

# THREATENING SOCIETY



#6

PAGAN  
BABIES

Ian MacKaye

AGNOSTIC  
FRONT

WHITE  
FLAG

# SPECIAL THANKS TO:

Sean Maguire, Caleb Benjamin, Scott Helig, Chuck Miller and X-Claim, Nathan Miner, Ian MacKaye, Mark and PABAN BABIES, Michael Jackson and DEAD JACKSONS, Tom Lyle and G.I., John and RC, TRIP 6, King and DECEASED, BADADAX, NAPPALM, Paul and SANTA CLAUS, Pat and WHITE FLAG, Pete and VERBAL ASSAULT (sorry I couldn't catch ya in NJ, Pete - Mick), Randy and MASSAPPEAL, BLATANT YOGS, DEFAULT, ISOCRACY, ALPTRAUM OMGH., Erica Freeman (yes, we remembered!), Rib Finley and DOGGY STYLE, RAID, Alex from Schism, Rocci and Nasal Sex, Maximum Rock N Roll, Kirk and SFTS, Bill and Var Tufa, Sheri, Jim Testa and Jersey Beat, Chris and Urban Decay, Var and No Idea, Antoinette, Patrick Cronberg, Lesme Avalos, Rennie and Underground Offensive, PRONG, LAST OPTION and Step Forward Records, Dangerous Rhythm Records, Marc Fisher, Mandy Clarke, John Harbin, Ingrid Sieving, Tammy and Time To Unite, Chaos records, Ed Russino and the TS Posse, Peripugilliam Brown, all of our friends, everyone who has supported us or contributed, and YOU for buying it. THANKS!

## ADVERTISING RATES:

\* 1/4 page - #3  
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## THREATENING SOCIETY News

\* This first item is very important: when mailing anything to us, DO NOT put "Threatening Society" on it, so this way we can receive our mail unopened and on time.

\* Our first compilation tape, "New (De)Generation", is still available. It's 60 minutes of hardcore, punk, and thrash with 11 North American bands, and comes with a 16 page booklet. It's only \$2.50 ppd. in the U.S. (\$4 for airmail). It is also available at Chaos Records.

\* We are currently working on a second compilation tape. This one will feature local, national, and international music. Bands are fully encouraged to send material (tape, pix, lyrics, bio, etc...)

\* People are welcome to send us flyers promoting tapes, zines, records, etc. so that we will send them along with our usual correspondence, and help you spread your word.

\* We would like to start a "Classifieds" section. So, if you're looking for people to write or trade with, or if you have something to buy or sell, send \$1 per 35 (i.e. \$1 for 1-35 words, \$2 for 36-70 words, etc...)

\* As always, we want people to write to us with their criticisms and comments on our mag. You can write to us personally and/or to be included in a "Letters" page.

\* Next issue: Threatening Society #7 - 1 Year Anniversary Issue with UNDERDOGS, GOVERNMENT ISSUE, PRONG, WARZONE, some local band coverage, a look back at our first year and more, more, more!

Featuring PSYCHIC VIOLENTS, BLOOD LAKE, THE UPRISE, GUNSLINGER, CORRUPTION, MASS CORRUPTION, E.A.B., DIRGE, VISUAL DIFFERENCE, DEAD JACKSONS, and GOD CORP.

New (De)Generation compilation tape

60 minutes

Comes with 16 page booklet containing lyrics, pix, info and addresses.

Price breakdown:  
60 minute cassette.....\$1  
booklet.....\$1  
postage.....\$.88  
This (obviously) is a non-profit venture aimed at promoting these young bands.

\$2.50 ppd. (cash)

THREATENING SOCIETY

# Ian MacKaye

THREATENING SOCIETY: How old are you now?

IAN MACKAYE: Twenty five.

TS : How long have you been in the punk scene?

IAN: Um... the first time that I saw a punk band was in January of 1979. It was THE CRAMPS. The best show ever. The greatest show ever.

TS : So there was no turning back then?

