessions", Dope, Guns4, Insted "We'll make...." (red), Headcoats SP 7" (blue) Looking for: 1st two Halo of Flies 7"'s, Helios Creed SP 7". Bruce, 6021 W Fleming Rd, Atwater, CA 95301

FOR SALE best offer: Early Dischord, Touch n Go (Minor Threat, SOA, Iron Cross, Necros, Negative Approach etc.) LP's and 45's, Misfits LP, Stiff singles Damned, Richard Hell), X, Husker Du. Send SASE for list to H Vulgar, 3150, So Decatur Blvd. #2143, Las Vegas, NV 89102

JUDGE LIVE at WNYU Radio EP. Out Now!! This record is highly available through Aftermath zine. Cash only. Contact me, you know who I am, in Chula Vista CA. Beware Chula Vista SE. xxxx

YOU WANT SKA? I got ska. From Skalites to Bad Manners. Some Rare and hard to find. Send for list. John Abfam 346 N La Jolla Ave. Los Angeles, CA 90048. (213) 658-5166

VICIOUS BEATNIKS four-song cassette now availiable. Punk /Power Pop/ Psychedelic alternative package includes lyrics, chrome cassette. $5:00 (US) includes postage. Send cash or check/money order payable to Brian Lindgreen PO Box 905, Commack, NY 11725

IN A RUT? Get out of it! Ruts fanatic wishes to write all Secret Soldiers. Will trade 1979 press releases photocopies, discography for your articles (old/new), flyers.....Willing to but rarities, Buttons, T-Shirts, Photos, Jah War 12", Bootleg, Videos!!! Malcom Owen RIP 10 years. "Shine on me". Write now - Doug 1720 Baseline Rd 203d Nepean, Ontario, K2C OB9 Canada

MATHATHER - 4 song flexi comp. with unreleased material from Bobwire, Things Change, Radiation Sickness, and Sanity Assasins, each flexi cost 3$, five flexis 10$ write to: Old World Records Jagesrstr. 19, 3150 Peine, W Germany.

TAKE A STAND FANZINE #3 Featuring interviews with Integrity, Sheer Terror, As It Stands, Crawlpappy, and others. It also has tons of photos, reviews, etc. It is $1:50 ppd, payable to Dave Brown. Take A Stand Fanzine, PO Box 3607, Langley Park, MD 20787. Bands and Zines: Send item for review, and get free 1/ 4 page ad space.

A CHANGE FOR THE BETTER - 7" Hardcore Compilation is out now! It features Face Value, End Point, Gut Instinct, Dunamis, Step Aside, and Just Cause. It has all unreleased songs! It costs $3:50 ppd. (US) and $4:50 (elsewhere). It is one pressing of 1000, and earliest orders will get colored vinyl (100 pressed). Payable to Dave Brown, and mail to: Vicious Circle Records, PO Box 3607, Langley Park, MD 20787

FREE ZINE, FREE CONDOM free comprehensive review sheet when you buy the very twisted and totally deranged EP by the BA for only $1:50. If you want to review it I'll put your review on the next sheet! C'mon you'll like it! Vtjsen Recordings, POB 124 Waynesville, MO 65583

OLD WORLD RECORDS present: Wind of Change - Retrospect 11 songs by this great Arizona outfit. Get your copy in colored vinyl (100 pressed) send 10$ to Old World Records Jagesrstr. 19, 3150 Peine, W Germany.

OUT NOW from World Records: Dirge: Flesherawler 6 song mini LP, but it now for 8$ from Old World Records: Jagerstr. 19,3150 Peine, W Germany. The 7" by South Dakota's Straight from The Heart is coming soon, sorry for the delay.

ATTENTION, I am looking for any members or addresses of the Canadian band Mission of Christ. Anyone who can help me get in touch with Old World Records Old World Records Jagesrstr. 19, 3150 Peine, W Germany.

HEY YOU looking for new great records. IK we have some for sale: Arizona's Conspiracy of Equals their first 7" called "Feel the beauty" The OWR - 7" comp. with Cry of Terror, Dirge, Wind of Change and Conspiracy of Equals, also 7" EP by Netherlands Nocturn. Each 7" 5$ all three together 12$ order now from Old World Records Jagesrstr. 19, 3150 Peine, W Germany.

