


THREATENING SOCIETY



Issue #5

FLAG OF DEMOCRACY

SIDE BY SIDE

HOMO PICNIC

++++ PLUS ++++
lots of reviews,
pictures, and
more



THE
UPRISE

TOKEN ENTRY

It took a while, but here's the fifth issue of THREATENING SOCIETY. You may notice some new layout styles in this issue which were inspired mostly by European mags (especially DEFINITE CHOICE from Holland). We'd like to know which layouts you think are better. We'd also like to encourage bands to send material for review and possible appearance on our compilation tapes. Anyone and everyone, please send comments, complaints, scene reports, pictures, art, or anything else. One last note: all issues of TS are available for \$1.50 ppd. in the U.S. and \$2 ppd. elsewhere. Enjoy!

ADVERTISING RATES:

* 1/4 page - \$3
(4 1/4 " x 5 1/2 down)

* 1/2 page - \$5
(8 1/2 " x 5 1/2 down)

SPECIAL THANKS TO:

Sean "hussler pimp daddy" Maguire, Caleb Benjamin Chuck Miller and X-Claim, Chris Forbes and Metal-Core, Scott Helig (for naming us) and Total Thrash, Var and No Idea, Tim and Dagger, Al and CFA, Ed Russino (for guest refereeing all our steel cage matches), The First Family, Jim Testa and Jersey Best, Chuck Meehan, Chaos Records, Marc Pingitore and PAGAN BABIES, John and TOKEN ENTRY, F.D.D., HOME PICNIC, THE UPRISE, Doug and T.C.D., Steve and VISUAL DIFFERENCE, PSYCHIC VIOLENTS, Eric and DIRGE, BLOOD LAKE, Ed and MASS CORRUPTION, Mandy and INITIAL REACTION, NUM SKULL, Erica Freeman (who we forgot last issue - she's the one who took the blurry JUSTICE LEAGUE pictures - just kidding, thanks!), PRONG, Jack and DESECRATION, Dave and LAST OPTION, Rennie and Underground Offensive, Martin Sprouse, Taka Hatori, Paul and LARM, John Crawford, Tony and IANI, WHITE FLAG, SIDE BY SIDE, Jim and Gimme Some, Jen (for the camera), Marc Fisher, Ben Hogg, ALF, Leela, Rowana, Buckwheat, all of our friends, everyone who has supported us or contributed, and YOU.

THANKS!

NEXT ISSUE: PAGAN BABIES, WHITE FLAG, AGNOSTIC FRONT, SIDE BY SIDE, VISUAL DIFFERENCE, CORRUPTION, and more.

Once again, we hope that more people will write, either to contribute to this mag or just to let us know what you think. For fastest response, address all mail directly to either Tony or Mickey.



NEW (DE)GENERATION compilation tape: 11 bands - 30 songs - 60 minutes of great music! Featuring: PSYCHIC VIOLENTS (Florida), BLOOD LAKE (California), THE UPRISE (Philadelphia), GUNSLINGER (California), CORRUPTION (Cal.), MASS CORRUPTION (Minneapolis), E.A.B. (Philadelphia), DIRGE (New Jersey), VISUAL DIFFERENCE (Arizona), DEAD JACKSONS (California), and GOD CORP (Canada). Comes with 16 page booklet with lyrics and band info. Only \$2 ppd. to either Tony or Mickey.

TOKEN ENTRY

TOKEN ENTRY is a fantastic young band from New York who have recently released an incredible debut LP, "From Beneath The Streets" (Positive Force). Luckily, they did a show in Philly a while back and I got the chance to talk to the bassist, John, who is one hell of a guy.

THREATENING SOCIETY: What is the current line-up?

JOHN: Timmy is on vocals, Arthur and Mickey on guitar, Ernie is on drums, and I'm the bass player, Johnny.

TS: What are your ages?

JJ: We're all 19 - 21 years old.

TS: How did TOKEN ENTRY form? Were any of you in other bands?

JJ: Yeah, me and Ernie had a band called GILLIGAN'S REVENGE. And with the downfall of that band, Mickey came along and we started TOKEN ENTRY.

TS: How do you like the way your first album came out?

JJ: We're pleased with it. It's going to be re-mastered soon. You know, we're going to get a better mastering job so it will sound a little better.

TS: How has the response been to it so far?

JJ: The response has been great. We sold seven thousand - I think that was our first pressing.

TS: Which members of the band are straight-edge?

JJ: Arthur is straight-edge - well, not really straight-edge. You know, we all have our own beliefs and all. But I guess you could call him straight-edge.

TS: Do you consider yourself straight-edge?

JJ: No, I consider myself straight. I smoke cigarettes....

TS: Do you drink or do drugs?

JJ: No, I don't do drugs. Nothing like that. No one in the band does drugs.

TS: Are you guys on tour right now?

JJ: No, we just came up from New York City to do this show.

TS: Do you have a tour planned?

JJ: Yes. In the winter, probably on the West Coast. And next summer, a full-fledged tour of the U.S.

TS: What did you think of the show tonight?

JJ: I thought it was really cool. Really cool. I liked it alot.

TS: What bands influence you?

JJ: We like everything from MINOR THREAT to BLACK SABBATH, and whatever in between.

TS: Are you influenced by any non-hardcore/thrash bands?

JJ: LED ZEPPELIN, BLACK SABBATH, stuff like that.

TS: How did you get signed to Positive Force?

JJ: We were out on the West Coast last year where we did a mini tour, and we played with 7 SECONDS, and we were talking to him [Kevin Seconds] about the tape he got [from us]. He was happy to see we were interested, and we were happy he was interested. And Ernie was playing for UNDERDOG for a while - he was sitting in because they lost their drummer. So they [UNDERDOG] played with 7 SECONDS and Ernie got talking to Kevin, and that's how we got it.

TS: Were any other labels interested?

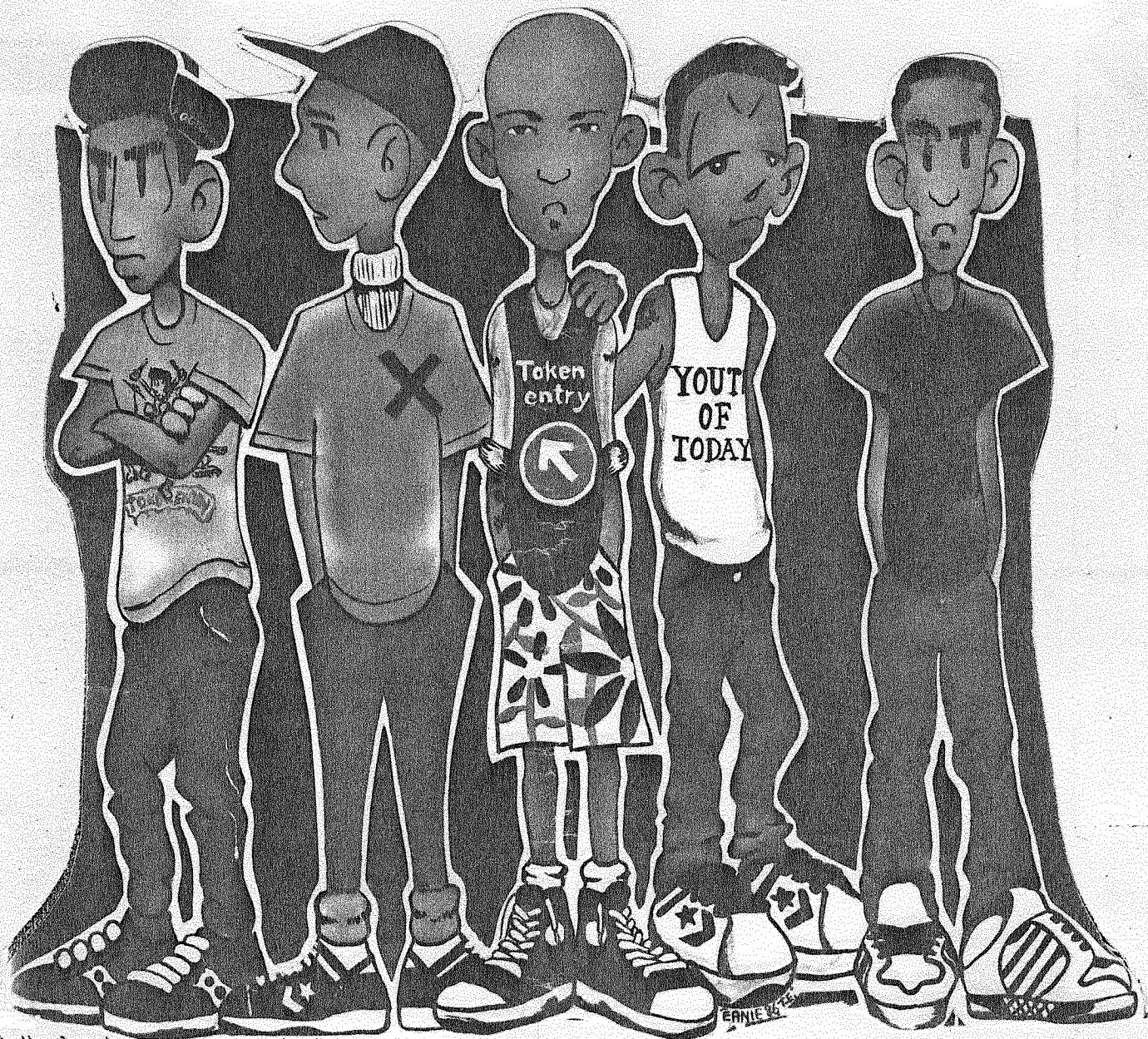
JJ: We had a few talks with some bigger labels, but there was just contract hassles and all this money shit, and it was just a pain in the ass.

TS: Do you like the contract you have now?

JJ: Yeah. It's very good.

TS: How long is it for?

JJ: We can drop out whenever we want. So it's a great contract. We're going to do another record in the spring.



TS: How long have you been into hardcore?

JJ: I've been into hardcore since '81.

TS: Have you noticed any changes from then to now?

JJ: Yeah. The music has gotten a little more complicated and the people have changed. Like, back in '81, everyone was dressed in black and they were dismal and everyone was just down on everyone else. It wasn't a positive thing. Now, people are together, standing strong, you know?

TS: So you think it's much better now?

JJ: Yes, I think it's alot better now.

TS: What do you think about crossover?

JJ: I'm not too hip on it. I mean, it's cool, but I'm not that much into it. It's alright. Some bands I like alot.

TS: What do you do in your spare time?

JJ: I work mostly....

TS: What type of work do you do?

JJ: I'm a tile-setter. In my spare time, I just hang out, play my bass, and listen to records. You know, normal stuff.

TS: Does everyone in the band work or go to school?

JJ: Yes. Ernie and Arthur go to school, and me, Mickey, and Timmy work. Oh yeah, Ernie and Arthur work and go to school.

TS: Would you sign to major label?

JJ: It depends on if we would be able to do what we want. Alot of the bands just lose touch with the real fans. If we did ever do that, we'll always know where we came from. We'll always relate to the scene. Alot of bands get signed to a major label and they just disappear or they stay hidden. We'll always be active in the hardcore scene.

TS: I know being in the band takes up alot of your time, but does it interfere with your personal life (like family, friends, etc...)?


JJ: Sometimes, in a way. My family understands what I'm doing and stuff. It more interferes with work than my personal life. I try to work around it.

TS: Did your parents give you alot of support?

JJ: In the beginning, they didn't. But then they saw I was really interested in music and now they're behind me one hundred per cent.

TS: Do they listen to TOKEN ENTRY?