IAN: It was just tremendous. It was a very, very good show. Totally crazy. Then I saw THE CLASH about two weeks later. Then the BAD BRAINS and THE DAMNED in June of 1979. Totally great. Then, at that point, we were already in a band called THE SLINKYS. And Mark [Sullivan] who's in KINGFACE now, was singing. I played bass, Jeff [Nelson] played drums, a guy named Geordie [Grindle] played guitar. We played one show in the end of 1979, then Mark went to college. We got a new singer named Nathan [Strejcek] and formed TEEN IDLES.

TS : Did you take bass lessons?

IAN: No. I taught myself.

TS : Was the SLINKYS something you toyed around with?

IAN: Well, we were a real band. Like half of the TEEN IDLE songs were SLINKYS songs. "Deadhead", and a good amount of others. Well, we only played one time and that was at a party. But we definitely learned our instruments. Jeff never played drums before that band. I never played bass. But TEEN IDLES played their first show in December of 1979 and we we broke up in November of 1980.

TS : How popular would you say you were?

IAN: Well, you can't compare it to anything at the time. It was a totally different climate. There was no punk scene, really whatsoever. It was completely different than it is today. There were no magazines or anything like that. It was a completely different situation. We had a strong following - our shows tended to be about forty or fifty people. Our biggest show was about twelve hundred people, but that was when we opened for THE CRAMPS.

TS : Did you play outside of DC?

IAN: As a matter of fact, we played one show in Baltimore, one show in Norfolk, Virginia, one show in Los Angeles, and one show in San Francisco. That was sort of a fluke. In the summer of '80, we decided to go on a "tour". We got one show in San Francisco and one show in Los Angeles. We took our bass, our guitar, and our drumsticks, and got on a Greyhound bus. Mark and Henry [Rollins, formerly of BLACK FLAG] went with us. We went across the country and played the two shows. We saw the CIRCLE JERKS and the DEAD KENNEDYS for the first time. We were completely blown away by what was going on out there. It was so great. And then we came back, and sort of took it from there. And from that came MINOR THREAT.

TS : Why did you break off to form MINOR THREAT?

IAN: Geordie quit. He wasn't happy with the way the band was going. We had different ideas. I think people get sick of it - sick of each other. We could've gotten another guitar player. At that point, I had written almost all of the words, and I wanted to sing. At the same time, there was a band called THE EXTORTS in Washington. THE EXTORTS were S.O.A., except with Lyle [Preslar] singing. So they broke up at the same time that we did, and Lyle wanted to play guitar. And I sang. Lyle knew Brian [Baker], and asked him if he wanted to play bass in the band. We played our first show in December of 1980.

TS : So you wrote all of MINOR THREAT's lyrics?

IAN: All except "Seeing Red", which was written by Jeff.

TS : So, why did you break up? I mean, you were probably one of the most popular bands. Even now ... I went to a show a little while ago and these 15 year old kids were up there playing a MINOR THREAT cover.

IAN: Well, we had been together for three years, and we were starting to get very popular. We were starting to reach a point in the life of the band where our dreams were actually starting to come true! We could play anywhere we wanted, we had alot of pull, we were able to do alot of stuff. What was happening within the band was alot of dissension about band should operate, and what the policies of the band should be, and what directions the band should go in.

TS : So it wasn't fun anymore?

IAN: Oh, it wasn't fun for a while. We argued eternally. We argued from day one. There was always an argument. There was always stuff to argue about. That was a part of the whole energy, I guess. We were charged, we were angry! One conflict is that Jeff and I own Dischord records, and Lyle and Brian don't. So there's the problem, when the biggest band on Dischord is MINOR THREAT. And they might have wanted to sign to another label. Of course, Jeff and I weren't interested in that because we wanted to be on Dischord, our own label. Basically what happened was that we just came to a point where suddenly our aspirations and things that we wanted to do came into play. We could actually consider "Should we sign to a major label?", "Should we even attempt to?", or "Should we do this or that?" For me, personally, the answer is no. That's not what I want out of music. But for some people, yeah, they want to do something like that. That's the direction they want to go in. Obviously, we disagreed. It's not a matter of right or wrong. It's a difference of opinion. And in the end, instead of each of us compromising, continuing with the band, and making the name of the band suffer, we split, and pursued what we wanted on our own and let the band's name rest in peace. Let it stand for what it stood for. We broke up at a time, when, you're right, we were

completely popular. And it's just as we did. We didn't drag it out. And there are certainly a few bands that are still together today, who, if they broke up four years ago, Christ, they would be legendary! But now they're sort of like a bad joke.

