

SMASH!

FANZINE

NO. 5/\$1.

Jerry's
kids
MDC
Scene

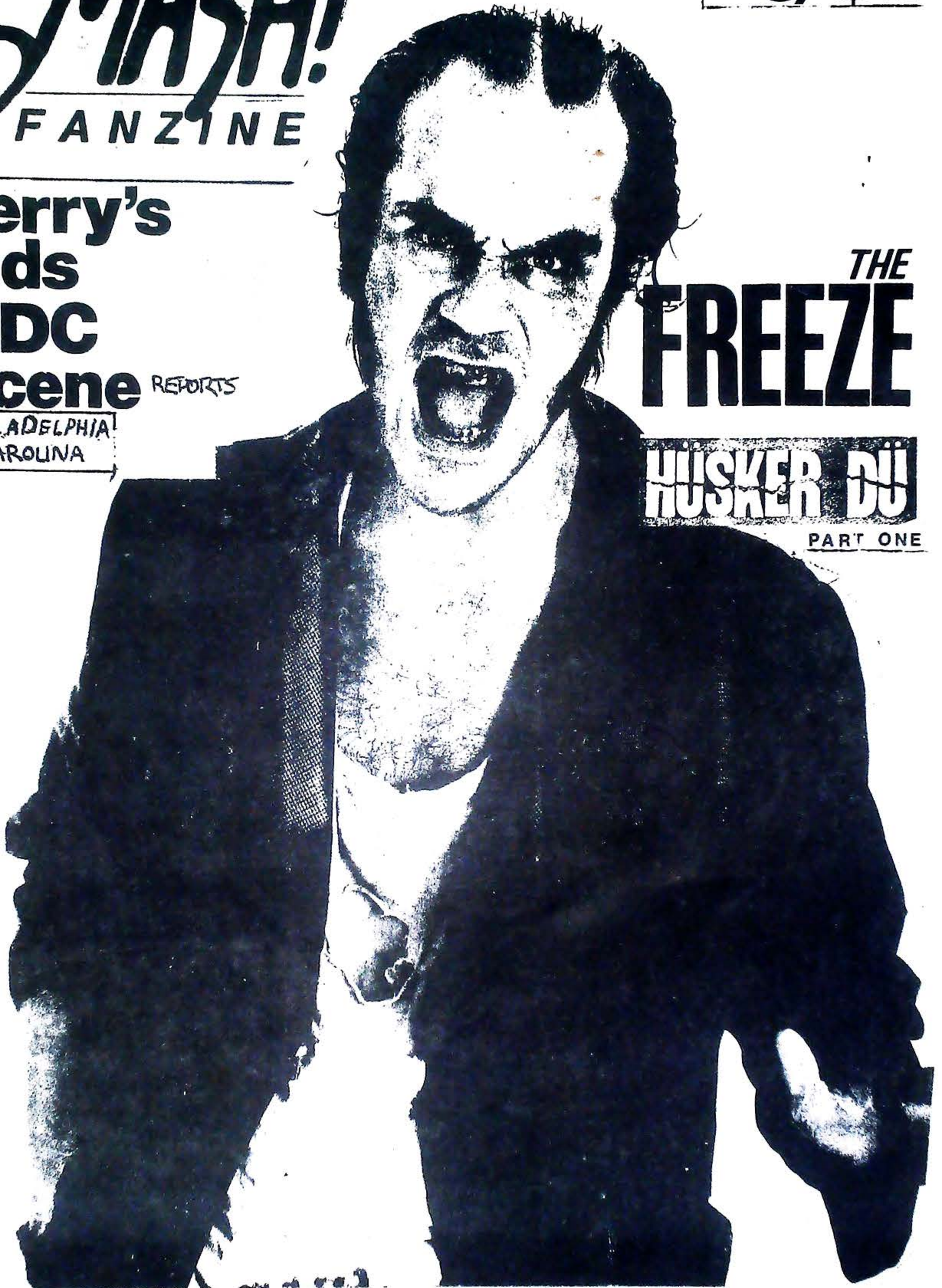
REPORTS

PHILADELPHIA
NO CAROLINA

THE
FREEZE

HICKER DU
HICKER DU

PART ONE



SMASH #5 JULY, 1983

Well here we are with another issue. The Boston scene is currently in exellent condition with many great swows going down and some promising new bands starting out. Gerard Cosloy, who has been trading complements and friendly remarks with our publication in his own great zine, **CONFLICT**, has recently done a great deal for the scene by putting on numerous shows. His efforts have resulted in such national acts as the **FALL**, **HUSKER DU**, **DOA**, **NEGATIVE APPROACH**, and **JFA**. The **WBCN** Rock N Roll Rumble has been won by either **TILL TUESDAY** or the **SEX EXECS** as of this writing. Hardcore entries **JERRY'S KIDS**, **PSYCHO**, and **SMEGMA** AND **THE NUNS** have all been defeated, with only **Smegma** advancing beyond the first round.

The **DYS** record, "Brotherhood" should be out soon. **SORRY** and other bands will be on a compilation record put together by the afore mentioned Mr. Cosloy. **MAVERICKS** has been shut down for hardcore shows for good; as such the **CHANNEL** has become the main hardcore venue in Boston. **MISSION IMPOSSIBLE** have disbanded. **007** have gotten back together again. **IMPACT UNIT** have a tape out, as do **STRANGLEHOLD**, and **SORRY**. Summertime is here at last....

SMASH!

FANZINE



NO. 2

NOVEMBER 1982 16 pages

75¢

X, GUN CLUB, FLIPPER

Brad Kennedy's

INTERVIEW

BURMA NEW

INTERVIEW

PIL: EVEN ASCHLES MAKE GOLD TISC

MAX RNR: ALL SET

RAT GBH REM

SMASH is produced by Jed Hresko with Chuck Hahn, Bray Poor, and Marc Fasten.

Contributors are; George Boulukos, Tim Clifford, Chris Guttmacher, Grady Ormond, Haalim, Dean Leonardi, Beth Wright, and Reed mullin.

Thanks to: The Freeze, Jerry's Kids, Husker Du, COC, Crucifix, Franco of MDC, Toxic Reasons, The Fall, Wally Young, Gerard Cosloy, Skatecore, EILEEN Algabe



BACK ISSUES AVAILABLE....

- NO. THREE: Mission Of Burma interview, Roger Miller photo, Intellivision, album reviews, concert reviews, angry letters, 18 pages. \$1 ppd.

- NO. FOUR: Minor Threat interview, Black Flag interview, Proletariat interview, Media attacks, letters, album and concert reviews, 24 pages. \$1 ppd.

Send your letters, articles, scene reports, or buck for back issues to SMASH! Fanzine c/o Jed Hresko 299 Tappan St. Brookline, Ma. 02146.

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WEEKLY RAT BOUNCER REMEDIAL READING ZINE

CONFLICT! #27 Jan/Oct 1982

The Replacements

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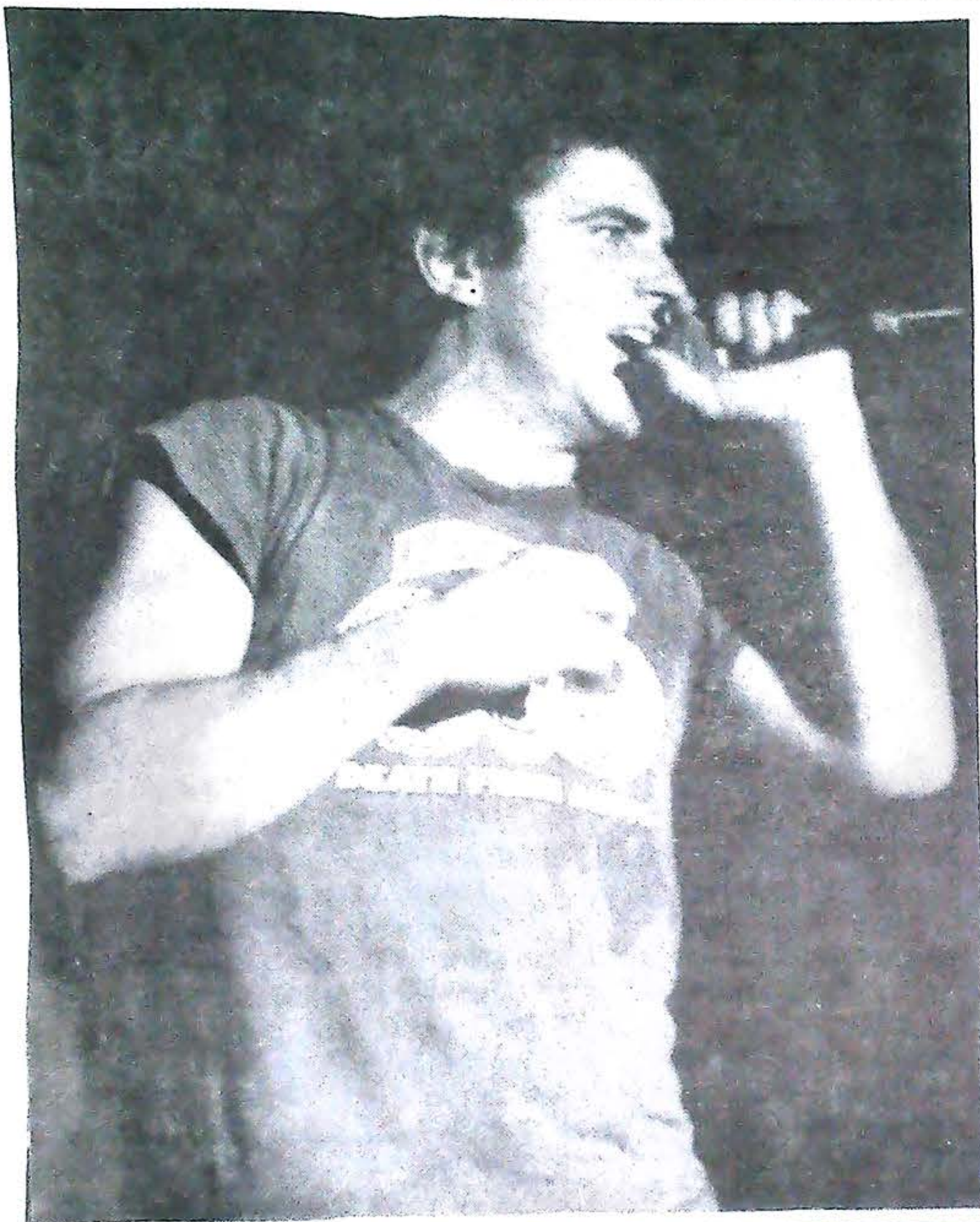
and the usual

immature

whining

Hinckley calls his acquittal 'American way'

THE FREEZE..... getting exposure



CLIFF (HANGER) CROCE

PHOTO BY JED

Cliff: Time. We had jobs and were all working and stuff. We could've gone in earlier. It was kind of our fault in a way, and then it wasn't. We weren't all the most happy about it. "Broken Bones" was recorded when we did "American Town." There was another version of "Trouble If You Hide," which was ten times better than the one on the album.

Smash!: Do you ever get anything from people around here about you being "from outside the Boston hardcore scene?"

Cliff: We don't really consider ourselves from Boston. Right now, we do get a better response from people in, say, Philadelphia, then we do around here, but I think that's just because we've been around for so long,...for what, three years?

Smash!: How many of the EP's were sold?

Cliff: I don't know, I think about 10,000, which is a lot better than they (MM) thought.

Smash!: Do you guys make enough money off the Freeze to not hold full time jobs?