JJ: Yeah. My dad has a cassette player in his car and he listens to TOKEN ENTRY on his way to work.



TS: What's the scene like where you live?

JJ: There are a lot of shows and a lot of new bands like KRAKDOWN, SICK OF IT ALL, and the NY HOODS. The scene is really coming together. A few years ago, it was kind of lame. Everyone was on their own trip. Now everyone's sticking together.

TS: Do you believe in unity within the scene?

JJ: Yeah, I do. Everyone has to stick together to make something work. If you don't stick together, everyone's going to be going in different directions, and you have to have a direction of where they want to go and what they want to do.

TS: Any final words?

JJ: Just do what you want and let people do what they want. Respect other people and respect yourself.

TOKEN ENTRY can be reached at 26-30 30th St., Astoria, NY 11102. John assured me that, even though they are kind of slow in getting to it, they try to go through all the mail. TOKEN ENTRY is a band that has to be seen to be believed. So if they play a show near you, you really have to go see them.

BACK TALK

An open letter from the United Underground:

Why pay \$8 or \$9 for an album when you can buy an underground band's demo tape for under \$5? You will find that a band just starting out can be just as good or even better than bands with record deals and publicity, or just being at the right place at the right time. Even your favorite bands, for whose albums you spend around \$8.50, most likely started out trying to sell their own demos.

Being in a band trying to sell our own demo, I know how hard it is to advertise and promote your own tape. We want to help bands sell their demo tapes, spread their name, and expose their music to the hardcore scene. You might ask why we're doing this. It's because we know there are thousands of bands out there trying just like we are to get ahead, to get people to appreciate their music, and to be known in the hardcore world. We also hope this will help bands to get shows. Nowadays most places won't have punk/hardcore shows, mainly because they're afraid of violence and damage. But at any kind of show, no matter what kind of music, there is always that risk.

If we can get the cooperation we need from bands to send us their demo tapes for review and to put them on our hopefully never-ending list of demos for sale and/or trade. We will advertise by hand, mail, through participating fanzines, etc., on how to get a copy of the reviews. The list will have the names of the bands, the price of the tapes, and the address where the tape can be bought along with a review of every tape. All we do is send the list to people who write in. Then they write to the band they want to purchase a tape from. But everyone who writes in will be put on a mailing list.

We also want to catch the eyes of promoters. Hopefully, they will take advantage of our catalogue and look for new bands to put on as opening acts for their shows. We want to do more than just review demos. We want to help bands sell their tapes. We want to encourage people to write in for our catalogue and support underground bands by buying their tapes.

If you are interested, please write to: UNITED UNDERGROUND / 225 W. Walnut / El Segundo, CA 90245. Any comments or suggestions are gladly welcomed. Bands, please consider sending us a tape and/or some info about you or how to contact you. Anyone who wants to take part in distribution in your area (passing out flyers, etc.), please contact the United Underground.

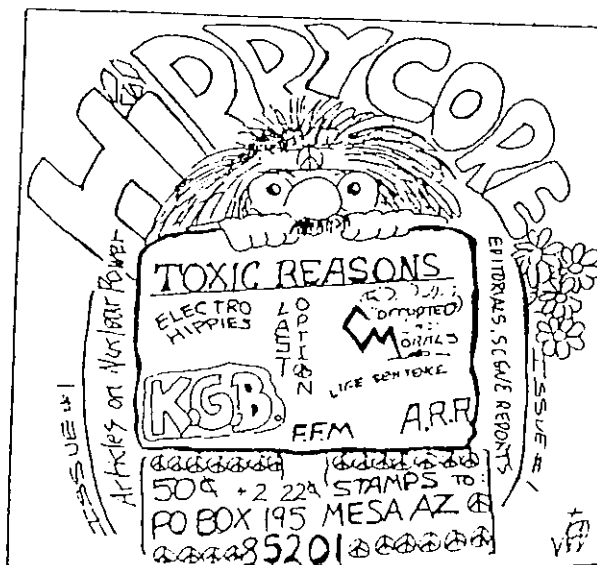
Howdy!

I just read the article that was written in Back Talk in issue #4 (which by the way, rules supreme!) and I was moved to tell Mr. Hardcore (or whoever the letter signed MKDU was from) [Mike Eidle - Ed.]. What struck me was an obvious lack of knowledge on religion. At the end of the letter, he said "I hope you respect my opinion and not to slag me to do my thoughts" (that's a quote!) and yet he says "religion is another crutch for people to lean on" (another quote), thus calling us who believe and worship God, weak! Think about it buddy boy - do you think the Earth, land, trees, animals, universe, etc. came from nothing? Get real! The idea of abiogenesis (living things coming from non-living things) was disproven over 100 years ago by Louis Pasteur. And his thing on Christians killing animals, well, if traced back to when the Old Testament was written, the word used then meant "man-killer"! I am a vegetarian but for different purposes entirely! Don't get the idea I put myself on a pedestal over atheist people 'cause while I believe, I still accept you and am willing to unite. I also listen to metal music (even death metal at times. Gasp!). So I'm not a "religious freak" (yet another quote!!!) but I do and will try to spread my faith to others.

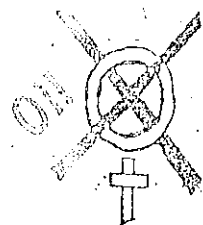
His comments on straight-edgers (what a dumb label) also ruffled my dander. I am straight but some good friends of mine aren't. I will admit some are "close-minded", but no more than Fascist skins or other extremist groups within the scene. In fact, all the straights I met were more open-minded. There is a case where open-mindedness is a bad thing. If someone is open enough to try pot, then that's not so good, but other than that, I draw a blank. When he says we (as in the S.E. crowd) need to broaden our horizons, does he mean to try pot, speed, whatever? Hardly what I'd call "broadening". Maybe "clouding", but not "broadening."

I pretty much agree with the rest of his letter except maybe that the CRD-MAGS are a mega-band so who cares if they're jocks or homophobic.

I hope you all were enlightened or at least enjoyed this little trip down the yellow brick road. If so, drop me a line at Ben Hogg / 305 Hiwassee St. / Murphy, N.C. 28900 (USA).



THE UPRISE



THE UPRISE are a four piece from Suburban Philadelphia. They've released two singles, played several big shows in the area, and will soon be releasing an EP. They've often come under attack, because of their appearance (they are not skinheads). This interview will clarify some things.

TS : What's your age range?
 ROB : (the singer), 19, bass
 SCOTT : (the drummer), 21, guitar
 MATT : (the guitarist), 21, drums

TS : How did you get the name UPRISE for?

ROB : We were a band in 1986. We had a rhythm guitarist. We kicked him out in December. He put some demos out, and then everything was going good. We had to kick Mike out because he was a skinhead. He got Gavin (ex NY HOODS, ex SIDE BY SIDE) to replace him. Mutual departure type stuff. That's all that was.

SCOTT : How did you get the original band together, except for the guitarist?

TS : How did you get together and who writes the lyrics?

SCOTT : I wrote the first music. I write all the songs. Well, most of them. About 50% of them.

ROB : I wrote the lyrics.

SCOTT : The lyrics and the songs are pretty much split between Rob and I. Mike doesn't really do that much. Neither does Matt.



ROB : Mike's our guitarist, but he doesn't write any of our songs. He wrote "Walk Tall". You'll only hear that at shows. You won't see it on vinyl or anything. He didn't write the lyrics, of course. He doesn't write any of the lyrics. Matt's just an advisor-type guy, too.

TS : Who would you consider your influences?

SCOTT : Local. A lot of local bands.

ROB : The thing is, a lot of people say in interviews "What are your influences?", and we say old U.C. hardcore, DAG NASTY, CRO-MAGS, AGNOSTIC FRONT, and a lot of older bands. And, in my mind, a lot of the smaller bands are a bigger influence, like SOCIAL DECAY, SICK OF IT ALL, and TOKEN ENTRY. Not so much smaller bands, but local bands who haven't hit it big yet.

SCOTT : Bands that are on the uprise!

ROB : Like ourselves, I guess. There are a lot of influences: VISION (formerly NEUROTIC IMPULSE - Ed.), LETHAL AGGRESSION jams, and DOC MARTEN is cool as hell.

TS : Do you consider yourselves a positive band?

SCOTT : I think ...

ROB : It's my positive outlook on life!

SCOTT : I think we kind of have a fresh, new idea. It's like, if you take a look at all the bands we listen to, it's really a mixed variety. And that's the kind of attitude our band has, too. We have solid standards, but we have a lot of new ideas. More than the average person, because people view us as a skinhead band. But we're kind





of like the "new breed". Not the "new wind", but the "new breed."

ROB : So, we're positive, but we're realistic.

TS : I know three of you are skins. What does being a skin mean to you?

ROB : This question really bothers me. Probably because, for me as a person, it means being true, strong, and the brotherhood type of stuff. But besides that, it's hard for me to explain in quick words.

SCOTT: That's right. Just listen to our music. You'll get it.

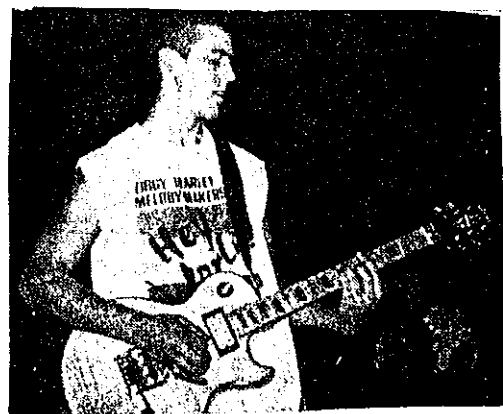
ROB : We convey the message in our lyrics. Being true, being clean-cut Read some of our lyrics - that's what it means to us.

TS : Tell us about your problems with Maximum RockNRoll.
ROB : The guys in JSA (the Jersey Scene Army), a great bunch of guys, did an interview with us and sent it to MRR. Tim Yohannan sent it back and said he wasn't interested. We're skinheads, whatever. Martin Sprouse writes back a couple days later and saying "Send it back to me. I like the band." Whatever. Something like that. And that was in June, and it still hasn't been run yet, so I wouldn't hold my breath about ever seeing it. But maybe it'll show up.

TS : From MRR's reaction, do you feel that skins have earned a bad reputation?

ROB : Yes, very bad. But not always deservedly so. Take us, the band, for instance. We get alot of crap about people saying we're Nazis, racists, It's kind of stupid to call us Nazis, if you take a look at who we hang out with. Alot of our friends are black, Jewish, whatever.

SCOTT: It doesn't make a difference to us. If you're an asshole, you're an asshole. And if you're cool, you're



cool. And the people who are giving us a bad rep undeservedly

ROB : There are people who say "Oh, THE UPRISE are always starting fights at shows", or "They're troublemakers." We'll never start a fight at a show, because we want shows to keep going on. If people start trouble with us, well, then

SCOTT: We're just not afraid to step in and handle things if someone's screwing things up. Alot of times, people only see one side of it, calling us "a bunch of skinheads" and they immediately jump on us for doing it. We're not afraid to back down anybody. We don't look for trouble - trouble finds us, but we're not going to run from it.

TS : Why did you change names from SUBURBAN UPRISE to THE UPRISE?

SCOTT: "Suburban" started out as a joke. Look at everything - Suburban Auto Tags, suburban that, Suburban Anarchy School.

ROB : With our name SUBURBAN UPRISE, "Suburban" was very sarcastic, and alot of people took that wrong. And we like THE UPRISE better.



TS : In our third issue, I (Mickey) reviewed your demo, and the review stated that your song "Land of the Free" had a line which I didn't agree with. I thought it meant that you thought that those who didn't want to fight for the U.S. should leave. You said I was wrong. What the hell is it about?