TS : After MINOR THREAT, what band did you play in?

IAN: I messed around in a lot of different bands. I was never in a band, but I played with a lot of different people. I guess it was in 1985, with EMBRACE.

TS : How long did EMBRACE last?

IAN: We played our first show in September of 1985. We played our last show in February of 1986. You see, after MINOR THREAT broke up, Jeff and I were going to be in a band. I played bass, Mike Hampton played guitar, and Jeff drummed. And then, I played guitar, Chris Bald played bass, and Jeff drummed. And then, Chris Bald played bass, Mike Hampton played guitar, Jeff drummed, and I sang. And then, Jeff left, and Ivor [Hanson], who used to be in FAITH, came. He was going to school at the time, and he practiced with us over Christmas break. We told him that



we'd wait for him, so we waited until May or June of 1985. So, we had been playing a lot of these songs for a while. Basically, the band was together from summer of 1985 until the spring of 1986. It was a short lived band. There were a lot of problems with the band. It wasn't a forward moving band. There were a lot of personal problems. It was to be expected, because, I mean, the three of them - Ivor, Mike, and Chris - had been in FAITH together for years, and it was just an unpleasant situation.

TS : Did you write the lyrics for EMBRACE?

IAN: All except "Dance of Days", which Chris Bald wrote, I think.

TS : It seems a lot more mature lyrically than MINOR THREAT. Was this intentional?

IAN: Maybe not intentional, but unavoidable.

TS : I mean, the lyrics seem less angry.

IAN: Well, maybe it's a different type of anger, perhaps.

TS : More contained?

IAN: Contained's not a fair word.

TS : Less "Fuck You! Fuck You!"

IAN: Well, yeah. A big part of me has decided that there's not a whole lot of future in "Fuck You!" I'm not talking about a future in the career sense. Future in an answer sense. Punk rock, to me, has always been a search for answers, and the search for improvement. That's what it's always been about to me: to correct the things I see that are wrong - including myself. Most importantly, the stuff within myself. Of course, after a while I realized that the "Fuck You!" thing was just that - a "fuck you" thing. It didn't have any answers. Within EMBRACE, I certainly have "cooled". For instance, I'm a pacifist. I won't fight. I won't fight anymore. It's a no-win situation. There's always more fighting to be done, and there's always someone who's bigger who will eventually kick your ass. And for me, it's much more important to try to communicate with people. With a band like EMBRACE, I'm just trying to put across these ideas. Bands to me have always been expressions of what I've learned and of what I think is important. And my ideas are put out to people, and they take them as they will. MINOR THREAT, to me, was a thoughtful band. It was the moment, the explosion, the

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anger. Totally legit. A lot of people think EMBRACE is way more angry than MINOR THREAT. "It's so negative, so angry!" they say. But people just read into it differently. Like you listen to it and say "Well, it's not that angry", but someone said to me "I listened to that album and it made me want to kill myself!" To me, it's not that at all. It's totally about the search for the real life. In all of the bands that I've been involved in, I've always tried to find the core, the answer, the bottom line. It's a tough thing to find. The EMBRACE thing is closer - well, not closer, but it's on the road. From MINOR THREAT to EMBRACE, it's a progression. And hopefully, I'll continue to progress.

TS : Do you concentrate more on lyrics then?

IAN: Music is very important. Lyrics will always have a little more importance, only because the actual communication of an idea - the focus of an idea - will be based on that. Music, on the other hand, will always be very important, because it's the vehicle to grab people by the heart and make them listen. Share the message.

Sometimes the music can be the message, too. It's confusing.

TS : After EMBRACE, did you just experiment for a while?

IAN: I've always been involved in alot of mess - around bands.

TS : But EGGHUNT was next?

IAN: EGGHUNT really wasn't a band. It was more of a celebration of a freindship, I'd say. Jeff and I play very well together, but we can't be in a band with each other.