Cliff: (sarcastic laughter) No. Like Jimmy Johnson, of Forced Exposure, said, "the Freeze, by playing the Channel, sold out their beliefs to make money." ...from when we played with Fear, ..we made 25 dollars, that's what we made. It costs us like 40 bucks to come up from the Cape, gas money, in two cars. Tonight (Misfits show) we made fifty. I don't really care, I still have fun playing, and I'm happy to play with the Misfits, they're one of my favorite bands. So I don't really care, although it would be nice to make a little bit of money, once in a while.

: Especially when we play out of state, we have to ask for guarantees, because it's just too far to go.

Smash!: Are you going to tour?

Cliff: Yeah, this summer we were thinking of renting a van and going out towards the west coast, and taking another band with us. We get a lot of mail

Smash!: Are you happy with Modern Method? Certain bands have complaints about them. Cliff: "Do it yourself"- if you have the money that's good, that's what we did on "I hate Tourists," but we didn't make any money on that.. We have no problem with them (MM) except for distribution. Some big places like Rat Cage Records, in New York don't even have it. They had it once.

Smash!: How did you like the

"Guilty Face" EP?

Cliff: More so than any thing else, I suppose.

Smash!: What about "Boston, Not LA?"

Cliff: We were really hurried on "Boston Not LA." We had to do it all in one day. We had to record it all, mix it all in one day. We didn't have time to do two guitar tracks.

Smash!: You didn't have enough money (to pay for extra studio time), or enough time in general?

from the west coast. It's funny we get more shit from writing "This is Boston, Not LA" here. More people misunderstood the lyrics to that here than out there. Imagine that!

Smash!: No, are you serious?

Cliff: yeah! I'm serious. We had one negative letter from LA, "...where do you fuck-heads get off cutting down LA?" So I wrote back to him, and said he had about as much insight as Helen Keller, blind

Johnson. You see, that's how we don't feel like really part of the Boston scene, you know, we were the first band to come up here and play.....

Al (SSD) was like the first person to support us from Boston, you know, he was saying "go see the Freeze."

Katie the Kleening Lady, - people that rag on us now, and say we "blew it", they were the first people to say "yeah, go see the Freeze,



as can be.

Smash!: You guys are like scapegoats for the backlash against the album.

Cliff: We didn't ask for it to be called that or anything. It was just one song out of our eight or nine on the album.

Smash!: one half a song..

Lou: a ten second blast..

Cliff: what was it...

Lou: eighteen seconds..

Cliff: yeah, eighteen seconds we timed it one time

Smash!: yeah, I saw something about the album name in Flip-side..

Lou: Did you read it this month?

Smash!: No, why?

Lou: Even in that thing, they write about the Boston scene and don't even include us in it.

Cliff: That's Jimmy

they're great," back when we first used to come up here to the Underground and the Rat.

Lou: They used to come and see us, everything was cool, and then....it's tough to explain why ...

Smash!: why were you wearing that shirt on stage?

Cliff: the Forced Exposure shirt? Smash!: yeah..

Cliff: Jimmy Johnson's an asshole, and it's that simple. The first issue of Forced Exp. or something, he had the editorials, one column was the big pro-Decontrol, the other was the big anti-Freeze thing. He said stuff like "the Freeze sell out their beliefs to make money," ... "weren't their fans the ones that got beat up at the Channel when they played there, and didn't

they write 'Broken Bones' about that incident?" The song wasn't about that incident, it was about a party I went to, just like the song, but we used to dedicate it to the Channel bouncers, who were assholes. But, we don't have anything against the wooden Channel - the building itself, we were against the manager, the bouncers, the people who work there. The whole crew there has since been replaced since then.

What's the matter with playing there again? We had a guarantee that we could say what we wanted to on stage, do what we wanted to, and so we played there again.

Lou: everybody comes here..

Cliff: yeah, so we played w/ Fear, and he (JJ) said we sold our beliefs for a chance to make money, -it cost us money to play. He's a big hunk of shit, jimmy Johnson, he's an asshole.

Smash!: Is there media-hype, or actually a thing between Decontrol and the Freeze?

Cliff: that's media-hype

Smash!: It does seem that Decontrol is one side of the scene and the Freeze is the other..

Lou: it shouldn't even be like that..

Cliff: not at all

Lou: He (JJ) doesn't even help, by writing what he does, if he's not gonna say anything good, he shouldn't say it at all.

Lou: In Flipside, he reviewed the Boston hardcore scene, and he mentioned every band, and he had a picture of 'em all, and the only spot where he mentioned us was 'the only other band from way back then was...'

Cliff: ... "that Decontrol used to like, were the Freeze, when they came up and played their crude garage punk."

That's like all he mentioned for us. How can we feel like we're part of the Boston scene you know?

Cliff: That's right, we're not from around here. We're not up in the city all the time to defend ourselves.. Smash!: I remember someone saying the Freeze were unoriginal...

Cliff: That was Gerard Cosloy..."creative song-writing abilities, but unoriginal in other things.." How can we be unoriginal, we never had anyone much to copy, since we came out before all them, you know?

Smash!: the songs are about real experiences, like "Broken Bones"?

Cliff: Yeah, like I write most of the lyrics, about what affects me, what happens to me, what I see, it's all social commentary. I don't get political and support the IRA or whatever, because I don't know about it, I sing about what I know about, like "Idiots at Happy Hour.."

Smash!: Is that the Mill Hill Club?

Cliff: yeah, there are idiots who go to that place in the summer, morons.

Smash!: What about "Violent Arrest?"

Cliff: that's a true story. It was City Thrills and Lou Miami playing the Mill Hill, a couple years ago, and me and my friends are there, and

a bunch of kids who come to all of our shows are there, dancing, and there's this one guy, about forty years old. He's got his Hawaiian shirt, and his gold chains, he's forty years old and dancing with this girl who's about eighteen who he's really trying to impress. So I'm dancing, and I accidentally knocked into him. I said "I'm sorry." So he's standing there, and I'm dancing, and all of a sudden he inches towards me and goes whop! and pushes me. I turn around and look at him and he goes whah! (karate bullshit move).

I look at him and go "oh god!" and start laughing. So I play along and go "wha-ah" (another b.s. karate move), you know, just being funny, but he's really getting into it, and trying to hit me, and all of a sudden six bouncers come over that I never even knew before and so they grab me, you know, 'the younger kid has to be the one causing the trouble', 'the "respectable" old gentleman can't be doing anything wrong',... So they grab me by the neck, and heave me out the front door. I'm good friends with the manager of the Mill Hill, so I'm knocking on the door, "Let me in!" and the bouncers

THE FREEZE

are just sitting there giving me the finger from the door, and "get the fuck away from me," and so then they start calling the cops, so the cop's standing there saying "what the fuck are you doing, why don't you fucking get out of here, don't you know you're trespassing?" and I go "listen, I'm good friends with the manager of the club, why don't you just let me back in, I didn't do a thing," and they're saying "get your scrawny little ass off this property, or we're gonna fucking put you in jail, and I go "fuck you" to the cop, - I shouldn't have said that, - So he goes "fuck me?! fuck me!?" They start throwing me around, throwing me against the wall, and I had handcuffs put on me, and they had the cruiser down there. I spent my first night in jail, it was an enjoyable experience. (ha!)

Lou: That's when you were talking to the guy in the cell next to you..

Cliff: yeah...

Lou: the guy was talking on a phone that was broken that he didn't break, and the boun-



MISSION OF BURMA
THE PROLETARIAT
SS DECONTROL
JERRY'S KIDS
NEGATIVE FX
THE FREEZE
THE F.U.'S
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THE FREEZE continued

cers started...
Cliff: yeah, this kid, at the Compass Lounge, about a mile down the road from the Mill Hill...I was talking to this kid the next morning, and his whole face was like one big scar....they threw him out and they were taking his head and going like this out in the stone parking lot... He was inside, his friends left, so he went over to make a call with his last dime, and he looked down, and he didn't get any dial tone or anything, the cord was ripped out of the phone, so he goes "fuck!" and slammed the phone down on the thing. Naturally the bouncer looked over when he yelled fuck, so he comes over and goes "you fucking ripped the cord off the wall, you fucking asshole!" He goes "I didn't do a thing, the f'in thing took my last dime, the fucking thing's broken anyway," and the bouncer goes "fuck, you did it, you fucking little punk," or something, so a couple of them came over, to take the kid outside, and start banging his face in. They call the cops, the kid was telling me "they were holding my face down in a puddle, every 20 seconds they'd lift my face up". He was half drowned or something Smash!: Oh god. fuck!
Cliff: That's why at the end of "Violent Arrest" it says "the guy in the cell to the right of me had the same thing happen to him."
Smash!: What's "Trouble If You Hide" about?
Cliff: It's like, you know that thing in New York, where like 36 different apartments in buildings all around listened to the screams for a 1/2 hour and saw one girl get

killed? And not one of them called the police cause they didn't want to get involved. I just think things like that suck.

Lou: or the rape in the bar where everyone stood around and clapped...

Cliff: and like it says in the song, it could happen to them.

The Freeze

- I Hate Tourists 7"
 - "American Town" on Modern Method 'Wicked Good Time II'
 - 9 songs on "This is Boston, Not LA" LP (Modern Method)
 - 'Guilty Face' EP 7" 4songs (Modern Method)
 - New 12"-er out this summer on Modern Method, Kevin Porter to do artwork
- (present at interview were Bray, jed and Marc of Smash!)

Philly...

SCENE REPORT

The scene in philly has boomed since last issues report. First off is that the BYO did get a hall going off the money they made off shows, but the mayer of Philadelphia closed it down, so that dream quickly died. Some dedicated kids didn't lose faith though, and found this venue called the LOVE HALL to have shows at, and for the last couple of months now there's been shows every weekend, so the scene is very much happening. Some out of town bands to play the Love Hall recently were MINOR THREAT, SSD, SCREAM, TOXIC REASONS, FLIPPER, FANG, FU'S, IRON CROSS, and ANTIDOTE. New bands are forming, and many more kids are coming to shows. With all this expansion tho', Philly has still kept it's great sense of unity and energy through the scene.

To update some of the local stuff, CRIB DEATH have changed their name to the



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BLUNDER BOYS, and played thier first show with the new name at the EAST SIDE CLUB with the ANGRY SAMs.

Y DI are now the premiere band in Philly. Supposed to have a tape out soon, if not out now. LITTLE GENTLEMEN have released a 7" single called "Suicide Notes", haven't heard it yet though. FLAG OF DEMOCRACY have a tape out which is pretty cool. They are no longer a bunch of 14-16 year olds since the addition of a member and birthdays. KUIN put on a couple of successful shows at their practice pad called the WET SPOT to benefit the BYO. AUTISTIC BEHAVIOR still haven't come out with their EP, and I don't think they ever will, to tell the truth.

MCRAD is a new Philly band that played their first show with MT at the Love Hall.

Any out of town that want to play Philly should contact Steven Eye c/o SKATECORE Fanzine 713 S. Darien St. Philadelphia, PA. 19147 (215) 627-0840 He's the jivinile, delinquent, punk criminal who helps book the Love Club for those crazy, violent, sadistic cult ceremonies.

Marc Fasten

NO. CAROLINA

Lots of great shows' coming up and lots of exciting things happening. Shows with Husker Du, DK's, Void/Marginal Man, Toxic Reasons, Articles of Faith, Replacements, The Mob, Whipping Boy, CH3, Honor Role/Graven Image, White Cross, DDT & MDC, DRI are in the next couple of months.