ROB : Well stated! Well, I think you're talking about the line "Want to breathe the air of the free / But won't pay your patriotic fee."

SCOTT: I'm not talking about fighting! I'm just talking about general support. I mean, my brother's in the army, and I'm not going to join, because, well, I value my freedom very much. The kind of fighting my brother does is in a more physical way. I'm trying to make the U.S. better from the inside, you know?

ROB : Support. "Buy American" and stupid stuff like that. It doesn't mean go and fight.

SCOTT: Bringing kids around to see that it's not a bad country. Just any kind of support, not just fighting. Kevin Seconds says "We're gonna fight", but do you yell at him? No.

TS : What are your views on anarchy?

SCOTT: (laughter)

ROB : You're not being too realistic if you believe in anarchy. Do you care to say anything, Scott?

SCOTT: On anarchy? '77! Sid Vicious lives!

TS : What messages do you try to get across?

SCOTT: Stick together. Be true to what you believe in. Don't be stupid!

ROB : When we say "stick together", we're not saying "Unity! Unity!" like some bands do. We're just saying be true to your friends.

SCOTT: Don't unite against somebody. Just unite to be better.

TS : Have you done any new songs?

SCOTT: Every time we play, we always have two or three new songs.

ROB : No, at every show we have one new song.

SCOTT: Are you kidding me? We have more than that!

ROB : For big shows, we'll have two or three new songs. Oh, by the way, speaking of big shows, in your demo review you said that the CRU-MAGS show (in Trenton, NJ) was probably our first big show. How wrong you are. No, seriously. Before that, we were on the "Uncle Floyd" T.V. show, we played City Gardens (Trenton) in November with DAYGLD ABORTIONS and RAW POWER. We played with A.D.D. in New Jersey. We played the Crypt in Philly with SEIZURE.

TS : Are you going to have an EP out soon?

ROB : Yeah. We've already recorded and mixed it. It's only going to be four tunes. It should be out in October. We're not sure what label yet. They're a few that'll probably do us.

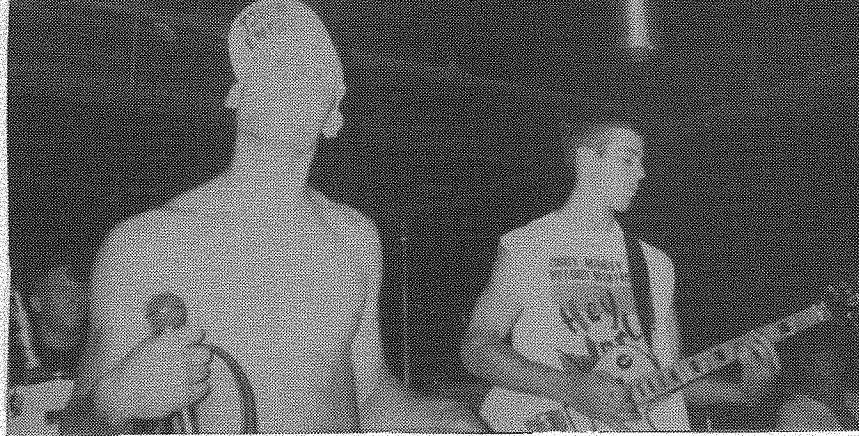
TS : What's in the future of THE UPRISE?

SCOTT: Just whatever comes up.

ROB : We figure another solid two years. I'll be going to school, but the band should be well-established by then.

SCOTT: We don't really like to look ahead though. That's what it's about - day by day.

ROB : We just want to play as much as we can and get the vinyl out.



TS : Last words?

ROB : Thanks Mickey.

SCOTT: Everyone says its hard to be positive when everyone else is negative. Well, let me tell you something: It's easy if you're taking it day by day.

ROB : What does that mean?

SCOTT: I don't know. But it's true.

ROB : Wait. Say that again.

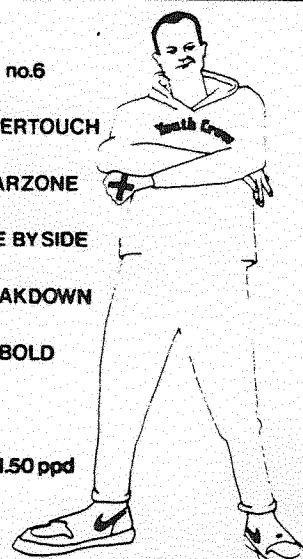
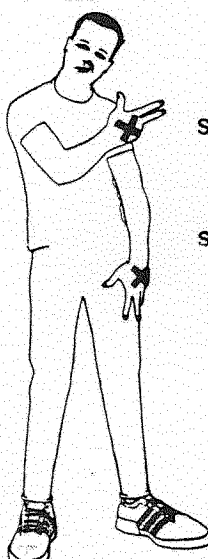
SCOTT: It's true. Think about it. Everyone says its hard to be positive when everyone else is negative. But, if you're taking it day by day, you don't have to worry about it. Think about it. People are always saying "Oh, I can't be sober for the rest of my life!" That's BS. It's not the rest of your life. Ain't nothing the rest of your life. If it's just today, then it's just today. "Oh, I can't face it tomorrow." It's today. It's today you've got to face. So you keep it today. And you don't have to worry about anybody, especially scumbag Communists who try to make fun of our songs that they don't understand. (laughter)

ROB : The final comment is that anyone who accused us of being anything but nice people to people who are cool, they can, uh, uh, go to Naples! Newtown Skins! See ya, Mickey.

THE UPRISE / 202 Penn St. / Newtown, PA. 18940

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mick's music corner

BEEFEATER "House Burning Down" LP. Yet another Dischord LP released after the band has broken up. In this case, it's BEEFEATER who really shows off their great sound. It's almost an all-star album, with cameos from artists connected with Dischord or Washington D.C. But they help only a little to make BEEFEATER's final album a screaming success. Their funky, jazzy hardcore sound with drowning, off-sounding choruses is unmistakably BEEFEATER - very adventurous (weird?) and off-beat (bizarre?). The lyrics are very vague, but some how almost inspiring once you find out what they mean to you. Another thing I like is that each member gets his own tracks where he can show off his solo stuff. (Each is very bizarre, as you could probably guess, but very interesting.) I can't say I'd recommend it to everyone, as it is off-beat (but not alien - the hardcore hard-edge is still there), but it is still very good to me. (Dischord)

EMBRACE LP - EMBRACE was one of the greatest bands to have come out of DC (along with MINOR THREAT and DAG NASTY) in my opinion. This is another Dischord posthumous release showing how amazing this band really was. The music isn't typical DC-sounding. EMBRACE consisted of incredibly talented musicians who made their slower, very melodious sound more powerful than a dual-guitar crossover band. This is seen on its fourteen excellent tracks, the best of which are "Do Not Consider Yourself Free" and "I Wish I". EMBRACE has a sound that doesn't seem to take any influences from other bands - they developed a very unique sound. The lyrics are great, too, perfectly done by Ian MacKaye; his singing/yelling voice has found a place where it fits perfectly. Good messages are there, too, in tunes like "Said Gun Said Knife" and "Money". EMBRACE is one of my favorite bands ever. If you have any concept of taste, you'll like this LP. Get it and see! (Dischord)

WHITE FLAG "Wild Frontier" LP - WHITE FLAG's first LP on Positive Force is definitely their best release to date. Great new tracks (especially "Suicide King") are there, along with re-recorded older tunes ("Instant Breakfast" and "Face Down" for example). This band has always been very good, and deserves a greater audience. Hopefully, they will get it with this LP. (Positive Force)

JUSTICE LEAGUE "Reach Out" EP - JUSTICE LEAGUE, one of my favorite bands, kicks out another 12" (their second). A little old-HUSKER DUish sounding now, they are getting much more powerful and mature in their sound. They're very nice guys, who really know how to rock hard. A great band who should now finally gain the recognition which they've earned. But guys, you are walking the HUSKER DU thin line. Don't whimp out, OK? (Positive Force)

IGNITION 7" EP: Buy it. It's great. Three tunes that kick butt. Period. (Sammich Records)

Various Artists (7 SECONDS, WHITE FLAG, A.D.D., F) "Four Bands that Could Change the World" LP - 7 SECONDS really disappoints me here with their five tracks. Only one is good ("Compro"), while the others are either a second-rate LP outtake, a half-hearted live song, or in the case of "Dance of Innocence", a boring practice session. WHITE FLAG is OK, with some good live tracks and a great cover of Dr. Seuss's Grinch's theme song. A.D.D. rules (so what else is new?) with their four tracks, and F shows us a band that should be more popular than they are. Their 4 tunes really shine, and come close to blowing WHITE FLAG and 7 SECONDS right off the other side of the disc. All in all, a disappointing release, which should have been 1000 times better, considering the bands on it.

Whoever likes to trade tapes, write me, and we can trade lists.

VAR TUFFA

It **WILL** fuck with your head

Wanna Know WHY?

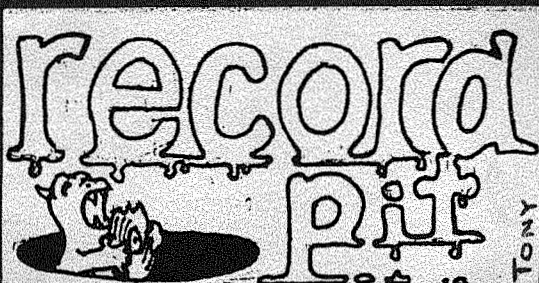
ISSUE ONE: Leaving Trains, photos, stories, graphics, art, Project Hate, Elmo, & a whole lot more good stuff.
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Instead of my usual pre-review rantings, I'll put this space to good use by hawking some 'zines. (Thanks to everyone who sent us mags and keep them coming.)

X-CLAIM #3 has JUSTICE LEAGUE, THE MENTORS, FAIL SAFE, ANTHROPHOBIA, POINTLESS, and NECRACEDIA, plus lots of useful reviews. Packed tight with all of these things plus art and poetry. A great mag. 38 pages. Only 50 cents and two stamps to Chuck Miller, 20 Northview Dr., Somers Point NJ 08244.

JERSEY BEAT #32 has GENOCIDE, SPEED THE PLOUGH, YUNG WU, and, as the cover says, too many reviews. This mag focuses on various forms of underground music (not much HC/punk). Insightful, though. 30 pages. \$1 to 418 Gregory Ave., Weehawken, NJ 07087.

NO IDEA #5 with BAD BRAINS, SNFU, GOVERNMENT ISSUE, FISHBONE, SHORT DOGS GROW, CAPITOL PUNISHMENT, MUTLEY CHIX, and FLAMING LIPS. This may be the best independent mag around. 48 pages. \$1 to 3925 S.W. 3rd Ave., Gainesville, FL 32607.