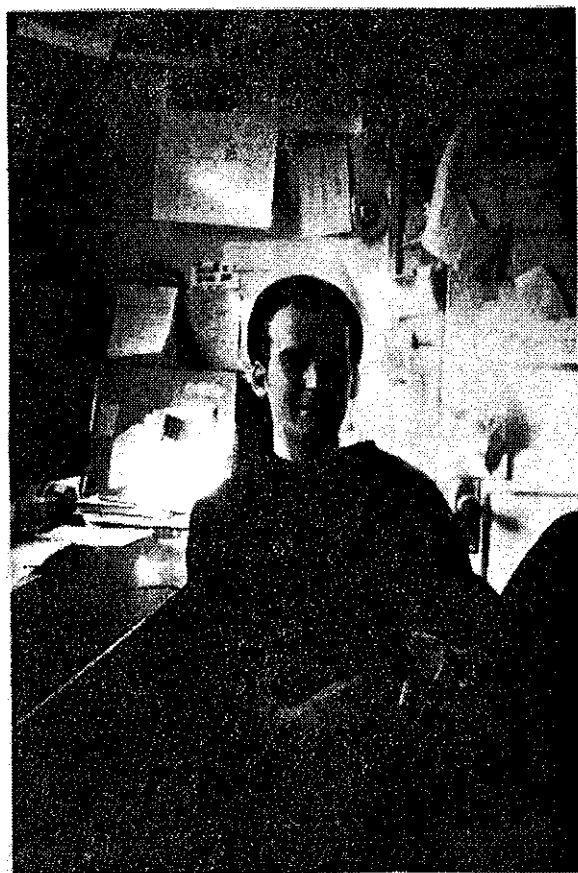
TS : You can't see that in the future?

IAN: No way. (laughter) We just can't deal with each other on a band level. We just disagree completely.

TS : How did it come about then?

IAN: We were in England, and a friend of ours had a studio and said "Do you want to record?" We said "Sure!"

TS : Without any intention of releasing it?



IAN: No. We did it, and we liked it. It helps to own your own record company. I love the record.

TS : Has it sold well?

IAN: Yes. About five or six thousand. Even if it didn't sell well, just to have it ... I mean, it's got a nice sleeve...

TS : Is the song "Me and You" about you and Jeff?

IAN: None of my songs are that particular. Sometimes a line might be about an individual, but it's about alot of different things. "Me and You" is just about the whole world. You. Me. Everybody.

TS : You played guitar on it. How did you learn?

IAN: No one taught me. Maybe I asked Lyle to show me a bar chord when I was in MINOR THREAT, or something. It was bound to happen. Keep in mind that I've been not only involved with my own bands, but I've produced just about every record here [referring to the many Dischord records

covering the walls], and I've been surrounded by musicians. I played piano my whole life. I have a thing about music. I'm a musical person. The guitar is just another instrument to learn.

TS : About your new band...

IAN: FUGAZI.

TS : What does it mean?

IAN: It's a veteran slang word meaning screwed - up situation. I like the name because it's weird looking and people always say "What the hell does that mean?" They think it's some kind of Oriental food or they think it's Italian. And most importantly, it's a name that doesn't presuppose. It's not like "Pain" or "Good". It's just FUGAZI, and you can take it as humor and as having a serious side to it. And it reflects sort of an overall view of the whole situation. We are in a messed-up

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and shut the  
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sound.  
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situation.

TS : Do you reflect that in your lyrics?

IAN: I think that I've always reflected that in my lyrics.

TS : But have they changed?

IAN: I'm still writing the words, and they're still about things that I feel are important.

TS : What's your line-up?

IAN: I'm playing guitar and singing. A fellow by the name of Joe [Lally] on bass, Brendan [Canty] from RITES OF SPRING on drums, and Guy [Picciotto] who was in RITES OF SPRING sings also, and sort of dances and raises hell.

TS : You've always been an energetic live performer. Has having to play guitar clamed you down?

IAN: Well, you're a little more stationary because you have to stand in front of a mic, instead of being able to move with the mic. But energy is not only movement. Energy is expression and strength in your performance. And



there's plenty of time for me to move around if I want. Yeah, it's more restraining, but then again, there's more freedom, because I'm able to create sound with the guitar and shut the sound up, and I'm in more control of the sound. It gives me more freedom in that sense, where I'm not always at the beck and call of the guitar player. I'm more in charge.