No Labels and Stillborn Christians recently recorded a demo tape. No Labels have 5 new songs on this plus new killer versions of "Not for Me", "Human Device", and "LSD." Stillborn Christians are HC with Gang of Four influences. They do 8 crucial songs on here. Buy this!! (send a buck to Reed Mullin) Anybody who wants a No Core compilation can send 3 bucks to the same address. There are plans for an EP with four NC bands. Bands making their vinyl debuts will be C.O.C., No Labels, Bloodmobile, and Stillborn Christians. It will probably have 2 or 3 songs from each band.

No Labels recently played in Greensboro with the Circle Jerks and with the DK's in Atlanta. C.O.C. played G-boro with NL and the Circle Jerks. The Greensboro show went ok except for C.O.C.'s singer being arrested. \$250. for bail!! The Circle Jerk's were great needless to say, w/ Keith crawling around the stage and Chuck's manic drumming. Atlanta was the worst; a 7 hour drive right after the Circle Jerks, the car fucking up, and getting no sleep. The club bouncers and sound man treated us like dirt and made us set up our drums in front of the drum platform, giving the singer about two square feet of space to move in! Believe it or not, it gets worse, I've never seen

so many spiked Go-Go's fans in my life. No Labels played well even though the locals couldn't appreciate it. I missed DDT, so I'm not gonna make any comment (their record sucks though). The Restraints were the definition of limp dick, they were boring, poor Buzzcocks imitators, and were not funny at all. The DK's were ok, but not deserving of all the praise they receive. I fell asleep after about 30

minutes (I'd been up for 48 hours). Jello and co. were cool guys though. This trip was not worth out time and effort.

No Labels, who'll be on the Master Tape II and We Got Pwer! compilation, are going on tour this summer with C.O.C. It will go as far as Milwaukee, Wisconsin. They will be playing in Boston August.

Well, that's all for now,
Beth Wright and Reed Mullin

Corrosion of Conformity



Corrosion of Conformity interview

If you've heard the NoCore tape, you know what these guys sound like. Although the tape is a pretty good judge of their sound, they have a much more powerful sound now. Before I interviewed these guys I got a chance to watch them rehearse. They were incredible. They have a tight, fast intensity of American thrash combined with the powerful, thundering effect of British G.B.H. and Discharge. They

are great. If you see anything by these guys, snatch it up! -(Grady Ormond)

Smash!: what are your goals as a band?

Mike: We want fame and recognition, and we want to reach people.

Smash!: what does your name mean?

Mike: It means pretty much what it says. About how people tend to act and think the same. We're for all that corroding. Not just conformity of society as a whole,

CoC

but also conformity within the punk rock scene.

Reed: yeah.

Smash!: Do you feel overshadowed by No Labels?

Woody: No.

Mike: no, not really.

Reed: (also NL drummer): you lie! you lie! you superlie!

Daddy: they're media batteries.

Mike: they are.

Daddy: they're pricks, but they can be fun lads.

(laughing)

Reed: (to Woody) they're talking about us man!

Mike: they were chosen by a local media baron for success.

Daddy: not to mention any names, but J.D. said...

(everyone laughs)

Mike: actually CoC has had opportunities for fanzine material, but we tend to blow them.

Smash!: "Skinny's In" was written up in Maximum R'N'R as one of the top 100 hardcore songs of the year.

Mike: that's true.

Woody: yeah.

Reed: Oooh!

Mike: we're kind of embarrassed about that.

Smash!: why?

Woody: It's a pretty bad song, man.

Smash!: have you improved since the No Core tape?

Woody: We're much better.

We're playing almost all new material.

Smash!: Any vinyl plans?

Reed: we will be recording in about 3 weeks which should go towards putting out an EP, probably a 12".

Smash!: what about the local scene?

Woody: It's falling apart. It needs to be better organized. Like, some BYO things are in the works, supposedly.

Reed: A lot of people don't know about the Stillborn Christians. They are really good. At least I think so.

Mike: they are one of the hottest bands on the earth.

Smash!: what are your musical influences?

Mike: Black Sabbath and ZZTop.

Reed: ZZ Top? Wait a minute!

Woody: Just don't say Black Flag.



REED MULLIN, CoC / No Labels drummer

Smash!: why?

Woody: That's what every band says in interviews!

Mike: Can't run away from the truth, man.

Smash!: Do your songs have any political messages you're trying to get across?

Mike: a few. But it's not like any of us are great orators or writers politically.

Smash!: Did you guys start listening to punk/HC for it's views or it's sound?

Mike: probably the sound.

Reed: for me it was the ideas.

Daddy: It was the "in" thing to do!

Smash!: How did you guys first hear hardcore?

Reed: Daddy started listening to the B-52's and then we all shaved our heads.

Smash!: Do you listen to any other kinds of music?

Mike and Daddy: Reggae!

Reed: I listen to Heavy Metal. Not reggae though. Blah!

Smash!: what about Rastafarians?

Mike: They have some fucked up ideas about women and fags, but other than that they are cool in my book.

Smash!: what's your view on the Straight Edge?

Mike: hiccup!

Woody: hic!

Reed: those guys aren't straight edge.

Woody: I drink beer once in a while.

Mike: we don't put a great deal of thought into it.

Smash!: Your songs seem to have a lot of anti-redneck sentiments.

Reed: there's a lot of red-necks.

Mike: we can only react to what we see.

Smash!: what are the cops like down here?

Mike: all in all, they are not our friends.

Reed: Badge no. 666

Mike: the beasts down here, they take it upon themselves to judge you. I they don't think you're quite right, they'll pretty much try and stick you with whatever they can.

Reed: really.

Mike: especially the youth.

Woody: and if you have a Mohawk.

Mike: I was arrested in the supermarket for eating one Carob malted milk ball.

Smash!: huh?!

Mike: you know that natural food they have lying around in a tray?

Smash!: yea.

The South Will Raze Again!!

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NO CORE

"No Core" North Carolina
cassette compilation

the first major effort from the north Carolina hardcore scene, and a great one at that. It features No Rockstars, ColCor, Corrosion of Conformity and No Labels. The burning rebel flag on the cover shows the true spirit of this tape. These guys dare to take on things that most hardcore bands seem to be scared of. They don't just mindlessly attack such easy targets as Reagan, Religion and Nuclear War. They take on things much "Closer to Home". One of these being conformity and downfalls w/in the punk rock scene.

The NC hardcore scene seems to be the only place the open mindedness that so many punks talk about is actually practiced. When I was first exposed to the NC scene, I was surprised at how fast I met people and how people seemed to be in-

terested in meeting me. No snobby attitudes here. Much different from the Boston scene in a lot of ways. Much more down to earth. People don't seem to care so much what you dress like or how your hair is cut. In fact, they sing out against conformity within the hardcore scene. Sometimes this causes trouble too. For instance, the song "harD.C.ore". This song is a great attack on some problems in the D.C. scene. (which is the closest large scene). Despite the fact that D.C. was used as an example and could have been any other city, it has caused a fair amount of tension between the two areas.

Musically the tape is great also. The bands which stick out the most are No Labels and Corrosion of Conformity, which are equally hot. Despite the fact that two people play in both bands, (Reed Mullin and Woody Weatherman, who plays bass for NL and guitar for CoC), the bands have little resemblance to each other.

No Labels have a more rhythmic feel than most HC thrash. They are great fast or slow, as song "lifeless corpse" demonstrates. They sometimes break into speeds that equal those of Gang Green but with a much more original, cleaner sound. All of the No Labels songs are great. Corrosion of Conformity have a slightly more distorted, British tinge to their sound. Although lyrically not as good as No Labels, musically they more than compensate for this. My favorites are "Center of the World," "Accepted Pariah" and "Citizen". A great band! (see interview)

Colcor is a mixed bag. Some songs are great and some

are the pits. "Foreign Language" is one of the best songs on the tape.

Although I think No Rock Stars is a cool name for a band, I don't think much of this band. Fairly basic stuff. I've heard much worse and I've heard much better.

Overall this is one of the best compilations I've heard. These guys point out the stupidity in the HC scene. If they are given the attention they deserve they could be a big influence on the whole hardcore scene. In other words, **THIS TAPE RIPS FLESH!** -(Grady"Jack"Ormond)



continued

Mike: I took one out and ate it. You see, everything

Mike: I took one out and ate it. You see, everytime we went into the supermarket, this big undercover pig would follow us around and hassle us. So we told him he was a bad actor.

Woody: Nobody could be that fascinated with Frozen Pizzas.

Mike: So anyway he finally got us.

Smash!: what about the tour this summer?

Reed: east of the Mississippi tour: Chicago, Ohio, Boston, D.C., etc.

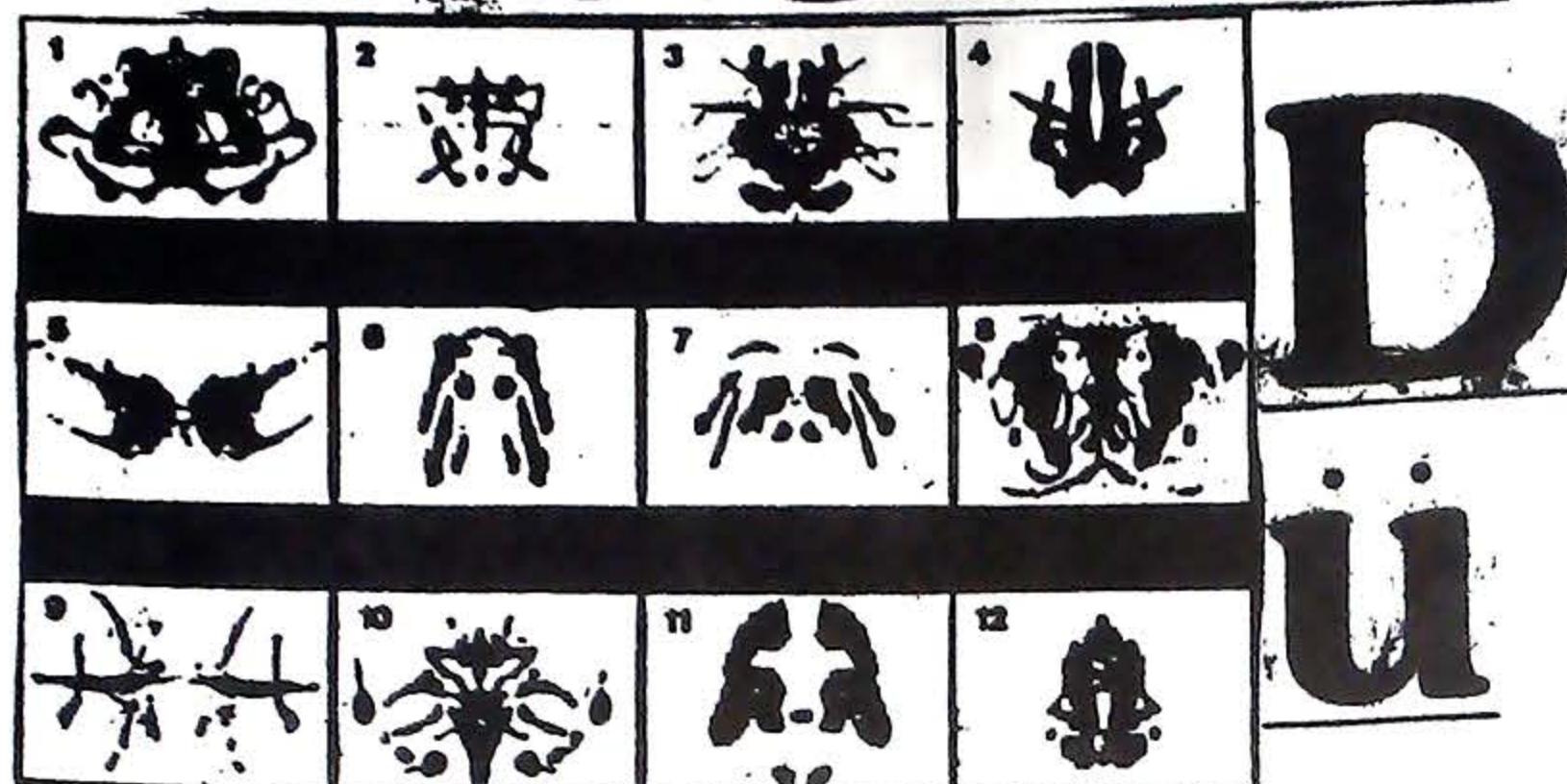
Mike: anywhere we can get booked. So anybody that reads this can set up a show for us, contact us.