FEARLESS IRANIANS FROM HELL EP: Exotic "punk and roll" from this Texas band. Gruff vocals from a singer who I read really is Iranian. All 4 tracks are interesting, and some of them really rock. A very good EP - hopefully their new full length album will be just as good - we'll see. (Boner Records)

EXCEL "Split Image" LP: This Venice, Cal. band has been around for a while, but this is only their first LP. Ten selections of powerful hardcore with a strong metal influence. Each song has alot of music, but its not wasted on endless guitar solos, but on some cool riffing,

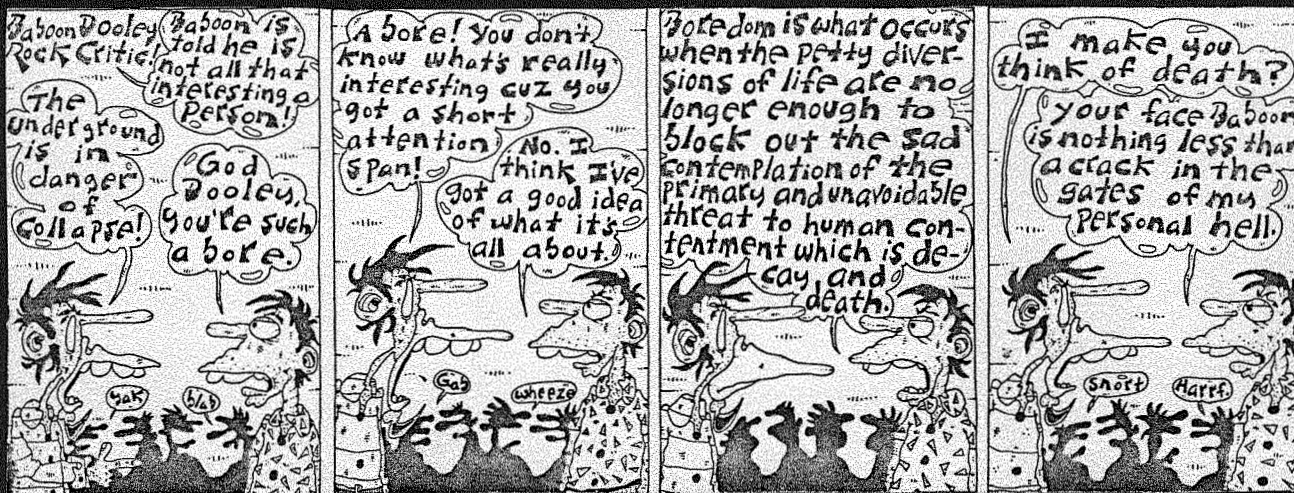
sometimes reminiscent of early METALLICA. The vocals are cool - kind of like Mike Muir of SUICIDAL TENDENCIES who, by the way, is the executive producer of this Suicidal / Caroline Records release. The lyrics are mostly personal (lyric sheet is enclosed, thank God!) I'll admit that the first time I gave this a spin, I wasn't too crazy about it. But by the second and third time, I really started to dig it. (Suicidal/Caroline)

BULIMIA
ART BAG
WARNING!

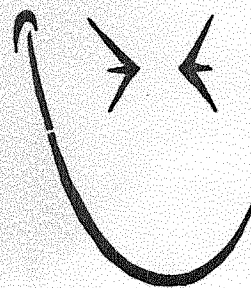
Please send contrabutions for the upcoming BULIMIA #1. Send me sick comics, sick jokes, short horror type stories or poems, ads, and most of all SEND ME YOUR ART! 1/4 page, 1/2 page, 3/4 page etc... I don't care, I'll take almost anything - sick, satanic, gore or more (black pen preferred for easy printing). Or write for more info to:

Rod Carty
21 e. Pierson Ave.
Somers Point, NJ.
08244

NUM SKULL "Nums The Word" tape: Even though this is an independent tape, I chose not to put it in with the demos because of its high production quality and packaging. This Chicago based band (Eric Seiller on guitar, Dave Fuller on bass, Tom Brandner on guitar, Skip McGullam on vocals, and Jeff McGullam on drums) plays EXODUS-like thrash with hints of slower, power metal. Nothing of lyrical value - same old gore and death nonsense (horror lyrics CAN be done well, just ask the SERIAL KILLERS). But the music is played quite well. If you're into thrash metal, this is for you. 8 songs (35 minutes) with lyrics. Send \$6 to 10612 Woodland Ave., Waukegan, IL 60087.



HOMO PICNIC



With the release of their album "Days of Grey" in July of 1987, HOMO PICNIC is making a serious attempt to break into the national music scene. This Philly trio hopes that their album will help them accomplish that goal by allowing them to reach a larger, broader audience. The following interview was done with their drummer, Tony Tigre.

Dougie B., 19, guitar, vocals
Tony Tigre, 22, drums, vocals
Beebe, age and last name unknown,
bass and vocals

THREATENING SOCIETY: How did HOMO PICNIC come to be?

TONY TIGRE: HOMO PICNIC was formed in 1984 when Doug, Tony and ex-singer Rich Poor quit KREMLIN KORPS to start something more musically diverse. Since then, our original bass player left us to travel Europe, and all of a sudden there was this big, fat, old black dude who was a wicked bassist, and he just kind of slipped into the vacant spot. We ejected Rich Poor in 1985 and since then we have this happy threesome. We have an album out, and we appeared on a 7" international compilation from Germany. Also, many tapes. So many, we don't even know.

TS: What previous bands were you in?

TONY TIGRE: KREMLIN KORPS.

DOUG: KREMLIN KORPS, FAT HOWARD'S ARMY, RICH AND THE POOR.

BEEBE: SUDDEN IMPACT, SPECIAL ED AND THE DROPOUTS, and THE ALTERBOYS.

TS: Why the name HOMO PICNIC?

TT: Well, HOMO PICNIC started as somewhat of a joke. One day, we were sitting around thinking of a name, and Rich said "What about HOMO PICNIC?" And we all said "Noooooo!" and laughed about it, but the name stuck. Since then, we've had many reactions to it, mostly just laughing, but no one has been very negative. Once we played in Kalamazoo, and they didn't want to bill us as HOMO PICNIC because they were afraid the local gay and lesbian group might have thrown a fit. And it's funny. A name like HOMO PICNIC allows you to be alot more sexist, and no one says a thing about it. I guess it proves we could still be men and play in a band called HOMO PICNIC.

TS: How long have you been playing your instruments?

TT: I've been playing for four years. Doug, for five years. And Beebe, more than ten years.

TS: Who writes your music and lyrics?

TT: Doug and I write all the lyrics and usually sing the lyrics we write. All three of us work on the music alot, though Doug and I do most of that as well.

TS: What bands influence your sound?

TT: That's a pretty good question. We don't like to say we sound like anyone. We want to be rough and loud, and not too fast, because it takes away alot of the melody of songs. We think that melody is very important, and alot of hardcore music lacks it.

TS: Who do you listen to?

TT: Almost all reggae, some BAD BRAINS, and METALLICA.

DOUG: MOTORHEAD and other loud stuff.

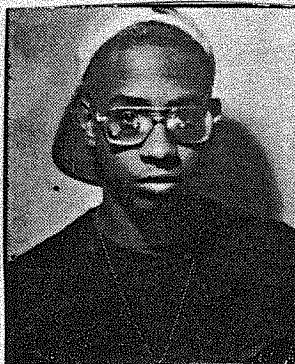
BEEBE: Well, you know. Whatever. YDI, Power 99FM

TS: Are you satisfied with your LP, "Days of Grey"?

TT: Whenever you first hear something you've recorded, you think it's the greatest sounding thing in the world. However, after a while, you start noticing some little flaws, or things you would have done differently. But, on the whole, we are very satisfied with the way it sounds. We might want to change one or two things, mainly because we were on a limited budget and had to rush somewhat, but I couldn't really pinpoint anything specific.

TS: Tell us what some of your songs are about.

TT: "Struggle For Life" is about the situation when people are down and out, with lots of problems (financial and emotional), and they are stuck in this rut in which there seems to be no escape. But the song just tries to say that if you try hard enough, you can overcome almost anything. Life might try to crush you, but what is more important than life itself? If you have that, you can always start over, no matter how hard it might be.



DOUG

I wrote "Another Day" about a female friend of mine who was totally in love with this guy (or so she thought) and the guy turned around and broke up with her. And I've seen this happen so many times and the girls get so depressed. But, in reality, life goes on. You're young, and you have to take chances.

Doug wrote "The Book" about people getting old. If you just sit around and let your life pass you by, one day you'll realize that you're old - too old to enjoy life to the max, and you've wasted your life away. And then you'll wish you had lived it up years ago. "Two Eyes" is about something similar: wasting your life away in front of the T.V. The T.V. is way too important in the U.S., and all it really does is fill your life with emptiness.

TS: Where do you practice? Do the neighbors complain?

TT: We practice at 43rd and Baltimore (in Philly) in a house (literally) filled with homos. We just started there and the neighbors haven't complained yet, which is cool, because we practice pretty loudly. However, at our last practice, a cop walked right into the basement where we practice and said that all the doors were open and we were rattling the floors two doors down. But he was cool about it.

TS: Besides drinking, what do you do in your spare time?

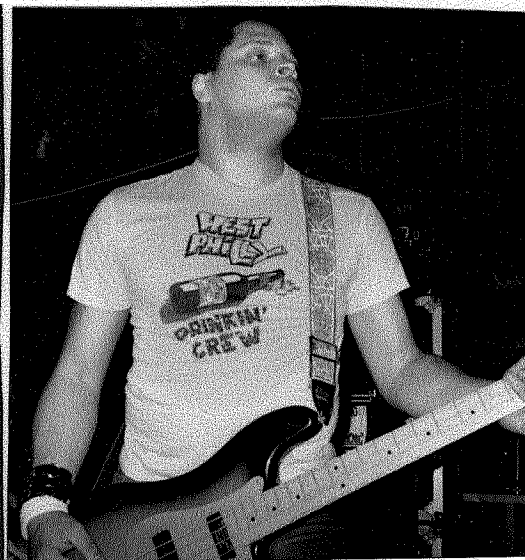
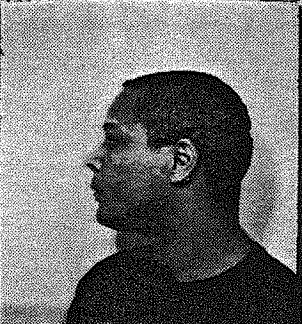
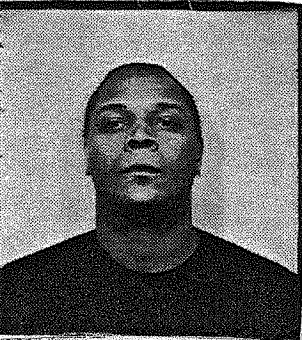
TT: Drink some more.

TS: Do you work?

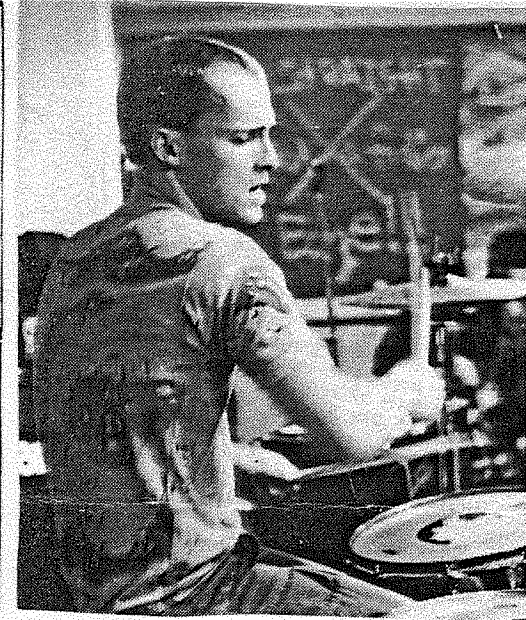
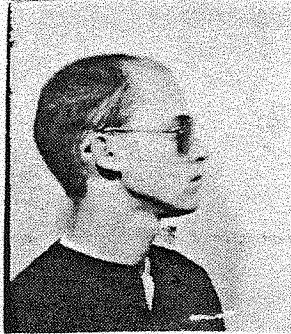
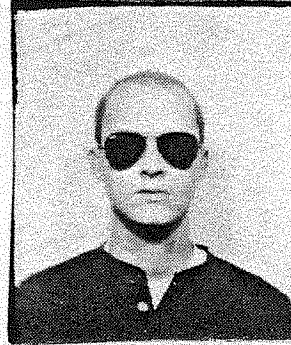
TT: Doug goes to school, and Beebe and I work. It's none of your business where! (Just kidding. It's just not important.)