TS : Is that difficult?

IAN: Uh-huh. But you learn it. A thousand people have done it before, so...

TS : How many times has FUGAZI played out?

IAN: About ten times now.

TS : Do you plan to release something?

IAN: I imagine eventually. Well, we're going to probably record in January, but currently, we're just playing live. We're still young. It's a young band. See, I have a strong belief in building and grass roots, in building your own foundation. You know, playing, really playing to people, presenting new ideas, and really giving people the opportunity to hear you and think about the band, and not just "OK, here he is, Ian McKay - I say "McKay"

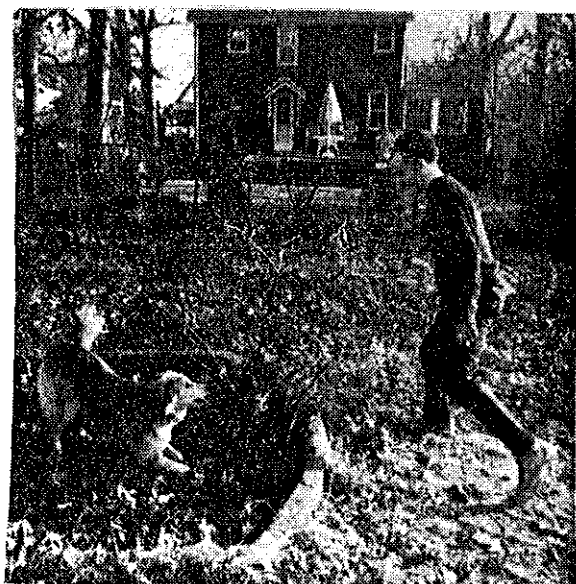
it's important to present music that they don't have to hurt each other to. It's not a cop-out, it's a cop-in.

TS : Everyone seems to peg you with the foundation of the Straight-Edge movement. Did this start out as your own personal thing?

IAN: It's not a movement.

TS : It seems to me to have become one.

IAN: Mainly because of things like, for instance - I'm not jumping down your throat or anything - but in a lot of your interviews, you ask bands "Are you straight-edge?" And you create the movement. It's a personal decision. It's not an issue really. If it's important, they'll say it. You see, people forever now have been using it as a chip. Like the answer to the one question "Are you straight-edge?" could completely change the entire interview. Someone might say "No!" and everyone might say "Oh, these guys suck!" Well, yeah, I wrote the song "Straight-Edge". I coined the phrase. Yes, I'm straight. I don't drink, I don't do dope, and I'm not down with a lot of stupid stuff. But at the same time, that's not the end. That's not the



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[pronounced mick-a] because my name is "MacKaye" [pronounced mick-i], and that's the difference between me and that other person. Ian McKay is my exploited alter-ego. "Here it is, Ian McKay's new band, FUGAZI! Ex-MINOR THREAT!" I don't care about that. The moment that I undergo something like that is the moment that I say that the message isn't so important. The message is "come see me." And that's it. And for me, it is more important to present something that people would want to see, and to present something that people might want to hear, and to think about. And I'd rather play to twenty people and have them say "Wow! Right on!" than to a hundred thousand people saying "Hey! Cool! MINOR THREAT!" I'm not in MINOR THREAT. We're trying to put across music that people don't have to slam to. We're trying to defeat that because we want everyone to come out and dance, particularly aimed at people who aren't male. People talk about unity, but a lot of women are left out. Also, it leaves us with the idea that the only way to dance is to dance that way. I don't believe that. That's been the hardest part. The people are hung up on that kind of stuff. They like to slam. For us,

most important thing. That's not the point. The point is to get rid of distractions. To me, when you make the Straight-Edge thing to be such a big deal, then that creates a distraction. A whole new distraction. People are not in search for communication. They're in search of kinship, like "Oh, you're with me or you're not with me!" It's one more team to be a part of.

TS : Do you think that it has gotten out of hand?