Smash!: Daddy's a new vocalist. Reed: yeah, we've gone through several.

Mike: we were threatening to kick him out if he doesn't make us sound more intelligent in interviews.

Interview by Grady ("Jack") Ormond

Husker



Husker Du were interviewed by Jed and Marc of Smash! at Maverick's. They are: Bob Mould - guitar/vocals, Grant Hart - drums/vocals, and Greg Norton - bass/vocals.

Smash!: What does "Husker Du" mean?

Bob: It's Danish or Swedish for "Do you remember?" I guess it can mean "can you remember?" It used to be a kids game in the sixties. A board game, have you ever seen it? "Husker Du"?

Smash!: No.

Bob: A kids game where the child can outwit the adult. That's where we got the name from.

Grant: Yes, you got these set of thirty-six checkers, and there's 18 different symbols, two of each, and you like pick up and try to match them.

Bob: Like "Concentration", and you keep going in circles.

Grant: Somebody told me that they play it with quarters. So you got like eighteen bucks sitting on the board.

Bob: Yeah, you can keep your chips.

Grant: well, nine bucks

Bob: So you gotta be good.

Smash!: Is the symbol from that?

Bob: No, no that we designed ourselves. Pretty much our corporate logo. (laughter)

I wish we hadn't of done that, because now it seems that every band has their own little symbol. But it's there, I guess. It's easy to spray paint.

Smash!: Do you get mainly a hardcore audience?

Bob: no. Uh, maybe out here the first time, but when we play out in the west coast, we attract a really diverse crowd. We do do mainly hardcore shows, but we have a strong crossover with people who are into other kinds of music.

Smash!: Yeah, you had people here who were into like, you know Mission of Burma?

Bob: Yeah.

Smash!: That type of music.

Bob: Yeah, the more experimental, edgy type stuff. You know, I like hardcore. It's real fun, you know, kids thrashing and all that, but I'd like other people to come too. I wish everybody could have a chance to listen to us, and then decide whether they like it or not. I think, you know, when a band is called hardcore, it turns a lot of people off. It makes it real exclusive, and shuts off a potential listening audience, in a way. I think that's not real good for a band like us, who has a lot of song mater-

ial to listen to. Its not all just fast. You know, I think we write fairly complex songs.

Smash!: Yeah, there's a good diversity.

Bob: We like these kind of crowds though. This looks like it's going to be a great show. (commenting on the crowd that came to see them play w/ Proletariat and Sorry).

Smash!: This is a big crowd.

Bob: Yeah, this is a massive turnout for an all ages show. This is really cool. Minneapolis it sort of not happening with an underage thing yet.

Smash!: Do you notice any major differences in scenes, going from city to city?

Grant: What kind of differences?

Smash!: Differences in like dancing, or styles, or people, atmosphere, attitudes.

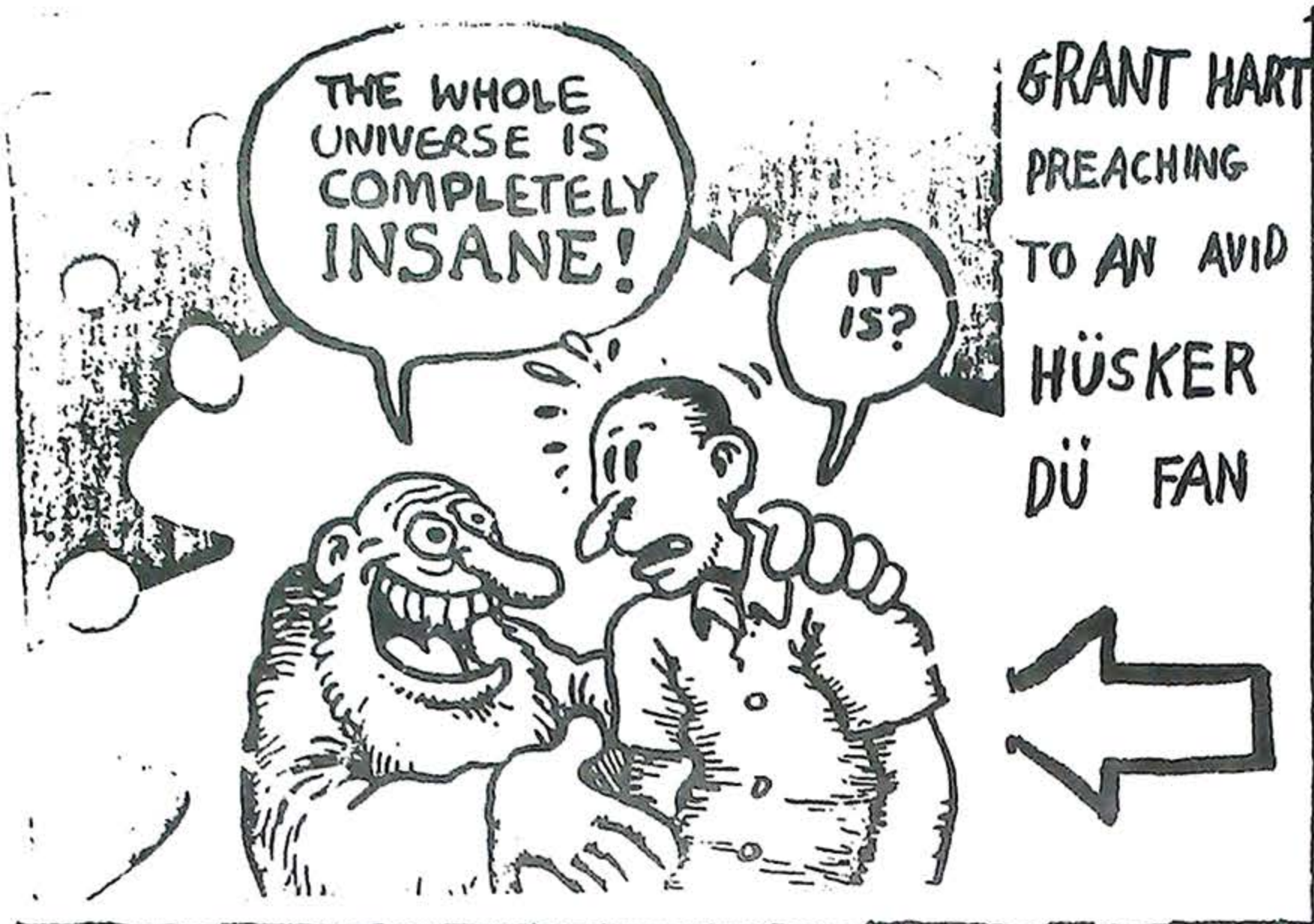
Bob: The scenes that don't get a lot of attention seem to be a lot more honest, in general, and they're a lot more earnest. Smaller cities like your Tulsas, and your Dallases, and...

Grant: your Norman's.

Bob: Norman, Oklahoma. Stuff like that. Cincinatti. They just seem to be into it really for the music. Like Boston, D.C., L.A. and San Francisco are like, you know everyone seems to know what happened in each one, and stuff. And you know I think some people try to live up to it in a way. Like the "new York attitude." Grant: Not only do the people themselves try to live up to it, but newcomers to the scene also.

Bob: Yeah, that's the problem with a real big scene. It's like the rules have been set, even though there's not supposed to be any. You know, like the "social etiquette". Grant: "I hear they do balcony dives over there."

Bob: yeah, it's like "I hear they do this, or "I hear they do" that. "I hear they eat



tables," so you see people like over chomping on a table. Grant: "Tape over the mouth." Bob: Yeah, "tape over the mouth!" (laughs). Yeah, but you know, we try not to look at it that way. We really don't see it until we're up there playing. Then we can tell for ourselves, because that's the only way you can really see. You know, you're watching people down front, or you're watching the crowd's attitudes towards things. Then you can tell. It's sorta hard to stand back and watch. This show looks like it's going to be real good though. I was just saying that it seems that everybody looks a lot healthier than places like... Grant: Like Chicago. Bob: Like Chicago, where everybody looks like they're drug addicts. Or like San Francisco, where kids try to look like they're real vegged out or something. We thought maybe the kids out here eat real well or something. (laughter). They have more color to their skin and look real healthy, which is encouraging, because I'm not really into the decadence thing. Smash!: Yeah, Like "living on the edge."

Bob: yeah. Smash!: Are there any hardcore bands that you really get into? Grant: Die Kreuzen. Bob: Die Kreuzen from Milwaukee. I really like Void a lot. I think they're excellent. Smash!: That new EP by Die Kreuzen is hot. Bob: Yeah, let's see, who else? Grant: Flag, of course. Bob: Black Flag. Smash!: Everybody likes Black Flag. Bob: Yeah, well they've helped us out so much, I like them more as people than I do as a band. We're really good friends with them so it's... Grant: They care for us, we care for them. Bob: Uh, it's really hard to say. You know, I pretty much like all the stuff, and listen to it, and all. Articles of Faith from Chicago are excellent. It's like, you know, bands that really mean it. Not so much bands that just heard a couple of albums and started playing. Bands like Articles of Faith have roots in other kinds of music. They're really honest when you see them. You know that they mean what they're doing. Minor Threat are like that too. I respect them more than I like them, actually. They do

good things. Smash!: Yeah, Minor Threat do a lot of good things for the scene itself. Bob: Yeah, regardless of their music, they're a good force to have around. That's important to me. Even if a band is real average. None of the Above from Tulsa, they're like a real good band, but if it wasn't for them, there wouldn't be a scene in Oklahoma. I like them a lot just for that reason, if nothing else. I mean they're good musically too, but you know that's real important. They're doing something with it. Grant: It's like you can go and see a band, and they're like real good musicians, and the music just blows you away, or else you can go and see a band and, you know, they're doing it, and it's coming out as them, and they may not, you know, know a fucking bar chord from their ass, but they're doing it too. Bob: Yeah, there's bands, you know. Well I'm not going to name any names, but there's bands that are so timely now that it's real disgusting. Bands that have the look, and the political stance, and the whole rigamore down. It's like there's a, you know, Punk formula. You know, if you sing about the right politics, and you look right, you got it made, even if you suck. You know if you get kids thrashing at the door, there's like 4000 records you've sold, and if you sing about such and such, there's another 3000 stuff. I don't know, I hate to rag on it. I'm not trying to be negative, but, you know, we consciously try to stay away from that, because it's a real limited thing. Grant: It would seem rather obvious that, you know, these 5000 kids that are in these bands that sound exactly alike. It seems really amazing that they all came up from the

same experiences. You know, they have the same gripes. It's just one person mimicking another person, and then another person mimicking those two, and then you got a scene! (laughter)

Bob: It's hard, though. It's hard to have a new sound, you know. I think though that this summer and this fall, things are gonna really change. I think people are gonna be in for a big surprise. I think a lot of the established bands, you know. The bands that everybody looks to are really gonna try to change. I know our sound has changed alot over the last year. The new album is starting to show what we're gonna be like, I think. TSOL are doing it, I don't like their stuff that much, but they're changing you know. There's a band that nobody thought would go from "Abolish Government" to "Soft Focus". Big Boys too.