TS: What do you think of the Philly scene? Has it gotten better or worse since you've been in it?

TT: You know, this question has been asked to us many different times, and we each feel differently about it. Doug and Beebe like it pretty much, but we all feel there is something lacking. The worst thing is probably that the kids get into it, and then get out in a few months, and you don't really get a chance to know them, especially if you don't go to shows too often, like me. You just hang out with your old buddies and the younger kids look down on you because you look normal.



BEEBE (pronounce B.B.)



TONY

TS: Your lyrics are definitely non-political. Are you active politically?

TT: We're not really active politically. I personally have strong feelings about politics, but I can't do anything about it since I'm not an American citizen. Doug and Beebe vote, and we do not really exclude politics from our songs. We just express it in a concealed kind of way.

TS: Where have you played?

TT: We played shows from Baltimore, MD, to Kalamazoo, MI, and Pittsburgh, PA, to Atlantic City, NJ. We've played with bands like G.I., MARGINAL MAN, C.D.C., 7 SECONDS, TOXIC REASONS, and many others.

TS: What do you think of crossover?

TT: I think Doug and Beebe like it O.K. I personally don't think it's O.K. It creates a lot of bad new bands on both the punk and metal side under the guise of crossover. I'm biased because I'm not into speedmetal and not that much into hardcore thrash, and now you have an excuse who can't play either to pretend they play something which is neither. As for bands who can play, like C.D.C. and D.R.I., I think they would be more popular if they played somewhat slower. Their slow songs kill. The movement as a whole is a good thing, though. It tends to unite hardcore and metalheads, and creates a larger, more unified scene, and a larger market for the bands. Bigger audiences make better shows, and us bands love it.

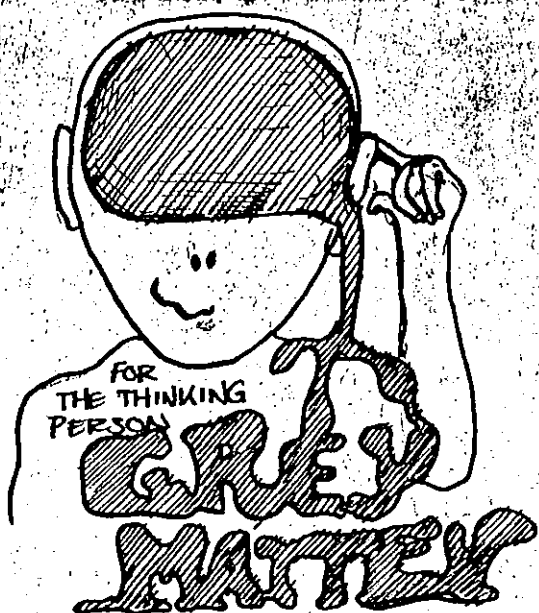
TS: What merchandise do you have available?

TT: Of course, we have our "Days of Grey" album available, at your local record store. We also intend to make up more t-shirts in the near future, and if you want them, look for us at our shows, or write to us.

TS: Last words?

TT: You know, I hate this question. People always ask about it, and there are so many things you could say. Serious things, funny things, good things, bad things, nasty things, nice things. You get the idea. Just don't be too serious about anything you do. Try to see the humor of things, and life will look a lot brighter.

Combat deaths attack



Nuclear plant troubles

Media Brainwash

After reading Alexandr Solzhenitzky's *A World Split Apart*, I now, more than ever, strongly believe that the American media is dominated by trends. When I say media, I mean newspapers, news telecasts, informations magazines, etc. From week to week, a new "news fad" will become the nation's foremost concern and will be plastered all over newspapers, *Time*, and *Newsweek*, and you will find all news programs concentrating on it. This lasts until the next fad hits, and the old one is nearly forgotten. For example, a year ago people were screaming about AIDS so much that it seemed that a plague of biblical (sorry atheists!) proportions was upon us. Shortly thereafter, the media turned its attention to teenage drug use ("Just Say No"), sex scandals, (Hart and Rice, Bakker and Hahn), and other things. From the decrease in the reporting/mentioning of AIDS, you'd think that the problem ceased to exist. But did it? (The answer is no, for those of you scoring at home.) If anything, the problem got worse, but it didn't matter because America's "news audience" (people who buy newspapers, watch the news on TV, etc.) was bored and need something new and exciting to be "most concerned" about. The only time a single issue should dominate the media is in the case of a one-time happening or current event (for example, an earthquake, etc.).

But why does this happen? I guess America's attention span is considered to be so short that they tire quickly of hearing about the same issue and need a new "pressing issue" to discuss with their friends and at work, and more newspapers are thereby sold, and watching the nightly news seems vital. Why can't there be an even blend of topics presented in the media? It should be that the problems are concentrated on, solved (or more realistically, helped), and then we move on, while keeping an eye on the previous problem to keep it from becoming a major problem again. But that's not how it happens. It's more like a problem is

violence mishaps girl's death war

concentrated on, milked for all its worth, and then shoved to the back of our minds. A prime example of what I'm talking about happened just about a year and a half ago. It's Nancy Reagan's anti-drug campaign. (I'm not against an anti-drug movement, but I am opposed to giving so much power to a woman who's only qualification or achievement was marrying an actor.) Once this campaign began, we were led to believe that every person (especially teenagers) in America was either on drugs, selling drugs, or both. A lot of money was sanctioned for this program, Nancy made numerous personal appearances, the program was given extensive coverage, and there were all sorts of television specials on the topic. But it was only a matter of time before the media turned its attention to other things, and as a result, the funding of this program was cut off. Gee, I guess people stopped doing and selling drugs? No, I don't think so.

What I'd like to know is: Who controls the media? Solzhenitzky points out that Western journalists have no obligations to the public. At times this does seem true. We've all seen pictures of someone leaving a court room or at the scene of a great tragedy and someone filming it. I always wonder why some reporter would go sticking his camera in people's faces after, for example, they were the only survivors of a fire. Do they do it because of a dedication to reporting the news to the American masses, or do they just want to have some great pictures to sell to the TV station and newspapers? Solzhenitzky also said that lack of censorship allows these news fads to run rampant. This may be true, but I don't think any kind of censorship could possibly be good. However, I do agree that little or no effort is made to correct false or exaggerated press.

So what is the alternative? Maybe it's realization of news fads. There isn't a simple solution.

If anyone is interested, Alexandr Solzhenitzky wrote *A World Split Apart* while in a Russian concentration camp. While in the camp, he was not permitted to have pencil and paper, so he memorized, or "wrote" it in his head, and then put it down on paper after finally being released. He criticizes the Western culture and communism, too. His critique of the press is just a small part of his criticism of the Western civilization. It's a really interesting book, especially considering the fact that you would expect somebody who has suffered the ills of the East (being put in a concentration camp without being told why) would come to the West and still be critical. He also tells of the evils of communism, and its effects on the people.]

by Tony

Rebel priestess hurt

Disease and fatigue

pressure Notorious Nazi voiceless mutilated

AIDS concern scientist and war

out-radiation remove I-JOB

DEMOS



PSYCHIC VIOLENTS is a five-piece band from Florida with Sam on guitar, Jorge on bass, Bill on drums, and Charles on vocals.

PSYCHIC VIOLENTS "Walk On Water": This tape was truly a pleasant surprise. Each song has a different sound to it. Some thrashy, some melodic, some psychedelic, and some mixing all of these elements.

The lyrics are cool too - most are personal, while others address topics such as racism ("Mayberry") and animal

cruelty ("Animal Rushwitz"). This band is very innovative - for instance, in "Embrace", instead of the usual transition from thrash to slow-mosh parts, they go from fast and heavy to slow and more mellow. All in all, 28 songs (including a few instrumentals that can only be classified as country-psyche) in 60 minutes. Comes with lyrics and a mini-comic book. Great sound quality on most of the tracks. This tape is a must. Send \$4.95 (it's worth it) to P.O. Box 14775, University Station, Gainesville, FL 32604.

VISUAL DIFFERENCE

DIFFERENCE (V)



THIS IS THE TIME

VISUAL DIFFERENCE is a positive hardcore band from Arizona, with Steve Toledo on vocals, Dave Payne on guitar, Eric Oxblow on bass, and Steve Baily on drums.

VISUAL DIFFERENCE "This Is The Time": Man, there must be some decent shows happening in Arizona, what with bands like **LAST OPTION**, **DESECRATION**, and now, **VISUAL DIFFERENCE**. I really liked this tape, and that's not just because I'm a big fan of positive mosh-type stuff, but because this band

is really tight and powerful, and have a good attitude, as reflected in their lyrics. 12 songs, lyrics included. By the way, they're not straight-edge, just positive. Only \$2.50 to Steve Toledo, 1917 W. 2nd St., Mesa, AZ 85201.

Blood Lake



BLOOD LAKE is a hardcore band from Vista, California and features Randy on vocals, Dave on bass, Pete on guitar, and Simon on drums.

BLOOD LAKE demo: This band kicks serious butt! 13 great tunes that bridge the gap between '87 hardcore and early punk. Even though they don't include lyrics, there are some good ideas (I think) behind

some songs like "There's A Draft" and "Fight To Survive". I think this tape will appeal to anyone who's ever been into hardcore. Oh yeah, Mickey claims that they sound like the **DEAD KENNEDYS** around the time of "In God We Trust Inc." For price info, write to 1837 West Dr., Vista, CA 92084.



DIRGE is from the central shore area of New Jersey. Their current line-up is: Jim on bass, Jacko (ex-FATAL RAGE) on vocals, Eric (ex-F.C.C.) on guitar, and Dan (ex-F.C.C.) on drums. Contradictory to the name, most of **DIRGE's** music can be classified as thrash, though they prefer not to label themselves. Their lyrics range from religious and political hypocrisy, greed and power, to the struggle against conformity, social order, and narrowmindedness within the

realms of society and the scene.

DIRGE '86 demo: Some cool raging thrash with lyrics lamenting the problems in the world. The vocals are shouted and a bit rough in some places, but still good and original. Thirteen songs total - 8 from the studio and 5 good-quality live songs. This isn't crossover, but it should be liked by both audiences. This 20 minute tape is available for \$3 from Eric Tucker, 5 Windsor Terrace, Holmedel, NJ 07733.

DIRGE "Life Force": The second demo from the Jersey thrashers is a bit more polished. They change slightly - a little more riffing and guitar work, and the vocals blend in better with the music. This sounds good, even though it's lost some of its hardcore influence - except in the lyrics, where the same high level of awareness and intelligence is maintained. As of now, this tape is only available to 'zines and labels, but you can write for more details to the same address as above. **DIRGE** t-shirts are available for \$6.

MASS CORRUPTION



MASS CORRUPTION is a skinhead band from Minnesota. Their line-up is Rick Bassat on vocals, Ed Wolbank on guitar, Dan Higgins on drums, and Sean Mason on bass.

MASS CORRUPTION "This Means War" '87: Skinhead thrash with throaty vocals and AGNOSTIC FRONT - type music. Nine tracks with some pretty heavy guitar work and good production. Highly recommended if you're into being a skin, and worth a try even if you have hair. Seriously, give

this a listen. Write to Ed Wolbank, 548 14th Ave. N., So. St. Paul, MN 55075.