IAN: Of course, it got slightly out of hand. The moment that there's violence in the name of something, it's gotten out of hand. There's no movement more important than the human being. Period. The most important thing in the world is to be kind, good to other human beings and other life forms. The most important thing in the world is tolerance, and to not immediately jump to conclusions and not be full of hate. Because that's what the problem with the world is, that there's a lot of hatred, a lot of bad communication and misunderstandings. So for me, that's going to be way more important than what a person does or doesn't do. I'm surrounded by my dearest, dearest loved friends who drink... or smoke dope... or whatever. It's

all around! But it's much more important for me to love those people, to be a part of them. Way more important than to say "Screw that! If you're not with me, than I'm not with you!" That's the problem. I don't need enemies, man, I need friends.

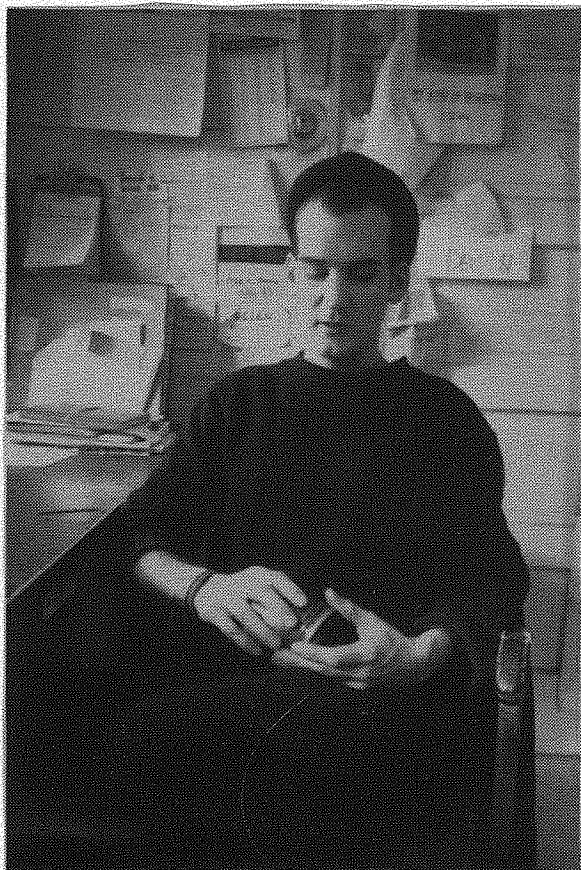
TS : But do you see an upsurge of straight -edge bands? What do you think of these new bands?

IAN: They're nice guys, but I don't know much about what goes on. Obviously, alot of people call me up and say "These people are so screwed!" People will always talk bad about each other. The people I've met tend to be very nice. I have no problem with them.

TS : Is running Dischord records your full-time job?

IAN: No, but it's certainly full-time. But I try to make money elsewhere. Dischord pays my rent and my bills. Food-wise, I do odd jobs. I work at a record store now and

aspects of it, because it sucks having to work within the confines of the business world. It sucks, man, particularly when you have to answer to other people's wills or what they want out of a business. It's hard, because we try to put something out very non-pretentiously or very non-slimy. Someone will slime it. They're going to put MINOR THREAT on an EMBRACE record. But you look at the album, and you'll see that we're trying very hard not to go for stuff like that, because we're trying to defeat that. We're trying to defeat the given "slime tactics". I think it's depressing. And sometimes it gets to be a drag. It is a business, and you can't escape it, which kind of sucks. It's even worse because of the fact that there is a conscience involved. We have a conscience, and we want to make sure that we're doing the right things.



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then. Also, like Thursday, I will be serving ice and drinks to DEPECHE MODE. I work as sort of a bus boy, a hospitality kind of guy for big rock shows. Like Billy Idol, PIL, Steel Pulse... very interesting. Alot of fun.

TS : You like it?

IAN: Of course. I like everything. (laughter) It's very interesting to be in that part of the world. I have to get there first thing in the morning and serve their roadies all day. Go out and buy them shoelaces. Things like that. You learn alot about rock and roll. I learned about things that I don't want to be a part of.

TS : Do you enjoy running Dischord?