AUCTION - Rare, collectable, and limited stuff on sale like Misfits, SE stuff, old european records from England, Finnland and Sweden, also many test pressings. Send two IRC to get the list, write to: J Michalski Steirsserweg 17, 3150 Peine, W Germany. Auction end March 31.

SHOOT THE CRAP - 21 year old female amateur race car driver into Pop-Punk, Power-Pop, Sub Pop, iced tea, Aussi punk bands and HC wanting to correspond with open minded people throughout the world. Kathryn Drissel 3978 Recker Dr. Northhampton Pa. 18067. G'day to Greg Wood in Adelaide.

HEY OUT THERE! Anyone willing to sell their Killing Joke "Eighties" single OR if you know where I could find one write: K. Drissel 3978 Recker Dr. Northhampton Pa. 18067. PS Where's Eric Wolf from Illinois? - Used to be stationed in Nuremburg, West Germany. This was back in Feb. 88.

CRASS - CHRIST LIVE LP. A vinyl document of the last tour in 1984. Over 50 minutes of music. Comes with lyrics sleeve. Only $5 ppd US. $9 overseas. Cash or blank money order only to PO Box 151244, San Diego, CA 92175.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!!

CALE VIDEOS I'm looking for John Cale CBGB 1979 and Toronto 1977 videos and for any other club shots all over the world. I will either pay best prices of you will get a complete filming of the Velvets reunion in Paris 1990. Velvets and other related video swaps welcome. No sale! Write to Gerhard Lickleder, Yorkstrasse 7, 8400 Regensburg, Germany.

SALE OR TRADE: Gorilla Biscuits - 7" (yellow) and LP (purple), Judge 7" (schism first press and revelation blue) and LP (green), Shelter 7" (blue) + LP (brown), YOT "Rev" 7" (clear) + "Cant Close..." + "Live at CBGB's" (boot), Chain of Strength 7" (green and clear), Quicksand 7" (white), Turning Point 7" (yellow and red), Deathwish 7", both Ignition 7"'s, Swiz 7" (black and yellow). Send bids/trade lists to DM PO Box 26 Philadelphia, PA 19105

OUTCRY LP: Send $3 ppd, (checks payable to Dreaming Wide Awake) to PO Box 9832, Reno NV 89507.

SECOND THOUGHTS ZINE send 25¢ and SASE to PO Box 9832, Reno NV 89507.

BOOTLEGS FOR SALE or trade: SSD - "Kids have had..." 7", Minor Threat - "Demos '81" 7" + "Live" LP, Necros "Sex Drive" 7", Big Black "Peel Sessions" 7" Mudhoney "Grunge R Us" 7" + "Peel Sessions", Melvins/ Mudhoney Split 7" (normal cover and limited porno package edition of 100), Mudhoney w/Sonic Youth - "Live in Hollywood" 10", YOT - "Live at CGBG's 7". Send bids/trade lists to DM PO Box 26 Philadelphia, PA 19105

HORROR HEADS! Extremely small record label looking for bands, Gothic, punk, hardcore, industrial...anything dark or horror related. I can do art or put you on vinyl, comp tapes, t-shirts, and more. Send letters, demos, whatever you've got. Guranteed response. Hyde Recordings, PO Box 831, Reisterstown, MD 21136-0831

BLAH BLAH BLAH Skating magazine has it's third issue out now. This issue contains interviews with Tony Hawk, Mike Folmes, Sim, John Keester, and Todd Hastings. Also included is artwork, lots of reviews, great band and skating photos, and an interesting vegetarian article. All this and more for only $1:50ppd! Tom Russell, 32 Breezy Point, Little Silver, NJ 07739

WANTED : Lithium X-Mas 7" (Rockadelic) Pavement first 7", Drunks with Guns "Drug Problem", anything by Metal Urbain, Dig Dat Hole, Chain Gang. Kurt N. Box 3894, Providence, RI 02912

17 YEAR OLD MALE temporarily stranded in a small town with small ideas. Seeking correspondance with real people with real ideas, (especially New Yorkians). I'm into sqautting, traveling, and tattoz!, Eric, 405 S Morrison Apt 247, Muncie IN. 47304

AUCTION Hardcore, straightedge, oi, punk, something for everyone. Tons of stuff. Old dischord, X-Claim, NYHC, Misfits. Send SASE for list to AUCTION PO Box 197 Clarendon Hills, IL 60514

AUCTION. Hardcore, Ska, Oi - a large variety of vinyl. Send SASE for list. Record auction 313 Clay Normal, IL 61761-6901. Substantial reward for Henry and Seth.