INITIAL REACTION is a three man, one woman HC band from Chicago's western suburbs. They started as a garage band in Jan., 1986 and have done a number of shows in the Chicagoland area. I.R. is: Mandy Clarke - vocals, Doug Roscoe - bass, Hessel - guitar, and Matt Olsen - drums. INITIAL REACTION "Earth Zero" : There seems to be a disturbing trend in the scene: people

disliking fast HC thrash bands because some claim it is immature. Well, just when you thought you had grown up, this Chicago quartet kicks you in the teeth. This band plays ferocious, abrasive hardcore (of the thrash variety) with a rough edge. If you think fast and heavy music is for kids, take a listen to this hot, energy-packed tape. The music is tight and raw, yet distinctly melodic at times, and the vocals are very enjoyable and original, in that I have never heard a female HC vocalist of this ability. The ideas seem to be OK, even though I've only seen the words to a few songs and I don't want to generalize. All together, this is a very good tape (of decent sound-quality) consisting of 20 songs. INITIAL REACTION plays HC the way we like it - powerful and energetic without being noisy or sloppy. Don't miss this one. Send \$4 to Mandy Clarke, 2600 Jonquil Lane, Woodridge, IL 60517.

NEGATIVE YOUTH

life is like...



A DRUNKEN ORGY IN HELL!

NEGATIVE YOUTH is an anti-straight-edge band (in a humorous way) from New Jersey. The line-up features Richie Intoxication on vocals, Eric Delusion on bass, Tom Herb on guitar, and Troy Err Herr on drums.

NEGATIVE YOUTH "Life Is Like... A Drunken Orgy in Hell": The music on this tape is good, but it's tough to look past the "negative" lyrics. The songs deal with beer and sex and sex and beer and beer and sex (did I

mention the beer?). I guess the lyrics are kind of original, after all, how many bands have a song called "Anti-Straight-Edge and Proud"? I think you could enjoy this tape if you don't take your music (or life) too seriously. For more details, write to P.O. Box 282, Manville, NJ 08835. Hey, somebody send a copy to Ian, Kevin, and Gloria Steinem.

GRAY MATTER #3 out in December 1987!!! Similar style to last issue with excellent printing and high quality photos. This time around: Interviews with TESTAMENT, ARMORED SAINT, D.R.I., CANDLEMASS, CORONER, VOIVOD, THANATOS, XYSTER, PRIMAL SCREAM, SIEGE'S EVEN, and SIREN. Literally tens of album reviews, a huge increase in demo reviews, and an expanded underground section. Readers' poll, Ink Array, Global Communiqué are some new sections in the 'zine. More show reviews are featured, and new editorial subjects are probed in depth (of course). If you want to experience the vast spectrum of metal/hardcore (and music in general) then send \$3.00 ppd. (\$4.00 outside N. America) to: GRAY MATTER / 11918 Hornsby / Austin, Texas 78753 / USA. Also, be kind enough to send a list of your ten fave demos and a list of your ten fave LP's. (Please make checks + money orders payable to Chris Orloski). Copies of Issue #2 still available.

MALICIOUS GRIND

FROM
THE
BOWELS
OF
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HEPLINDA



THE
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9 SONG DEMO
FOR SALE

SEND A BLANK
TAPE WITH SASE
OR \$4 TO:
MALICIOUS GRIND
320 MARYAUX #1
EL SEGUNDO CA.
90245

MAKE CHECKS OR
MONEY ORDERS
OUT TO:
INGRID BAUMGART

— REASON TO BELIEVE —



REASON TO BELIEVE is: Jon B. on vocals, Chris E. on guitar, Raidy K. on bass, and Rodney on drums. They have "action-wear" t-shirts for \$7.

REASON TO BELIEVE, from sunny California, is a young band with a great sound. They remind me of early 7 SECONDS with their sing-along lyrics and early DC bands with their pure, raw energy, which must translate into a good show live. Seven songs are on this tape, all of which

rock hard! Their message is one to be admired - they seem to be a very dedicated bunch. Send \$3 to 1672 Oakhorne Dr., Harbor City, CA 90710.

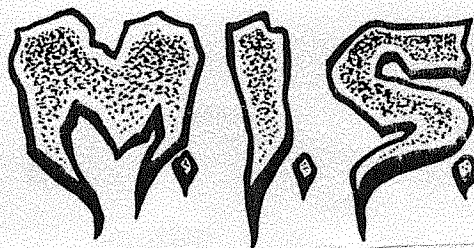
VAN GOGH'S EAR is a Philly band that has been playing out live for about a year and a half. They are self-produced and managed and are about to go into the studio to make a better quality tape of another album's worth of material. Of course, they want to release an album, but they don't have the funds - isn't that everyone's problem these days? They are considered a great band to see live due to Aruna's (vocals) energy and inability to stand still.

VAN GOGH'S EAR demo: "Pop with an edge" is the way my roommate described these guys. And that's the best way their sound can be described. This tape of incredibly high quality shows us a band with enormous talent and promise. Their mainstream melodious sound should appeal to many - but they're definately not hardcore and they're far from punk, too. They're ... well, pop with an edge. And they've put out the best demo that I (Mickey) have heard yet! \$4 to 10002 S. 49th St., Phila., PA 19143.



GENERAL CONCERN is a positive, semi-straight hardcore band from way over in Longview, Washington. The line-up is as follows: Jay (18) on vocals, Paul (18) on guitar, Rick (16) on bass, and Keith (17) on drums. They will soon be going into a studio to record a demo.

GENERAL CONCERN rehearsal: This is some raw, pounding HC that, thankfully, is not short on melody. G.C. packs a powerful punch - actually, crunch is a better word. Heavy, grinding fast parts and really great mid-tempo stuff, plus good lyrics (mainly positive, some political). The only problem is that the sound quality, as on all rehearsals, takes away from what is otherwise a fantastic tape. This band has great potential - I can't wait to hear the demo! In the meantime, you should really check out this rehearsal. Write to Keith, 3217 Maple St., Longview, WA 98632.



M.I.S., also from Longview, formed in the summer of '86 and are Chris (20) on vocals, Tim (16) on drums, Jason (17) on bass, and Eric (15) on guitar. They don't like labels, show-offs, wanna-be's, backstabbers and liars. They like to laugh, play shows, and receive mail, so if you want to rap, drop 'em a line.

M.I.S. "Donations for Broken Glass": Loud and angry hardcore thrash with enough electricity to light all the houses on the block. The ultra-fast parts get a little sloppy, but the slower stuff is powerful, as the songs "Anti-Reagan" and "War No More" amply prove. This demo is an exercise in cut-throat HC - it's really worth your while. 10 tracks, with lyrics. Only \$2 to M.I.S., 470 23rd Ave., Longview, WA 98632.



FLAG OF DEMOCRACY

F.O.D. is one of Philly's best bands, even though they actually are from nearby Ambler, Pennsylvania. Their debut LP, "Shatter Your Day" (Buy Our Records) has brought all attention to their brutal and unrelenting hardcore. They are also one of the most well-liked bands in the area. Here's a chat with F.O.D.

THREATENING SOCIETY: Who's in the band?

JIM : Jim, guitar and vocals.

DAVE: Dave, bass and backing vocals.

BOB : Bob, drums and backing vocals.

TS : How long has the band been around?

JIM : Five years, with a few changes.

TS : How did F.O.D. come to be?

JIM : Molten lava bubbled up from a fissure in the Earth's crust. When the lava cooled, plant and animal life were formed. Then we ate some pizza.

TS : What have you been up to lately?

JIM : Right now we're in Florida answering this interview.

DAVE: That's right, Jim. We played in Miami.

BOB : Looking for some sneaky pouch!

TS : What bands influence you or do you listen to?

ALL : Neil Sedaka, Tommy Connell's Young Rumlbers, Ozzy, RED Speedwagon, and Night Ranger.

TS : How do you like the way your first album came out?

DAVE: I am greatly pleased with the album, but it was recorded a year and a half ago. The songs all sound better with our new drummer, Bob. Also, me and Jim have since gotten some real equipment.

TS : Has your style of playing changed any since you began?

JIM : I learned the names of some of the notes.

BOB : My style has changed slightly. I went from an old Slugender kit which was black and silver to an all black Tama kit. It's pretty cool.

TS : What's the biggest problem in the world?

BOB : Unity.

JIM : Poor personal hygiene.

DAVE: All the idiots in it.

TS : How can that be changed?

DAVE: Kill them all.

TS : What message do you try to convey in your music?

JIM : We have no message. We just write songs and play music the way we want to. I just write about what I think about.

BOB : I play the way I want and just think about what Jim writes about.

TS : Where do you like to play?

DAVE: We like playing anywhere as long as there are alot of people who like us.

JIM : Doo-Wop festivals.

BOB : In sewage pipes.

TS : What do you think of the Philly scene?

JIM : The scenery around Philadelphia is cool. The colonial buildings are neat and the skyscrapers are the coolest, daddy-o!

DAVE: The Philly scene is pretty cool. It's constantly changing so no band can keep a following for more than a few months. People don't think it matters to go out to a show and support the scene. There is a disappointing turnout for shows nine out of ten times.

TS : What do you think of music censorship?

JIM : I like it. That way, I don't have to think about what music to listen to for someone can do it for me.

DAVE: Seriously, we are violently opposed to censorship. If the Nazis are allowed to march in America because of their First Amendment rights, why can't punk rocks bands makes their music? Answer me, damn it!

BOB : It's nice!

TS : What's your favorite TV show?

JIM : Videos Exitos.

DAVE: SCTV, David Letterman, The Young Ones, and Monty Python.

BOB : Old Mike Douglas episodes and the Home Shopping Network.

TS : Why the name FLAG OF DEMOCRACY?

JIM : One summer, I was out scuba diving and I came across these underwater ruins. Suddenly, I was surrounded by these weird green creatures. They grabbed me and took me into an underwater cave. Once there, they told me they were the last survivors from the lost continent of Atlantis and that FLAG OF DEMOCRACY was a cool band name.

TS : Are you politically active?

BOB : Yes - I am running for mayor of Bethlehem, PA in the near future. I'm hoping to make it customary to sit on your front step every Saturday afternoon and smoke hemp with your neighbors.

JIM : Politicians are scumbags.

TS : What do you think of the Straight-Edge movement?

DAVE : I guess you got to believe in something, but eventually you realize that everything is bullshit. I love punk, but I don't subscribe to anyone's beliefs but mine.

BOB : It's groovy.

JIM : X is my favorite letter, so straight-edge must be cool.

TS : What bands would you like to play with?

BOB : If given the opportunity, I would enjoy playing with SLAB.

DAVE : We had fun with the ADOLESCENTS and we always do gigs with ADRENALIN O.D. and WHITE FLAG.

JIM : Any show with the Partridge family would be cool.

TS : What do you think of crossover?

DAVE : Musically, it has advantages because it leads to better promotion of records, but alot of the lyrics are dopey. The "crossover" idea is pretty lame because they lift the music from hardcore but they don't bother saying anything intelligent. When a hokey hardcore band pops out from nowhere and makes it big, real hardcore bands get robbed!

BOB : This "crossover" stuff reminds me of peanut butter and chocolate.

JIM : Satan is a cosmic dude. I like IRON MAIDEN.

TS : In Decemeber of 1986, you played at Pizazz (in Philly) with A.O.D. You sounded very "different" that night. What happened?

DAVE : We were on crack that night, okay? Actually, the PA was too loud for the hall, so everything sounded like noise. But, it sounded great in the phone booth across the street.

JIM : My body was possessed by an evil alien presence.

BOB : I had brain surgery the night before and was still drowsy.

TS : What will F.O.D. be doing next?

DAVE : Go on tour this summer. After that, try to play a few shows each week - local or otherwise. We want to put out many more records and basically milk it for all it's worth.