Smash!: (Marc) The only music I've heard from TSOL has led me to ask the question "how do people define this band as hardcore?" Because the music I've heard doesn't sound anything like other bands.

Bob: Well, it's real post-hardcore. There's like a whole new thing starting up. the Big Boys are in there too. I think we're pretty much in there. I think Minor Threat are starting to tend towards it. More melodic, a little bit slower.

Grant: Black Flag.

Bob: Black Flag are definitely changing.

Smash!: More bass oriented.

Bob: Their stuff's more like power oriented now. They've always been like a real crunch band, even more so now if you saw them on the last tour. Like they're really, really powerful now.

Grant: The difference between a steam roller and a jackhammer.

DUE TO LACK OF SPACE AND FINANCES, THE HUSKER

INTERVIEW HAS BEEN CUT INTO TWO PARTS WITH PART TWO BEING IN NEXT ISSUE-(Ed.)

The Meatmen

We're The Meatmen and You Suck

Wow!! The Meatmen have an alb out!! Oh, well, I have "Crippled Children Suck" and one side has mostly those songs, and, besides, they're only funny, I mean, Their music isn't that great...

Alright, admit it, that's why you didn't pick it up. Well, you were so fuckin' wrong!!! If you don't have "Blud Sausage", this is entirely nessecary. If you do, you should buy it anyway because the "Crippled Children" songs sound much better and different here, and, unlike the just mentioned EP, the music here, especially "Blud Sausage" isn't merely passable like "...Children...", it's great. No one should be without "Glad I'm Not A Girl", "I've got a problem", "One down three to go", "The rap", "Toolin' for anus" and all the other classics here, such as "The Meatmen Stomp". If you missed 'em live at the Minor Threat show, you got no reason to live, and YOU SUCK!!!

--George Boulukos



MDC's Franco speaks out.

Millions of Dead Cartoonists? Well...not quite.....

Smash!: what do you think of this anti-political back-lash, like what John Crawford (Baboon Dooley cartoonist) did? You guys saw the cartoon, right? Where the guy buys the MDC record? (who knows what

profanities MDC has for the recent ones)

Franco (MDC bassist): I think that that was a cheap shot. We're obviously not racists, and what we're talking about is the violence that the police are inflicting on people and what people's reaction in their mind is to that violence and to that abuse of power that the police are inflicting on everybody. I feel like an anti-political backlash,...it doesn't do anything to help unify anybody, that's all we're trying to do, to unify people, and say "we need to get together and get beyond our petty differences and concentrate on the big problems in the world, like constant terrorism in El Salvador, or constant terrorism in Nicaragua, Guatemala, South Africa where it's legally sanctioned and used economic slavery. All over the world the United States is like, policeman that is ruling people by military style dictatorship. And we are saying people gotta get together and speak out against what the real problems are. I've got no problems with Crawford, you know I feel like, I wish that he would redirect his energy, because he's a good cartoonist, he's done a lot of great cartoons and you know I can sort of look at the one he did of us and laugh, but some people are taking it really seriously. I don't know how seriously anti-political he is, because I've seen some other of his cartoons and they're pretty good, you know? And like I say you know, it's sort of tongue in cheek,... it doesn't laugh at what we are doing even, it laughs at what we're not doing. We're not Millions of Dead Jews, we don't stand for oppression of people, we really don't. We just feel like the police are oppressing

people so much that people need to think about what they can do and what their relationship is with regard to the police state, and who is their friend, and who ain't their friend. Because a lot of people have the mis-conception that the police and the police state is their friend. The police and the police state are for the benefit a lot of times- not all the time, but a lot of the time are for the benefit of the rich people and the corporations and the politicians that these corporations have bought into office. So, it's a shame that people given a position of authority, like being a peace officer, abuse that power, and that people cannot get beyond the need for violence to control other people. That is the way it works, you know. People, when they become police are reduced to becoming a tool of the government, and it's just them taking orders, you know, which means they're no longer human, you know? It means they're like a machine that's working like a train or whatever, and we think that things have got to go back to the level where people matter, not rules and institutions.

DOUBLE-O

7" EP (R+B/Dischord)

This is definitely one of the most creative pieces of "semi-hardcore" to come out in a while. While there are no seriously fast thrash tunes, OO's imagination and creativity easily make up for it.

The opening "You've Lost" is as powerful as they get, and adding harmonics, the song doesn't begin to distort itself out. In "Death of a Friend," interesting breaks and speed ups as well as moaning, distant psychedelic effects combine to make the most original piece on the EP.

But the buyer beware, this EP is far from perfect. "grey to Black" loses all the intensity which "you've lost" so carefully built. "There's No Reasoning" becomes very tiresome after numerous repeating choruses.

OO have real potential. If they can concentrate on producing their own brand of hard music, they have the musical capability to really break some ground. (-Bray)

CODE of HONOR

Code of Honor

"What are we gonna do?/What Price would You Pay?
(Subterranean) 45 7"

This is an amazing single to complement the "Fight or Die" LP. Everything is so tight and crisp and clear, that you can almost say, "yeah, this band is gonna be on 'Solid Gold' someday soon." Well, I don't know about Solid Gold, but it is a great recording job.

"What are WE Gonna Do?" is a new release, the flip being a better remixed version of their cut on the Max R'n'R compilation.

Great guitar work on both songs. Michael Fox produces some interesting sounds out of his ax, and he and bassist David Chavez have a great little musical duel during "What are..", not common in many hardcore songs, I hear. Jonithin Christ has great vocals that give CoH, with their unrepititive guitar/bass duelling sound a unique perspective. More good music from another good San Francisco HC band. Comes w/ a lyric sheet

that has a collage of photos. (wonder who the cute girl is pictured with John Christ..) Definitely buy this single, only \$2. too. (-Marc Fasten)

DIRTY ROTTEN IMBECILES
DIRTY ROTTEN EP
DIRTY ROTTEN RECORDS

Virtually unsurpassable speed, more than anything else, makes DRI stand out. Many of the songs on this jam packed 22 cut EP feature tempos faster than those of almost any band I could name. And while the lyrics are inevitably lost among themselves and the surrounding din, DRI's sound is for the most part tight and clear.

Some of the political themes here, such as those in, "Draft Me" and, "First Round Draft Choice" are frighteningly redundant, but thankfully they are not overly nihilistic or pro-violent. Like their co-tourers MDC, DRI attempts to convey a serious, thought-provoking message that will hopefully drive the listener to some kind of action. However there is nothing here about killing politicians and nor is there any clear cut solution or doctrine. In other words, DRI don't tell us what to do.

In what it is highly and outstandingly good, this record leaves little room for improvement. Still this is certainly no reason not to buy it (since this writing, DRI have released the EP into an LP-Jed). DRI's recent appearance on the common was also very good. This is a band to be watched for.

Chuck Hahn

JERRY'S KIDS

Jerry's Kids, a band that perhaps experienced the winter relapse more than other Boston bands, has in recent months reemerged to play on a regular basis. From the October KofC show, till the February Outlets show, Jerry's hardly got a chance to play out. But since then things have picked up, with a great performance at the March Misfits show, a low attendance Riley's show, and two poorly mixed performances with the DK's and Minor Threat. On the "Boston Not LA" LP, (+EP) Jerry's Kids was Brian Jones-vocals, Bob Cenci-guitar, Dave Aronson-guitar, Rick Jones-bass, and Brian Betzger-drums. Since the records Brian Jones was forced out due to "parental pressure", and Dave Aronson has left the band too. Fellow Braintree resident Chris Doherty of the now defunct Gang Green has joined on guitar, and Rick does vocal duty. Jerry's also recently played the 'BCN rumble.

Smash!: Are you guys gonna do a record?

Bob: Yeah, we're gonna do a record.

Smash!: ok, that's good...

Bob: we are, seriously - yes. we're recording the middle of June, should be out by the end of the summer.

Smash!: On your own, or what label?

Bob: I wanna do it on our own. We're playing in the Rock and Roll rumble.

Smash!: why'd you decide to do that?

Chris: money. Bob: no. Rick: no.

Bob: we're gonna prove a point. pause....Rick: that is?....

Bob: we're just gonna prove a point.

Rick: we're gonna break down some barriers.

Bob: we have guts...and all those wimpy bands that win, should be shot and die.

Rick: It'll be interesting to see how far we go, to see how people react.

Chris: this is my view of it,I don't like to compete, especially against old men, ...but I think 2hundred and fifty bucks is worth it..

Bob: the money is tempting, but I'm still trying to prove a point.

Smash!: so you want to blow all those other bands away, or something?

Bob: I think we'll win, - I know we'll win!

Rick: we're so marketable... Most of our shows we lose money, almost every one, except when we played New York, and up in New Hampshire.... every show we lose 20 dollars, cause that's what it costs to get there. We haven't had one big show, like we played the Misfits, that was a big show, no money. It just sucks, we practice a lot.

Smash!: so why was there that period when you didn't play out for a while?

Bob: well there were lots of periods like that...

Rick: because we couldn't get shows -

Bob: Brian Jones

Rick: yeah, there was the Brian Jones thing -

Bob: crisis

Rick: and then there was the Dave Aronson crisis...

Chris: yeah, things have picked up now that I've joined the band

Rick: yeah, now that Chris is here,...we just go mental.

We practice, we sweat, we go

crazy. Like yesterday, that was mental.

Rick: do you like the new stuff or do you think we still suck?

Bob: Did you see us at the Misfits?

Smash!: yeah.

Bob: I thought that was our best show until I saw the video.

Smash!: they ran off with the money -Red Shark, right?

Rick: yeah, it was their show, like they rented out that place they had their people at the door, it wasn't Channel people at the door...

Smash!: do you guys plan to tour? another original question...

Bob: we might go out to California..

Rick: ..hang out for a while, ..soak up some rays

Chris: I don't care about playing, I just want to go skateboard...

Smash!: are you gonna stay with the band? (to Chris)

Chris: yeah, for a while.

Bob: say "Brian Betzger said"

Rick: Brian Betzger is a wild man, we can't control him. At practice, right, Brian Betzger goes totally mental, but when he plays out, he's just so calm...

Bob: this is what Brian Betzger wants to say to the world, "....."

(long pause)...that's what he wants to say. No, Brian's cool.

Rick: not as cool as Chris...

Smash!: what's Brian Jones doing?

Rick: he's at home..in his room, -

Bob: getting fat..

Rick: getting fat

Smash!: how come your parents didn't like him in the band?

Rick: he was coming home beat

up, and walking around wearing chains around his neck, not doing anything in school. Bob: that sounds kinda cool. Rick:really fucking himself up; basically that's the reason. He went, really... over the edge... Remember that time during the summer? (to Bob and Chris) He's cranking tunes out of my house, we're walking up the street, and Black Flag comes on, and he came diving out of the house, and dove off the front of the porch.....

Bob: It's like a five foot porch!

Rick: and he went soaring out of it onto concrete..

Bob: he's like jumping around in the front yard and it's blaring Jealous Again by Black Flag! And me and Rick are going "what's he doing?!"