PAIN IS PLEASURE Sex is violence. Necrotica are here. 14 Nightmare Images. $4 cash to Brian, PO Box 15745, Santa Ana, CA 92705. Guaranteed to freak.

WANTED: Crucifix 1st EP and 1984, Fear - Fuck Christmas, die Kruzen - Cowsand Beer, Necros - IQ32, Septic Death - Burial, Kraut - Kill for Cash, Anything by Blitz, Chaos UK, One Way System, Broken Bones, Angelic Upstarts, UK Subs, Exploited, Mob 47, Rattus, Abrasive Wheels, 4 Skins, Contact Dan at S.70 W 17347 Muskego Dr, Muskego WI 53150 Or call at (414) 679-9275 before 10pm.

BATTERY RECORDS has 2 releases, out now! Seatlle's own Treepeople - 2 song 7" Driving, Melodic, Dinosaur/Squirrelbait type of thang. Also Statement - 4 song 7" Tribal beat, motherload guitars, hoarse throat. They're $3 each. Battery Records. PO Box 21281 Seattle, WA. Checks/MO's to Greg Anderson. Out next Amenity 7"'s.

19 YEAR OLD BALTIMORIAN MALE on a quest for correspondance with other creative, intelligent and eccentric people in the Baltimore area and throughout Maryland, as well as DC. I would also like to hear from scenesters anywhere else, who plan to visit Baltimore soon. Todd, 6029 Arizona Ave. Baltimore MD 21206-3805

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!



"5 SONGS OF SORROW" by Andrew Goldfarb. Experimental rock with a punk aesthetic. Frying pans, aspirin bottles and lots of guitars. Titles include "I Die a Millioin Times a Day" and "Spiral Staircase." Good sound quality. Send $2 to Andrew Goldfarb, 615 Myrtle Ave., Eureka, CA 95501

9-IRON "HOPE" The latest from golfcore pioneers, 9-Iron, explores life-on-the- course and love-in-the-shopping mall with nine new songs, as varied as they are visionary. An absolute must. $3.00 ppd. to Gladiator Records, 520 N. Bundy, Los Angeles, CA 90049

GRINCH, ex-Christ On Parade, Sacrilege, Crimpshrine, Attitude Adjustment, has high- quality demo recorded on chrome tape $3.00 postage paid in the U.S. Black Cat Entertainment, P.O. Box 10815, Oakland, CA 94610

FULL-BORE GUITAR FURY on the new cassette by The Guilt "Striker Angst & Dichrome Wisdom." Grungy socio- political rock. $3.00 post paid or trade for your demo! Teutones Production, c/o B. Hibbert, 240 Winona Ave., Washington, PA 15301. (other cassettes available, too!)

ONE TOO MANY WHO REUNION TOURS getting you down? Perk up with "No gramps near the amps", a 90 minute copilation tape featuring Sockeye, Darrin Ego, Eeyore Powertool, The Trouble with Larry, Aurora Paralysis, Someday People, Volkswhale, Fork Knife Spoon, Cave Clown Microwave and many more! Send $3 to PO Box 384, Front Royal, VA 22630. Banned in Florida.

HE'S WILD, cool, funny, lovable, huggable, maybe even draftable. He wants to be somebodys insignificant other, but until then he makes these really weird tapes that nobody understands, even though it's in plain English and it's only $2. I think his name is Tony R Boies, PO Box 384, Front Royal, VA 22630. Banned in Florida.

DEAD GODS Without Heads cassette. Total noise thrash from this Patriarchal legend of Rock n Roll, 18 songs. Send $3 to Delinquent Revenge PO Box 9152 Virginia Beach VA 23450

EVEN WHEN MRR DID review tapes, they wouldn't dare touch anything by Hallucination Repairmen!! Theories point to everything from pretentiousness to "Aw, darn, it wasn't punk enough!" to the bad that we suck!!! On second thought... uh... never mind! Ed c/o Brent Dweeby, 635 Princeton Dr., Sunnyvale, CA., 94087. (tapes are $2, as if you care)

FREE COMPS! Well almost, send a 60 min. tape and return postage for "Nuts & Bolts" or "Dead But Still Kickin'."All submissions used so send your demo today! Cockstrong Productions, 2305 Park Ave., Suite #1102, Detroit, MI 48201.