JIM : Hang out and play everywhere.

BOB : I'm planning an expedition to find the Fountain of Youth in the Andes Mountains with five native women.

TS : Any final words?

DAVE : I'm speechless.

JIM : Watch MTV all day.

FLAG OF DEMOCRACY

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AGRESSION

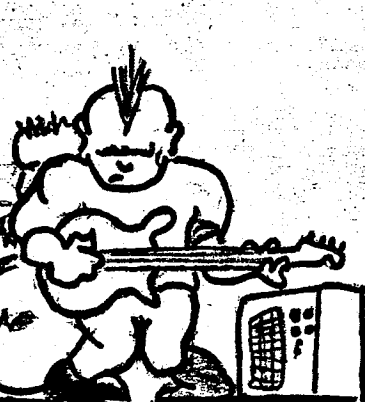
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STAGEDIVE

TOKEN ENTRY / KRAKDOWN / T.C.O.

Sept. 20, 1987 - Club Pizazz, Phila., PA. [Tony]

NOT DEAD YET was originally scheduled to play, but they cancelled a few days before and I.N.R.I. played instead. I did not get to watch them play because I arrived fashionably late (yeah, right - I got lost trying to take a short cut from Sean's house).

Luckily, I got there just as THE CORRUPTED ONES began their set. T.C.O. were really cool - tight, melodic thrash with sing-along lyrics. Hopefully, we'll be seeing and hearing more about this hot local band.

Up next were TOKEN ENTRY's special guest from New York, KRAKDOWN. These guys play the same type of hardcore that TOKEN ENTRY has mastered, but they are also rather original. They threw in some slow parts - not moshy slow parts, but enjoyable slow parts which really gave them a chance to show off their talents on their respective instruments. KRAKDOWN were pretty good - I'm sure you'll see them on vinyl pretty soon.

The highly anticipated TOKEN ENTRY began their set with "Revelation" and the club, which was surprisingly only half full, went nuts. Their whole set combined their fantastic musical capabilities and their incredibly energetic performance - they were all over the stage! About three quarters through the set, there was a small technical difficulty, but no one minded because Timmy, the singer, filled the time with his version of the beatbox.

TOKEN ENTRY's great set was quickly followed by an encore consisting of two covers: MINOR THREAT's "Salad Days" and 7 SECONDS' "New Wind". These were especially good because the crowd did most of the singing.

Aside from the fact that I had seen three great bands, this show was also good for a few other reasons. Like the fact that the club was not crammed to capacity (but I hope Chuck covered expenses). Also, the show was on a Sunday afternoon (when there's nothing else to do) from 4 to 8 and the door price was a very reasonable \$7. I hope Philly scenesters don't take great shows like this for granted.

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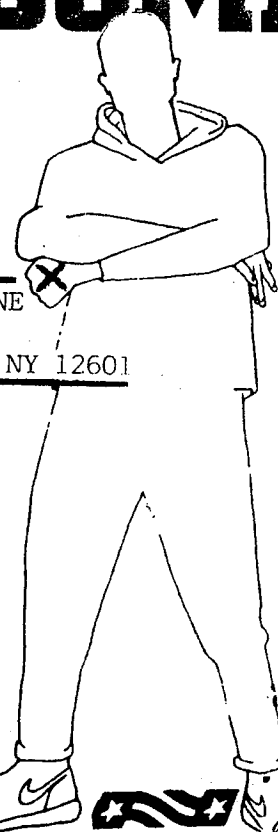
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ZINE



MURPHY'S LAW/SERIAL KILLERS/E.A.B./NOT DEAD YET/RETRIBUTION
Friday, Oct. 2, Club Pizazz (Phila., PA) [Tony]

What had the potential to be one of the best shows in a while turned out to be one of the worst. Don't get me wrong - all the bands were good, but a few dozen fights ruined it.

RETRIBUTION, a local skinhead band, was the first to play. Very good melodic thrash from these guys. I can't comment on lyrics ('cause I couldn't understand), but judging from the almost all-skin pit, you could pretty much guess what was up. There was some trouble in the pit, where apparently some genius was going around spraying people with mace.

NOT DEAD YET were another skinhead band. They played a 45 minute set of heavily musically oriented thrash. Again, more skinhead sloganing and rallying.

Next were local guys E.A.B. They played songs off their demo, some covers, and a few new ones. Some good music, despite the few mix-ups. These guys are getting better and better with each show.

The kings of Philly hard-gore, SERIAL KILLERS, were up next and that's when the trouble began. Since it's wrong to make accusations on rumors or hear-say, I won't

say who started or was involved in the fights or what they were over. The SERIAL KILLERS did their usual show, combining sleazy rock 'n roll, the joking vulgarity of the MENTORS, and gory special effects from Dr. Butcher M.D. They were met with the usual mixed reaction: some took it lightly and enjoyed, while some (mostly skins, I believe) were "incited" to violence. Look, I know it's a bummer to have to sit through any band you don't like, but that doesn't give you the right to disrupt the show by yelling and throwing stuff at the band. Next time, try sitting in

the back instead of trying to make the show the way you want it because you think you have enough friends (who look like you) to back it up. People who take groups like the SERIAL KILLERS seriously miss the whole point. On the other hand, there is a time to lay off.

MURPHY'S LAW finally took the stage after several moments where it seemed like the rest of the show would be cancelled. Once again, the skins "ruled" the pit, demanding to hear "Skinhead Rebel" and chanting "Oi! Oi! Oi!" during the theme song. Musically, MURPHY'S LAW were

pretty good, doing songs off their album, some funny covers, and a few songs ("Burnt Toast" and "I've Got The Bomb") which allowed their roadies and friends to sing. The only thing I didn't like was the use/distribution of beer and herb on stage. We all know MURPHY'S LAW likes to party, and that's fine by me. But it is something that should be done before or after the show - not during an all-ages show in a part of the city where police harassment is very common. MURPHY'S LAW's actions jeopardized both that show and the future of shows at Club

Pizazz. Since nothing happened, you might think that this complaining is unnecessary. Well, I was just disappointed that such a "punk" band acted in such a irresponsible way and didn't care about the scene, even if it isn't their scene. Nobody else seemed to care, but I could've predicted that from the way most of the people treated MURPHY'S LAW (especially Jimmy Gestapo) like rock stars. That kind of bothered me 'cause I always thought that one of the best aspects of the alternative music scene was the absence of inflated egos and the better-than-you attitude that is found in mainstream music. All of these things seem more appropriate for when they toured with the Beasties. Thrasher mag said that MURPHY'S LAW is bringing

hardcore into the mainstream. This would be good if hardcore (music and especially attitudes) could be introduced to more people. But it's really bad if it means the acceptance of mainstream-commercial-pop attitudes.

If you read the inside cover of last issue, you'd know that we were going to try to get an interview with MURPHY'S LAW. They probably would've refused, but I did not even want to ask because, after seeing their new attitude, I didn't want to. Don't let egos put bands above fans!

SIDE BY SIDE

SIDE BY SIDE is my (Mickey's) favorite band of the New York hardcore scene. I've only seen them once, and only have one of their songs, but their energy and enthusiasm live blew me away, and judging from their track on the "Together" compilation EP, they definitely have a bright future. It took a while to track them down, but I finally nailed down their contact address. It was worthwhile, to say the least. Here's an interview with Alex, their guitarist, and Jules, their singer. Enjoy.

THREATENING SOCIETY: Who's in the band?

SIDE BY SIDE: Sammy (14) on drums, Alex (21) on guitar, Eric (17) on guitar, Jules (16) on vocals, and Billy (25) on bass.

TS : What previous bands have you been in?

JULES: None anybody would know!

ALEX : And none that anyone would admit to having played for! (laughter)

TS : Who writes your music and lyrics?

ALEX : We all kind of do it.

JULES: We all contribute.

ALEX : Everyone contributes, especially on the lyrics. The music is basically done by the guitarists, Eric and me.

TS : What are your all-time favorite bands?

ALEX : Uh, all-time favorites ... that's an easy one. There's DYS, SSD, MINOR THREAT, SDA, IMPACT UNIT. All the straight-edge bands. YOUTH OF TODAY are currently one of my favorites. GORILLA BISCUITS and WARZONE too. I like everyone else, too. Rap, hip-hop, whatever. Old rock 'n roll.

JULES: My all time favorite would have to be VOID, DEATH BEFORE DISHONOR (who are currently called SUPERTOUCH), and WARZONE.

TS : Do you like any mainstream bands?

ALEX : Yeah, alot. I like LED ZEPPELIN. (laughter)

JULES: Since when?

ALEX : Since I was thirteen years old, man! I like AC/DC.

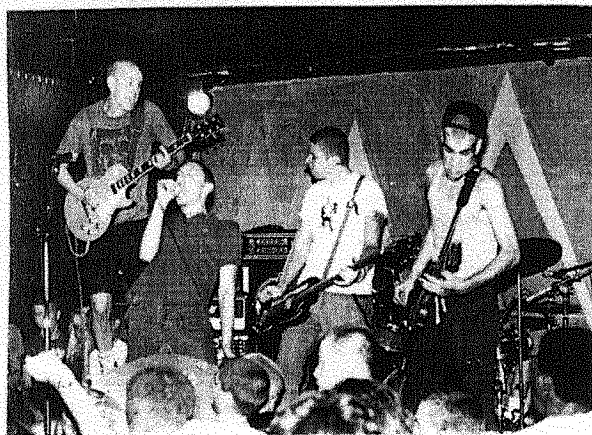
JULES: You're forgetting the big ones!

ALEX : Who?

JULES: U2, man!

ALEX : I like U2. They're cool. I like THE WHO alot.

JULES: Yeah.



ALEX : As far as rap goes, I like ERIC B. PUBLIC ENEMY is hard. SCHOOLY-D is the hardest ever.

TS : Where has SIDE BY SIDE played?

JULES: We played New York a whole mess of times.

ALEX : We played in Pennsylvania (Philadelphia and Lancaster) and we played Connecticut a couple of times.

JULES: That's it, so far!

ALEX : We're playing Rhode Island tomorrow.

JULES: We're hoping to get down South. Especially to Baltimore. Also, we want to play Boston and D.C. We're working on it.

TS : What do you think of the "Together" EP? Did it turn out as well as you had hoped?

ALEX : We got screwed! (laughter)

JULES: It's a great record and all, but I don't really like the way it looks too much, and they kind of messed up our recording real bad when they mastered it. But there's no one to blame. It's some silly engineer somewhere in California, you know, having a beer and mixing our track.

ALEX : It's a cool thing, so support it.

TS : What do you think of the New York scene?

ALEX : It rules! It's the hardest scene.

JULES: It's the best in the world, man! I'm not slighting any of the smaller scenes, but as far as good bands are concerned, I haven't seen this amount come out of one scene since the DC scene in the early 1980's.

TS : Is your song "Violence to Fade" about violence at shows? Are New York shows violent?

JULES: Well, to answer the first question, "Violence To Fade" is mostly about street violence, when people end up stabbing each other for absolutely no reason. And with the younger skinhead crew, they have something to prove. I remember one time these kids knocked over an old lady and stole her purse and beat up this old man. [sarcastically] That was really great. And there's no place for that in our scene, in our world, you know? About violence at New York shows, it depends on who is in the pit. I mean, I can remember some pretty soft pits, and I remember getting my nose broken in one during UNDERDOG. I don't know. Alex?

ALEX : Yeah, it's pretty crazy. New York shows are crazier than your average shows.

TS : Is the New York scene getting better?