Rick: Not uncommon, like last year, to see Brian walk up the street with chains around him...

Bob: "Brian, why is there a nail in your jacket?"

"Uh - I don't know, it looks good, it looks punk.."

Rick: He was fucked, he's still fucked. He knows how to play the guitar though, ...from sitting in his room all alone

Smash!: Is he grounded?

Rick: No. He doesn't get along with very many people. No one likes him, put it that way, ...at school.

Bob: but he is going to the prom.

Rick: he's not a total shmuck.

Smash!: Isn't he for doing that?

Rick: do what you want to do

Bob: I've got some tickets

Rick: It's wicked exciting, we go crazy, it's like every time we go out there's something new happening (in Braintree)

Bob: like when we're bored, right, we drive around right,

Rick: and we knock over trash cans..

Bob: we knock over trash cans with a car

Bob: we drive over trash cans on their front lawn

Bob: that's what we do for excitement. When it's trash night, we go wild.

Rick: we like to be different (laughter) that's why Bob is the only skinhead in the band. We all have hair, we all dress normal. That's right, right Bob?

Bob: We didn't want to put graffiti on this beautiful city of Boston.

Bob: sometimes we go swimming in the dam.

Rick: naked.

Bob: don't you want to know why our name isn't up there? (on the Wurlitzer's wall, on Newbury street)

Smash!: even Sorry's name is up there

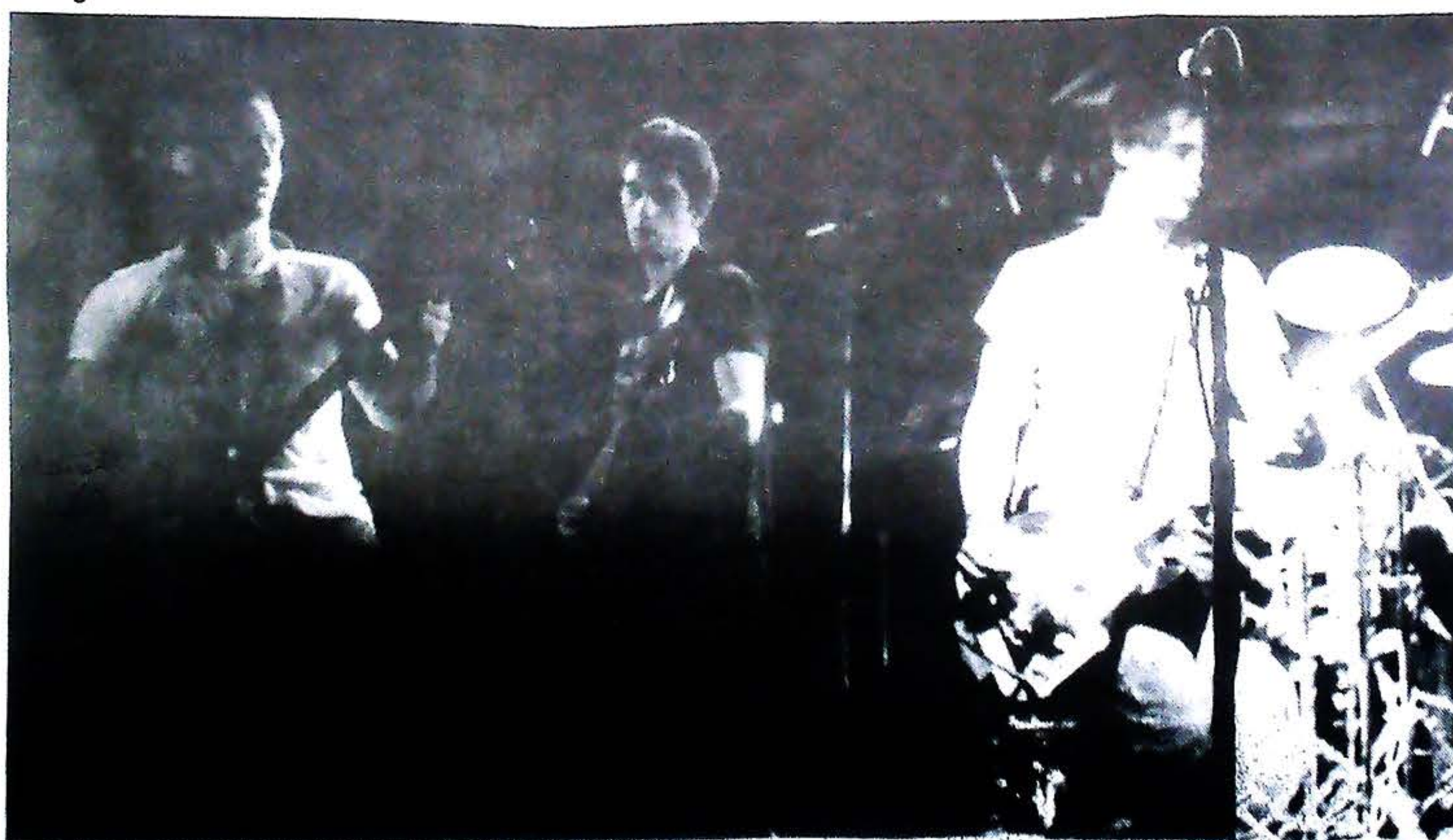
Rick: (looking up at the building across the street) wouldn't that look like an excellent album cover, "Darker and Donahue garage"?

not even put our name on it. Bob: how about with you sitting ontop of the chimney there?

Rick: me? Chris: ha ha ha

interview by Jed, on Newbury street early May

**JERRY'S
KIDS**



**BOB,
CHRIS,
+
RICK
OF
JERRY'S
KIDS
(L+R)**

DEAD KENNEDYS, THE FREEZE, PROLETARIAT and JERRY'S KIDS at the Union Hall; Waltham (6/6)

Considering that much of punk's media (i.e. zines, radio shows, bands themselves) has been blasting Jello Biafra all year long for his preachy politics, it was nice to see him at this show disregard the pressure and stick to his guns. The set that the DK's played was confident and powerful, and certainly a great improvement over last summer's sloppy performance at 9 Landsdowne St. The best of the night came, surprisingly, from the somewhat disappointing Plastic Surgery Disasters LP. "Riot", with the memorable line, "Tomorrow you homeless, tonight it's a blast!" was hypnotic and moody. "Terminal Preppie", one of the best cuts of the LP, was even more reckless and powerful than its recorded version. Older songs like "Rawhide", "Holiday in Cambodia", and "Nazi Punks" were played at frequent tempos that instantly drew kids up on stage, creating general chaos a couple of injured bodies.

Of the three opening bands, only the Proletariat put on a show of any substance. Their set contained some interesting new material, but some of it was lost in the garbled sound mix. The Freeze, appearing right before the DK's, suffered from the same sound problems.

"Violent Arrest", from the recently released "Guilty Face" EP, was by far the best song of the set. Jerry's Kids, a somewhat stereotypical hardcore band, bored me after about 5 minutes.



DK's fans hanging out before a show!

Sound quality was again a problem, but in this case no excuse.

Chuck Hahn

GANG GREEN: FURY AGAIN
Circle Jerks/Gang Green/
Legal Weapon/Stranglehold
at the Channel May 22

I'm not going to try to fool anyone... I missed Stranglehold. Legal Weapon were alright. Sort of a heavy m/hardcore combo, so what else is new? They served their purpose, I suppose I was "warmed up" (how 'bout slightly anxious). And I suppose that was the best frame of mind for Gang Green anyone can hope for. Performing their 4th and last gig, GG ripped. The speed they are so well known for on vinyl was matched, if not surpassed live. They seemed fairly tight, so as not to create a bunch of speed thrown everywhere. What I really liked about GG was their timing; just when they've got you hooked, the song cuts - ends just like that, sort of tantalizes the taste buds. Well they're gone now, and all you can remember them by is Jerry's Kids. (no comment)

After the opening "I just Want Some Skank/Beverly Hills" combo, and a few other songs, I got this sinking feeling that the Circle Jerks really didn't want to be there. Their lack of enthusiasm, and tolerance of audience participation, gave a similar air to many of the big name bands that have paraded thru town. All their old stuff was great, "Red Tape", "Back Against the Wall", as well as "Wild in the Streets." But either these bands start looking like they're having fun, or they can stick to playing to a bunch of drunk, over 20 shmucks. But Gang Green made up for the CJ's lacking.
-(Bray)



FLIPPER, CRUCIFIX, and HOLEYMEN at the channel (5/15)

With the debut show of the Holeyman, My first thoughts were that Boston has a new local phenomenon that will be

on Casey Casoms Top 40 in no time. I mean with a front man like Mr. Butch how can you go wrong? When will they make it you ask? Well, when the popular consensus of teeny boppers likes a band with 2 guitars, no bass, and ballad like lyrics-singing by Mr. Butch about his girlfriend and how she made him fart and throwup everytime he laid eyes on her. U2 watch out!

During Crucifix it occurred to me that a sloppy, to tight, to slop-



py lineup of bands was not going to work. After opening with "Annihilation", and running through a set which never let up, I knew I'd leave talking about them and no one else.

Flipper was.... well, a pain in the ass. I had trouble concentrating in between my several yawns. They really didn't want to be here and singer-bass player Bruce didn't stay. He took off from the stage 3/4 through. No loss really if one of the other guys took over. Instead we were treated to an hour. Can you speak? Well, come

up on stage and give it a try. The show ended with God knows how many kids singing.

Bray Poor



**4000
JUST CANT
STOP IT**

English Beat/R.E.M.
April 22 B.U.

Ska is dead, long live ska. On the grassroots level ska has virtually disappeared, giving way to hippy-ized reggae on one hand, and hardcore converts on the other. It is surprising, then, that the (English) Beat have emerged as a highly commercial, national band. The size, atmosphere and ticket price of this show made it clear that the Beat occupy a far different plateau than was ever envisioned for ska bands. REM are a very talented and promising pop band, but their set was far inferior to what they are capable of. A good deal of REM's sound depends on upfront vocals and unmuffled guitar; these things are sometimes difficult to achieve live, particularly in a hall of this size.

The English Beat should make quite a pretty penny from this show. Regardless of how expensive this show was, the audience virtually put it out of their mind by the expressions on their faces. By the time this show was over, I finally had to swallow my scruples and

accept that the Beat "have made it to the big time." Despite the disgusting light system (which left REM in the dark), despite the virtual rehearsal for an English Beat Greatest Hits album, the show was quite fun. Not as good as the Opera House, but still entertaining. Chalk up another band as a "corporate scam charade."

-(Chuck Hahn+Bray Poor)

(Bray swallowing his scruples.)

MINOR THREAT, SSD, JERRY'S
KIDS at the Channel (6/12)

Well here we are at another fantastic show. Hundreds of kids, three great bands and the ever so popular Channel club with its dynamic sound system, entertaining game room and inexpensive concession stand. I'm in heaven! Unfortunately the Channel is a conglomerate scheme trying to rip off the hardcore fan through its patronage. It seems that the Boston scene is under the monopolization of the Channel. It's great that they even book shows when other clubs don't, but that's about the only good thing about this place. There's no readmission, so once you're in, you're there to stay. The place is a fucking hell hole! The temperature rises, to what at times, seems 120°. Then there's the game room. God! What an annoying sight to see all the kids drawn into that room, hypnotized by the, "wild, psychedelic colors on the screen" (including me at times). We have to find a hall soon or else the Channel will have the Boston hardcore scene wrapped around its sleazy, money-making finger.