TAPE TRADERS - looking for hardcore, all kinds especially grind. Also God Bullies, Tolmita, Frank Zappa, anything tripped out. Have over 1000 HC items. Everthing mailed within 10 days. Send lists to Bill, 2487 Lowell View, Lowell, MI. 49331, USA.

ANIMAL RIGHTS BENEFIT COMP tape for sale... Media Children, Tonka, Demise (WI), Axis, Antischism, Nothin' Much, Hellocaust, Hallucination Repairmen, Slam Chowder, and Krack! Comes with a big ole booklet 2. Lotsa serious stuff... lotsa fun stuff.. $3 ppd Rick, 8920 Ryan Ct., Waxhaw, NC 28173.

WANTED Crab Society demos, anything on Enema Milkshake and Babes in Toyland, Nuclear Assault demoes and live stuff. Also want concert footage or Pixies, Edie Brickell, Dwarves and Savatage. Or if anyone wants to a 20 year old college guy who's hero is Howard Stern, Write Derek Woolheater, PO Box 125, Monrovia, CA 91017. I love you Jula Bell.

TAPE TRADERS HELP!! I'm interested in tape/demo trading, but need hints/tips as well as demos. All letters will be awnsered. Write to: Philip C Cavanagh, 6840 Beaton Rd, RR #3 Sooke, BC, Canadfa, VOS- 1NO

THRASHING MAD has Songs For The Socially Retarded comp (plus three other comp tapes) Red Necks In Pain 7" and Animal Crackers demo. $3 each Animal Crackers 7" out soon. Thrashing Mad 29 Perry St apt 1F NY NY 10014

TAPE TRADERS. Could anyone send me copies of Crass - "Acts of Love" & "Ten Notes On A Summer's Day" / Varukers - any / Flux - "Strive To Survive" / Icons of Filth - any. (I can supply blank tape and postage money) Please send list to: Todd, 3332 Peachtree Place, Lima OH 45805.

HEY YOU! Buttcherry Productions needs your band to send in it's good quality demos for an up and coming hardcore/punk/weird shit compilation tape. All bands used will recieve a copy of the finished product. Please send in tunes by March 1, 1991. This can't happen without your support. Thanz. Kelly Russell, P.O. Box 9623, Asheville, NC 28815. (704) 298-2884

PEWKIS "One Step Beyond" demo. Horrifying electronic noise. $3 or $4 forigen. International Contact Zine needs ads, only $1 to print ad. Bands, send demos for review and comp. Send stamp for catalog. Rodent Productions/ ICZ, 1045 Haman Way, Roseville, CA 95678

SABRE: A speed death core band from Everett, Washington, has a six song cassette EP available now. Titles include "Mortuary, "War Corpse" and "Ripped Apart". Send $6 check or money order to Sabre, 2815 1/2 Russell Way, Lynnwood, WA 98037

NARCOSIS: Six song "Forever in a Day". Send $3 or $1.50 with your own tape to: 12614 SE7 Place, Bellvue, WA 98005. Lyrics and photos too. JFA, Samhain, Gray Matter, Sweaty Nipples, Influenced. Also out Narcosis "Live at OK" for the same price.

N.E.W.S. PRODUCTIONS would like to present "Truth" a fouteen band compilation cassette. Features: Semidds, Reaction, Ted Bundys, The Commonwealth, Good Riddence, The Smart Boys, Functional Idiots, Rebal Rebal, Meatshits, Hard On Gang, The Bouncing Souls, Youth Gone Mad, Slam Suzzanne and Exhume. Let the "Truth" show you where we are in 1991. Send $4:00 to News Productions, PO Box 1116, Alexandria, VA 22313. Checks payable to Nick Syracuse.

From:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY, CA 94701

To:

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT No. 1153

OUT NOW !

PUNK ROCK FROM RUSSIA



Gorby says:
"Buy This Record,
Capitalist Comrades!"



AVAILABLE
THROUGH
BLACKLIST
MAILORDER