ALEX : I don't know. I've only lived here a year.
 JULES: I've been around here all my life. I see alot more people participating, alot more people getting sick of the other scenes and understanding that this is just better. It's got more to offer than it used to. And people don't have as much to prove anymore. It's more accepting. I don't know if that's good or bad, but I guess it's better.

TS : What do you think of Chris Williamson?

JULES: Personally, I don't like him.

ALEX : I don't care. We don't want to talk about Chris. He doesn't deserve our attention.

JULES: He doesn't deserve anything.

ALEX : But we wouldn't mind being on Rock Hotel Records! (laughter)

JULES: No, that's not true. We would mind.

TS : I read that New York bands have "crews" who only go to shows if their band is playing.

JULES: Not really...

ALEX : Well, it's true, in the sense that you'll get a certain crowd for a YOUTH OF TODAY / WARZONE / GORILLA BISCUITS / SIDE BY SIDE show and a different crowd for LETCH PATROL. There are different scenes, but it's pretty much everyone.

JULES: There are these crews, but it's not like these massive groups of two hundred and three hundred people. It's like ten kids who will always go to a certain show. But it's not like no one else shows up either. Crews are like freinds, who help the band out. It's nothing like armies or anything.

TS : Are you guys still in school?

JULES: Well, I'm going to high school, Sammy's just starting high school...

ALEX : Billy's graduating college (laughter). I'm currently in college.

JULES: And Eric's a lazy bum, doing absolutely nothing! (laughter)

TS : Do you work?

ALEX : I don't think anyone in the band has a full time job.

JULES: I don't think anyone on the band could hold a full time job. (laughter) Sammy's independently wealthy, doing



magazine articles and 7-UP commercials. (laughter)

ALEX : He's making money. The easy way.

TS : Are any of you straight-edge?

JULES: Four of us are straight-edge, but one of us is straight but smokes. I don't know if you can count that as anything, but... um ... we're not a straight-edge band persay. We're a hardcore band that believes in getting people together, no matter how they think, and work towards a common goal instead of sectioning people off with labels, like straight or not, or skinhead or not, or Hari Krishna or not, or anything like that. We all have to work together towards something we think is right. It's real difficult. But we're all basically straight-edge.

TS : Any plans for an EP or LP?

ALEX : We have an EP coming out on Revelation Records. If you look, we're going to be sending ads out.

JULES: So look for us soon.

TS : Last words?

ALEX : Hmmm... What last words do we have to say to our fine audience? (laughter) Schism fanzine rules over any other!

JULES: Except THREATENING SOCIETY, of course!

ALEX : Ok, come to our show and dance hard to us.

JULES: Yeah, please. And hopefully we'll be playing in your area soon!

TS : Contact address?

ALEX : My address is 55 E. 10th St. #406, NY, NY 10003. That's Alex Brown. If you want to call for bookings, my number is (212) 614-0768.

JULES: My number is (201) 864-5499. Anybody who does bookings, please get in touch with us 'cause we'd like to play out. And we can probably bring alot of good New York bands with us. So keep in touch.

There you have it. So keep an eye out for this HOT New York band. They'll be big soon, I hope.



BORN WITHOUT A FACE

BORN WITHOUT A FACE are a strange hardcore outfit from Michigan. While such sources as Flipside has labeled them "speedcore", we consider them to be loud, echo-ish, hardcore with some metallic tinges all combined to form a interesting yet eerie sound. They have two EP's out. Here is the enigmatic BORN WITHOUT A FACE.

ON HIS BACK

THREATENING SOCIETY: How about a history of the band?
BORN WITHOUT A FACE: The band formed in early 1983, and went through a succession of drummers - twelve in all, - while keeping the other original members. But the drummers The one before him was called "Snotboy" - with good reason. The one before him was a compulsive liar. The one before him was a guy named Shirley.

TS : What has the band been doing lately?

BWAF: Giving the record away to people named Vern, and disintegrating.

MEDICINE MAN—SHOW ME YOUR VISION

TS : What inspired the bizarre name BORN WITHOUT A FACE?

BWAF: Trying to make noise as middle class honkies in middle American nowhere.

TS : What bands do you listen to?

BWAF: Today, I listened to THE GERMS, THE LINKLETTERS, and Sonny Rollins. Presently, I'm listening to the bastard downstairs shouting "Springsteen's god!" as he cranks up "Born To Run" and washes his prosthesis in the sun.

TS : What's a typical BORN WITHOUT A FACE gig like?

BWAF: I rarely see the audience, and if my hair is sufficiently long, they rarely see me. We've never thrown liver, pig heads, or Ball Park franks at the audience.

TS : Describe one of your favorite shows?

BWAF: A good one took place in a crowded and condemned veteran's hall in sweltering midsummer. The fans didn't work and the windows wouldn't open so it was too hot to move. The crowd had to take the noise in the face and drummer tried to pass out, but we prodded him with out headstocks and made him finish the set.

TS : What's one of the weirdest things that ever happened at a show?

BWAF: BORN WITHOUT A FACE was arrested for disturbing the peace during a show in Musegon, Michigan. The charges were thrown out of court since a couple hundred people had paid \$4 to listen to the band "disturb the peace".

TS : I can't find your first EP in stores. Is it still available?

BWAF: No. There were only 500 made and we gave far too many away to girls named Alex.

TS : How would you describe your music?

BWAF: This kid with a Jughead cap kept asking me "So, you guys are metal or hardcore or punk or what?" And it seemed to infuriate him when I kept answering him "It's like BORN WITHOUT A FACE. We're about to start, why don't you see for yourself?"

TS : What is the song "Undertow" about?

BWAF: Turning 22 years old in a place that's no place for a 22 year old to be. Your own pores can do you in if you stay long enough to soak up a place like that.

TS : Tell us about your scene.

BWAF: There are a few scattered diehard bands in Michigan who kept at it, but shows are sporadic and there are too many dress -ups who seem to exist in order to buy big boots and MISFITS t-shirts. "The only good thing about skinheads is that they're biodegradable" said Reed Mullin when C.O.C. played Detroit, after the show was again interrupted by the Fightin Clownskulls. JIM JONES and the KODOL AID KIDS is one of the few bands in Michigan who are touring and recording regularly - they give us coffee cake and we give them double chocolate Sigmund Freud birthday lump cake.

TS : Any thing weird about the members of BWAF?

BWAF: Of the five members in the band, only one, the drummer of course, has an "outlet".

TS : Do you plan to come to Philly soon?

BWAF: Unfortunately, no.

TS : What gets on your nerve alot?

BWAF: Don't get me started ...

TS : What's your favorite album?

BWAF: RUDIMENTARY PENI "Death Church".

TS : Are you influenced by anything else besides hardcore and thrash?

BWAF: Anything vital, from the birthday party to Miles Davis.

TS : What are the plans for the future of BORN WITHOUT A FACE?

BWAF: I hope we'll have the sense to die when the heart is gone.

TS : Any final words?

BWAF: Thanks for taking the time to write.

BORN WITHOUT A FACE's 4 song 7" EP "Worship" is available for \$3 ppd. from P.O. Box 7944, Ann Arbor, MI 48107. Write to them for other merchandise info and in case you want to ask them if they're "hardcore or speedmetal or punk or what?"

HOLDS IN MY SKIN
LET THE SICKNESS IN
OPEN MY MOUTH
LET THE SICKNESS OUT

PULLED UNDER SOUND
TWIST MY WORDS AROUND
OPEN MY MOUTH
LET THE SICKNESS OUT

THE WOUNDS MUST BE OPENED
THE HATED'S RUNNING SHALLOW
BLOOD HAS TURNED TO WATER

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BUT NEVER LET IT DIE
THE SURFACE MUST BE BROKEN

UNDERGLOW
EROSION OF THE BODY
CORROSION OF THE MIND

CLIMB INTO THE MACHINE
CUT YOUR TEETH - TAKE CONTROL
CRAWL INSIDE THE BRAIN
SHED YOUR SKIN - RELEASE YOUR SOUL

THE WEAKNESS IS THE
DRIVE IT TO THE HEAD
DRIVE IT TO THE BONE
NOTHING SACRED - NO UNKNOWN

TEETH MACHINE
NO RESISTANCE TO COLLISION
NOTHING SACRED - NO UNKNOWN
EXCESS IS THE CATALYST

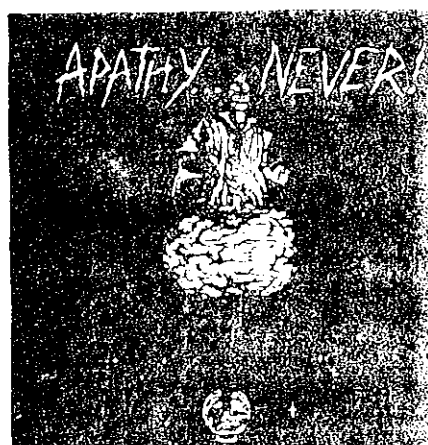
PULLED UNDER SOUND
MY WORDS TWIST AROUND
OPEN MY MOUTH
LET THE SICKNESS OUT

UNDERGLOW—PULL THE BODY DOWN
LET THE WORDS GO

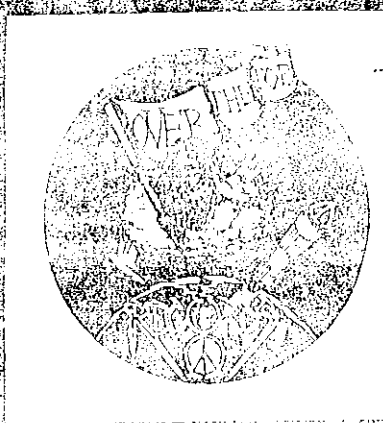
ARIZONA

SCENE REPORT

Howdy from cactus land! Bad news here: The Victors, who literally started hardcore in Arizona, have moved to San Francisco. Actually, only one of them, Nick (the brother who did shows), moved. Tony AKA Placebo Records is still living in Phoenix but it is rumored that he is leaving also. It's sad to see these guys leave. They never really got the appreciation they deserved. Well, band wise, YOUTH UNDER CONTROL from Mesa have been playing alot and have improved 1000% since they started. They have a ten song demo available. Write to them at the YUC fan club, 435 W. Dilla, Mesa, AZ 85202. DESECRATION (photographed below) recorded their second record (the first one is sold out). It's about 10 or 11 songs - mostly slobbering fast thrash, but one song is a rap entitled "Ignorance Sells ... Are You Buying?", and there's a cover of the GoGo's "We Got The Beat". It will be on Manic Ears (UK) and will be available early fall. Write to them at P.O. Box 195, Mesa, AZ 85201. Well, LAST OPTION has gone through some changes. First we lost Frank (bass) so we had a friend stand in, and thanks to him, we lost Audrey (drums). So then he quit and Frank is back on bass and Eric (Asto) from Y.U.C. is now our permanent drummer. We are starting to record a 7" EP, which should be out in December. Write to us at P.O. Box 10094, Scottsdale, AZ 85271. Well, that's about it. Oh, bands interested in playing call me at (602) 834-5309. Until next time, take care. — Dave Schaller. [At press-time, we found out that Y.U.C. have broken up, and the DESECRATION / SUBVERSE split LP is now available - Ed.]



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 MOTTEK (W. GERMANY)
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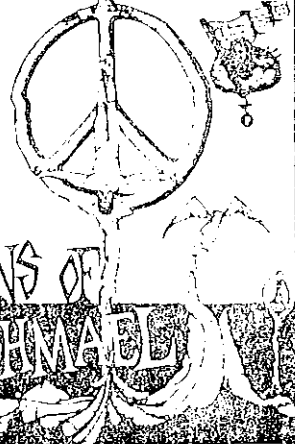


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