I arrived late to the show and missed Jerry's Kids, but I heard they put in a good set. Don't miss this band if you get a chance to see them, because they are a good band that definitely deserve the attention they get. Wish they would put out some vinyl soon.

SSD were great, playing in Boston for the first time since the release of their new EP, "Get It Away". The title track, "Glue", and, "X-claim" being my faves of the night off the EP. They also played lots of oldies including, "Headed Straight", "Boiling Point", the always popular, "Boston Crew", and a fantastic set-ending dance version of, "Police Beat". SSD produced cauldrons of energy through the two guitars and Springa's uncontrollable stage presence, which was evident on and off the stage. Still, I liked them better in Philly.

Minor Threat came on stage to a very large and enthusiastic crowd. They ripped into "Seeing Red" to start it off and kept up the fast-paced energy throughout the set, playing all their songs, or as Ian MacKaye called it, "one big encore". Each song released massive doses of power into the crowd and the place became a madhouse, with slamming, diving, thrashing, and bunches of kids upon stage singing almost all the time. The bouncers definitely worked to earn their pay tonight. During "Guilty Of Being White" a couple of assholes were tripping kids as they tried to get up on stage. Al (SSD) went up to one of them and told him to stop. Then this huge bouncer jumped on Al and threw him against the wall. A semi-brawl then erupted between the bouncers and the kids, and Ian hurdled off the stage and tried to break it up. The event lasted about five minutes and MT started playing again. This little occurrence didn't



LYLE & IAN OF MT

hamper anybody, especially MT, who continued their shockwave set, and ended with a power-packed version of "Minor Threat" which enticed many, many kids on stage. Truly a fantastic show.

Marc Fasten

SPRINGA



HUSKER DU

Husker Du, Proles, Sorry
at Mavericks 3/23

The fab four (+one) start this show off with "Dirty Old Man," one of Sorry's repertoire of songs that have some of the influence of hardcore but also retain a degree of musical complexity. Sorry put on a truly enjoyable set as they mix well thought out originals like "Poser," and "One More Step" (and of course "Gym Class,") with covers of "Beat It" and "Just What I Needed," in their own style.

The Proletariat get a more energetic response (oh poor Shauna Lo, hope you didn't get hurt) although Mavericks' tight space limitations restrict slamming and opportunities to get away from it.

Husker Du's material is quality stuff, as the "Everything Falls Apart" Lp shows; a mix of hardcore and more complex Burmese avant-punk. Bob's guitar is so over dis-

torted, and though it puts the Misfits one note shlock guitar work to shame (continual buzz, little note differentiation, etc); it seriously mars the Husker's music, making truly brilliant songs indistinguishable. It's sucky if this set gives people the wrong ideas about this band.

Thanks Gerard!(ho ho ho)
-(Jed Hresko)

Angry Samoans, SSD, DYS
at the Channel 3/27

At least some credit for the recent abundance of quality hardcore shows around town must be given to this venue, although many have and will continue to decry it. Sure, the Channel is overly commercial and kind of disgusting, but with due respect to the various churches and halls that have sponsored shows, it is still the best place for a slamfest in Boston.

Dys opened up, and while they did play pretty well, I was too turned off by vocalist Dave Smallee's anti-drug, anti-sixties tirades to fully appreciate the musical content. Next was SS Decontrol, who delivered as fine a set as I've seen them play. Their excellent new material, sounding slower but more dynamically complex than one might have once expected from SSD, was mixed nicely with older stuff such as "Headed Straight", "Boiling Point," and "Police Beat." A midset cover of Aerosmith's cover of "Walking in the Sand" seemed almost serious; it wouldn't surprise me a bit that Steven Tyler's howling influenced Springa somewhere along the road. Comparisons between Lethal and Joe Perry are likewise unavoidable. These guys are the balls, and I can't wait for the EP.

Audience response to the Angry Samoans was typically Bostonian, something the band had a lot of trouble dealing

with. Vocalist-guitarist Metal Mike did eventually become agreeable to the fact that the division between stage and dance floor around here is a thin one indeed, but the rest of the Sams remained distant and annoyed throughout the set. Their material was still delivered well, although a bit sloppily. Only "Homo-Sexual", brought to new levels of energy by Smallee and his buddies on vocal support, was truly an improvement over its studio version. A letter-perfect rendition of "Gas Chamber" as the opener was also excellent. This was on the whole a decent performance by a very fun band, but unless the Sams revise their expectations of audience docility, there is little reason for them to come back here. -(Chuck Hahn)

An oldie but a goodie.

N A NEGATIVE APPROACH

NEGATIVE APPROACH, JFA,
PROLETARIAT, SORRY at the
Channel (6/26)

Sorry started this show in fine fashion. These guys are definitely improving with every show, and got a good crowd reaction for the first band of the day. Their new cover song was a blues song called, "Rumble" by Link Wray. Five songs of the set were "Gym Class", "Doomed From The Start" and "Just What I Needed" (Cars). Watch for Sorry on an upcoming compilation by Gerard Cosloy of Conflict magazine.

Proletariat was next and played a fine set. Rick Brown was more energetic than I've seen him in a long time. He was jumping around, stamping

his feet, and rolling around on the floor. One kid who was standing besides me said to me, "Who does he think he is, Jonny Rotten?". The new stuff off their not yet released album was hot, and drew a big crowd reaction in the pit. The best song of the night though was, "Religion is the opium of the masses" off the Boston Not L.A. compilation. It brought a number of kids up on stage, and sounded great coming out of the "rock'n'roll super star" PA system.

JFA were up next amidst the cheering of all the skate punk groupies who made their pilgrimage from far away lands (there were skaters from Conn., Maine, Vermont and western Mass.) to grovel under the feet of the skate gods. They played a somewhat up and down set. Their rock'n'roll surf, psychedelia music was great, but their hardcore songs sucked. They all sounded the same, and the singers vocals died whenever he tried to sing hardcore. His voice was definitely shot. One of the consequences of playing many shows.

Negative Approach were absolutely amazing. Every song they played off the EP was better than the recorded versions. They opened with "Can't Tell No One" and ripped through the rest with kids on stage. "Nothing", "Ready to fight" and "Why be something that you're not". All their songs were great and I sure hope this band makes a return appearance soon.

Marc Fasten



SKANK!

Mission Impossible at the Western Front (4/26)

007 was about as close to ska as one could find on a regular basis in Boston; the key is was. ("not any more"-J) Here comes Mission Impossible, dancing and wailing into your hearts. Actually with the big ska movement long since dead in England, it would have been almost inconceivable to find local skank and prance, but its here, in full force, in the shape of seven (maybe 8) energetic, constantly smiling, if not merry youths from around town. Unlike 007, who could be labeled as more funk, M.I. are pure unadulterated ska.

I had a chance to catch this merriment at the Western Front one Tuesday, and skeptical as I was, these guys churned out quite a grinding set of music. They really did put all they had into both sets. The only thing that caught me as odd was a virtual game of musical chairs on instruments; I soon got accustomed to it seeing as they are pretty good musicians. Sax is a very large part of the music, as well as percussion.

I don't know how long they can continue to play only ska, considering its a pretty limited field, without becoming boring, but for now it's pretty goddamned fun, and under Billy Ruane, they should be pretty easy to catch. (-Bray Poor)

D.O.A.

LIVE

D.O.A. redeem themselves
D.O.A./Toxic Reasons/Fu's/
Deep Wound, at Channel (6/5)

Deep Wound were pretty good, but the near empty house due to time mix-up, didn't help their enthusiasm. They need a better break.

The FU's put out, as always. The EP and consistent performances have benefitted this band well. With American Flag hung in back, the band played Grand Funk's "We're an American Band" in a heightened version. I'll assume this was a joke, as it was funny, and not a snub.

Toxic Reasons' material was apparently not thoroughly known by the audience, and like wise the band got a mediocre response until they played "Ghost Town" and "Riot Squad," from the well known Process of Elimination EP, as an encore. Things were suddenly picked up, and TR played a slammable version of the funky "Shit, god-damn, get off your ass and jam."

D.O.A. were hot, and really put on a fun set, mixing old and new material. Although some are disappointed with the band's direction, and I've even heard accusations of "sell-out", none of this is true, and D.O.A. proved here that they truly are dedicated, and will continue on. Vocalist Joey looks like he could be your typical jock/macho-man, which gives his comments between songs and lyrics about caring for your fellow human, the Vancouver 5, that much more impact. "Liar for Hire"



was hot, as was Wimpy's version of "Singing in the Rain," as he belted out the words. Truly a fun time. (Jed)

007 SKA!

007, PRIME MOVERS, MISSION IMPOSSIBLE at the Rat

Returning to the scene after a long break during which they replaced departed bassist DeeRail and percussionist Rick, 007 put on a great set of old and new material. The new bassist, although he seemed a bit nervous, gained confidence as the set went on, and on the whole seemed to be more than just a capable replacement for DeeRail. The band's sound has not changed radically, although there are now more syncopations and offbeats. Old 007 hits like "Los Federales" and "Zen" were good, as always. Having this band back in commission is a great thing for the Boston scene.

The Prime Movers played a set of standard, straight ahead rock. Some of the songs were catchier than others, but on the whole the set was somewhat bland and at times downright boring.

Chuck Kahn

RECORDS:

CH3

CH3 "I'll Take My Chances"
b/w "How Come"
Poshboy single

With me, this record has two immediate faults: it's a single, which always makes me feel like I'm not getting my money's worth of HC considering that bands like DRI can squeeze twenty two songs and seventeen and a half minutes of music onto one seven inch. The second fault is that it's on Poshboy. This gets to me because I hate the way that Poshboy seems to capitalize on punk, even if they do keep prices down, with stupid things like Poshboy's Greatest Hits and Rodney's collections.

Anyway, these things aren't the fault of CH3, and I'll get on to their disk. The A side is a pretty boring mixture of thrash and commercial punk like that of The Lords of the New Church. There is no lyric sheet (standard Poshboy) and they aren't printed on the cover, but what I could make out wasn't really worth much anyway.

I like the music on the flip alot better than that on the A side, as it is more abrasive and closer to their alb, though it could've been much better if it was like their twelve inch EP. What I could make out of the lyrics didn't make much sense to me "How come I was the last to find out you were dead" "how come you didn't tell me this before". They've been far better than this.

--George Boulukos

Artificial Peace/Exiled
Fountain of Youth 7" 33

A extreme dissapointment. On Flex Your Head Artificial Peace had a couple intense cuts, but here they are subdued, badly produced, musically very repetitive (all five tunes could've been one long one), and naive and unoriginal in their lyrics- "why do you like to kill" and "think for yourself, don't think for me". The latter statement, though I agree with it's sentiments, has become a mindless slogan and is therefore as lame as "anarchy rules" and any other contradiction.

The Exiled came across as being more intelligent in terms of lyrics even though they fall into the ancient trap of holding the USSR responsible for the arms race. Unfortunately, they are struck down by extremely bad production, sloppy playing, and a feeling that you've heard the whole thing before on a couple hundred other second rate HC discs that you avoided.

--George Boulukos

NEGATIVE ELEMENT

Yes We Have No Bananas
7" EP

On the whole Negative Element's "Yes, We Have No Bananas" is just another EP. Standard timing, anti this anti that lyrics, much distortion+ so-forth. One would not know punk came into existence for something different. On the other hand the band is versatile in the punk realm. Clashing sounds of Indian type of drum beats, good slammable mid-west hardcore. Lyrics dealing with Elmer Fudd's personal life, the anti Pac-Man and other easy to relate to ideas, which might increase popularity. All these attributes of the EP can make it either liked or disliked (the latter being expressed in Brookline.) Nevertheless, "Yes We Have No Bananas" definitely sticks out, making it a good EP to have in one's collection.

Dean Leonardi

SSD

SS DECONTROL

SS DECONTROL
"Get It Away" 12" EP
X-Claim records

Bands that rely on speed but lack power produce hardcore (like Neg. Element), sometimes too often to uninspired and boring results. But heavy metal power (and the lack of any power in HM commercial acts) can be drudge too.

"Get It Away" mixes

the speed and power of a thoroughly more sophisticated SSD sound, (as was unleashed at the Angry Sams show deserving such words as "awesome"). The addition of Francois on guitar does for SSD what two guitars does for Minor Threat; adding "meat" to the sound, truly a "wall of (guitar) noise". Overall this EP is better produced

ced. The mix doesn't lose Chris' drums or Jaime's basse in the shower of guitar, tho' its **hard to** understand what Springa belts out. That's no big deal, as he is as wired as ever, slurring words and other forms of intonation that make him almost another instrument. Similar (only in method) to Scream, SSD plays with the energy of the songs (and listener), with speed ups and whole changes in mood and form, although all the more overwhelming like in the title cut. The other five original songs, and one cover (of the Buzzcocks) "No Reply" are equally amazing. "Nothing Done"... ("what are you gonna do when they come after you/ what are you gonna say when they drag you away/ nothing said, nothing done when you're not the one") invokes almost a feeling of panic, and concern. One that comes across so well because of Springa and the music's desperate tone. Amust buy. (\$4 now at Newbury but the forces of profit will push this to six soon enough.)

Jed Hresko



BLACK FLAG

Everything Went Black (SST)

Black Flag is just resolving it's legal troubles with Unicorn records, who sold 55,000 copies of the "Damaged" LP, but didn't give BF any royalties. By the fucked-upness that contracts sometimes take, BF has legally prevented from releasing material in the U.S. Hence this 2 album set, with

all direct mention of Black Flag deleted, distributed in the U.S. by SST.

Owning only "Damaged", this provided me a great chance to get old Black Flag material like "No Values", "I don't care", "Jealous Again", "My Rules," etc. Sides 1-3 feature Johnny Goldstein, Chavo (Ron Reyes) Pederast and Dez Cadena as vocalists, doing unreleased versions of earlier songs, in which instrumentation as well as singing is changed. I like the Johnny Goldstein side best, as it is the most new sounding element of the record, as well as the distinctive underground feel to Black Flag in it's beginning days. Side 4 is a bunch of radio ads for BF shows. Kind of interesting, but a little monotonous. Recommended. (-Jed Hresko)

THE EFFIGIES ARE THE MACHINE

Effigies
"We're Da Machine" EP 12"
(Enigma/Ruthless records)

Well, here I am on another journey to Newbury Comics to see if there's any new vinyl I come upon the new Effigies record; fantastic artwork on the cover, finally someone who can give Pushead some competition. Anyway I look for a list of songs on the jacket, but there isn't one. I then look at the price tag, \$6., well, it must be an LP then. So, over the Aggression LP, Posh Boy Hits LP, and "No Core" cassette, I buy the Effigies record and take it home.

I open it up, take out the record, and what the Fuck?!

It's a 4 song 12" 45. I paid six bucks for 4 songs. I can't believe it. What a bunch of assholes these guys are!

I thought it was bad when they released their great "Bodybag/ Security" single for \$2.50, but this is a downright corporate scam. In the first song, "We're Da Machine," singer John

Kezdy says, "corruption's a way for money today." Well it's definitely a way for them. There is almost more space on the wax where there is no music, then there is music. What a waste of money.

The music is fantastic though, truly in the Effigies style of powerful, heart stopping rock and roll. The production is excellent. All the instruments come out loud and clear, and John's vocals are easy to hear and understandable. Even though it's good musically, I don't people should be subjected to forking out 6 bucks for a 4 song record. If I had known what a rip-off it was, I wouldn't have bought it. -(Marc Fasten)

(Note: Newbury Comics tends to sometimes add about a buck to the price of an album. This album is advertised at \$4. through Systematic distributors - but keep in mind that dist.'s price is lower than the store price, -so this should be about \$5. at most stores, still too much.)

DIE KRUEZEN

DIE KRUEZEN

Cows and Beers 7" EP
(Version Sound)

Not bad. While rarely bridging the boundaries of stereotypical three-chord thrash, this six-tune EP nevertheless comes off as a powerful and well made product. It doesn't really matter that the heavy metalesque guitar leads sound a lot like those of the Freeze, and that the vocals could be pegged as a rip-off of the Theatres; what they lack in originality Die Kruezen more than makes up for with consistency and tightness. Musically this band is above average. Bassist Keith Brammer and drummer Erik Tunison serve as a fast, hard driving rythm section that makes this band

very slammable. The guitar-work, provided by Herman Egness, is standard but adequate. The vocals, however, are so scratchy and tuneless that they make you want to puke (probably the desired effect). While the songs are not terribly boring or redundant, there isn't one that really stands out from all the others. The title of this record is probably a reference to Milwaukee, Die Kreuzen's home town; it is just a bit hard to figure how cows and beer could inspire such anger.
(-Chuck Hahn)

GI's

GOVERNMENT ISSUE
"Boycott Stabb" 12" EP
(Fountain of Youth/Dischord)

With so much hardcore beginning to sound the same, it's great when a band like Government Issue produces a record that disregards the cliches and creates a new type of shock appeal. Most of "Boycott Stabb" is moderate tempoed, stripped down rock, something that will surprise, if not turn off, most h-core partisans right off the bat. Underneath the somewhat tame exterior of this record, however, there lies a taut, foreboding sense of tortured mania that is as thought provoking and almost frightening. The bitter cynicism and sarcasm of cuts like "Insomniac" and "Puppet on a String" suggest that minds can truly be twisted by the inevitability and predictability of day-to-day life in our society.

Despite this band's name, there is nothing blatantly political here besides "G.I.", a song about past and future

wars. Most of the cuts attack social and personal problems such as egotism, isolation, and boredom. Side one features most of the standouts, like the danceable, well produced "Hour of one," and the loud, energetic "Hall of Fame." Side two is less powerful and occasionally becomes mired in rock and roll cliches, but overall this album is a testament to the fact that all music can and will change. (Chuck Hahn)

MINOR THREAT

MINOR THREAT
"Out of Step"
(Dischord) 12" EP

In this chaotic world of hardcore dogma and mumbo jumbo, it is really good to know that there are still bands out there that actually give a damn about other things than how fucked our gov. is, or our parents, or puberty, etc. The thing that is really not all that surprising is that one of the best happens to be Minor Threat. With the release of this new EP, the band continues in full Minor Threat stride. That is to say, another collection of powerful, original, well thought out and well produced tunes which never cease to amaze me. While still as angry as ever, Minor Threat are now aiming their frustration in a new direction; in both their previous releases their complaints were never quite original, although they were more mandated, they always struck a sensitive, if not personal vein. Now w/ the release of "Out of Step," M.T. proceeds to question not only our society, but human

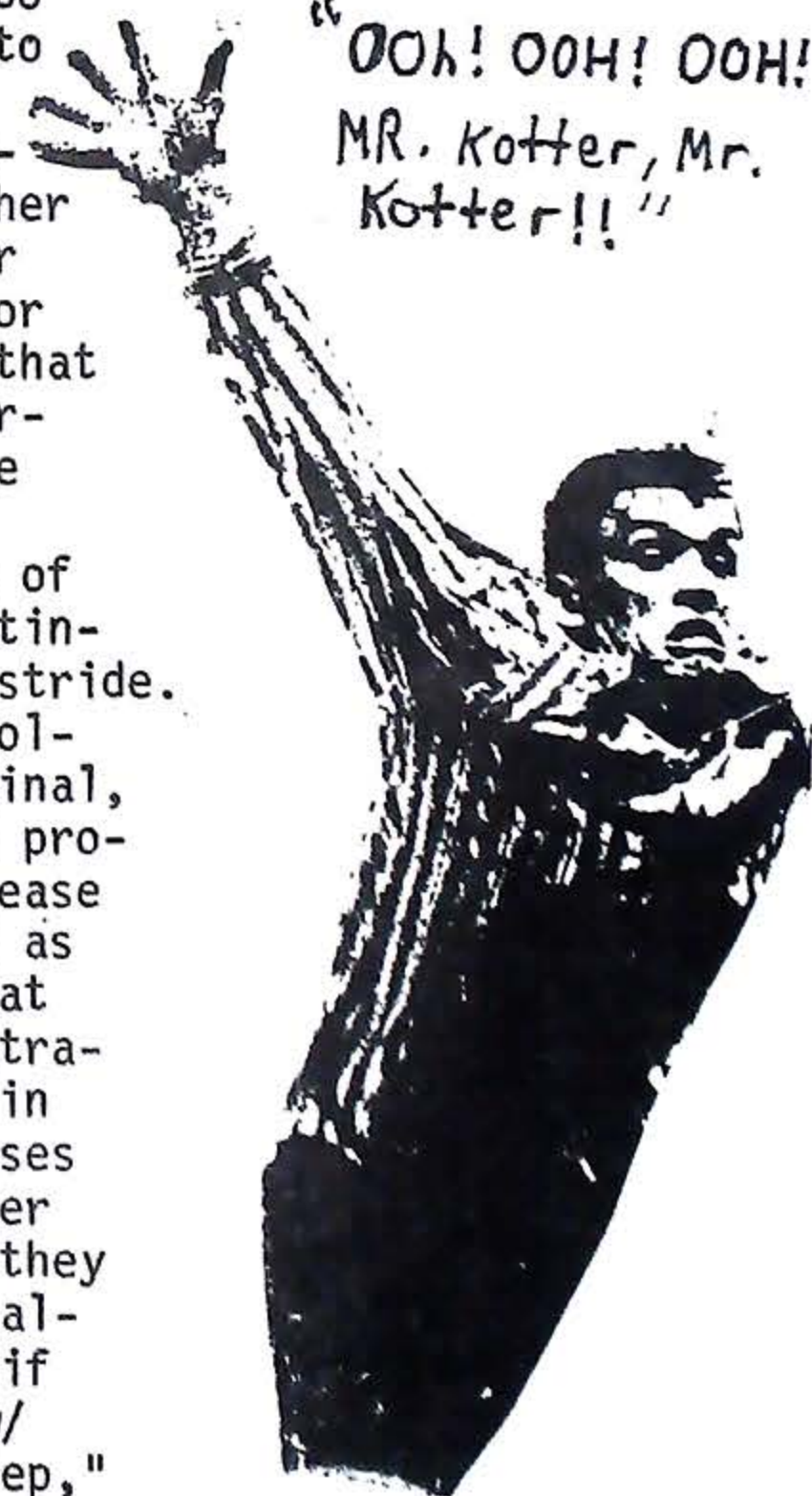
nature and trauma. By incorporating sensitivity w/ sarcasm and irony, and backing it up with an incredibly powerful mix of hardcore and hints of heavy metal. MT has (as corny as it sounds) matured in a way. They refuse to accept the popular opinion of the relationship of the music to society, in that HC is a black sheep looked down upon by society. Instead, they question the reaction of humans, regardless of interest, under the pain of broken relationships, hidden emotions, and the prejudice of others.

Now if you can understand



that, you can understand anything and you should snap up this vinyl. (-Bray Poor)

"OOH! OOH! OOH!
MR. Kotter, Mr.
Kotter!!"





WE'RE HOT

! YOU'RE NOT

Unless you submit to

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