IAN: Hmmm... It's been very fun and it can still be very fun. I feel that's it's still important to do. There are still some very important bands here and there is still some important thought, important things to be a part of, and I'm happy about that. I don't like the more business

TS : Which release sold the most copies?

IAN: The MINOR THREAT, obviously. I think that the "Out of Step" album has just sold over fifty thousand, and the number twelve [the 12" LP with two MINOR THREAT 7" EP's] is just under fifty thousand. These figures includes cassettes.

TS : Are you thinking about releasing a MINOR THREAT video?

IAN: (laughter) Well, there's a live video of us that I think is pretty good, and Jeff has wanted to release to for a long, long time. It's been ready for release for quite a while, but Jeff has been working on the artwork, and he's trying to make a nice booklet to go in it with pictures and lyrics. He's been really, really busy with school, and it's just taking him a really long time to get it done. We were hoping to get it done by Christmas this year, but as you can see, it didn't happen. Hopefully, it

will be out in the early spring, which kind of sucks because, definitely, we've been planning for it to be out for the last six months. We just haven't been able to get it out yet.

TS : Do you ever find yourself wanting to drop it all and get a "normal" job?

IAN: Of course! But only because that's not what I'm doing. If I was doing that, I'd think "Gee, I'd love to have the label back." Have you thought "Gee, what if I didn't go to school in Baltimore?" Of course I'll think about it. I always think about everything. I'm always wondering about, like, "What if I decided not to sing in the band and just play guitar?", or whatever. I always think about "What if's". I think I'll have plenty of opportunities not to have Dischord in the future. I know Dischord will not be a forever thing. But having it has been totally great.

[Mark Sullivan of KINGFACE stops in to say good-bye before he leaves for dinner at his grandmother's house]

MARK: I know that this is Ian's interview, but for the

the same level and say "I don't need all of this luxury stuff. I'll just cut corners and be happy." I don't spend that much money. I live cheaply. The ways that I can do that are not going out and buying things, being a good consumer, not worrying about fashion, not purchasing new clothes all of the time or paying alot of money for a leather jacket or something like that. You can avoid it by what you eat. You know, first off, I don't ever go to a fast food place. It's obviously a rip-off. And to top that, being a vegetarian, you're in a situation where you spend even less money. I spend no money. Food is cheap, and the simpler that you make your life, the less expensive it is. It's no problem. You get more enjoyment out of smaller things. It works itself out. But if you need to live a grandiose life, if you need to have a VCR, a CD player, if you have to go out to have a good time... I mean, alcohol gets a hell of alot of money. Like [Jello] Biafra [of the DEAD KENNEDYS] once said "People always question why I have so many records. It's because I didn't spend all of my money on drugs." It's a fair point. And since I don't spend my money on anything, I'm fine. It'll



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record, I'd like to say that Christmas is a little pain in the ass. It's nice that everyone gets to come home and be together and the family thing is OK, but this gift thing..

IAN: Consumer bourgeois bullshit.

MARK: Because I have to think of something for my grandmother to get me, otherwise, she'll be sad.

[laughter, non-stop, as Mark departs]

IAN: Anyway, having Dischord has been totally great, and to meet as many people as I have met, and to be involved with many great people and as many good movements and good things that are happening. And it's given me shit, man. Look at me. What have I done? I've never gone to school. But I've learned a million things. School isn't the only place you can learn things. I never thought I'd go to school, so it kind of works itself out. Certainly, I'm a failure in some senses, I guess, to people who attach some sort of importance to wealth and success. To them, I'm a failure. But I don't give a fuck. I'm happy. To me, there are two ways that you can look at life, or the money problem. You can say "Jeez, I need to have more money to live. I'm poor! I'm poor!" and be bummed. Or you can be at

be OK for a while. It's a simpler approach to life. It's not one that's too popular in the 80's though. People are very possession-oriented now. They tend to be very success-bound. It's so important to be rich, but it will do you no good, if people hate you.

TS : I guess this could bring us to the whole "selling-out" thing. Alot of bands have changed their sounds and their message to make them more mainstream. Do you think that they're compromising their ideals?

IAN: I don't know if they're compromising their ideals. Maybe that's just what they want to do. I mean, everyone compromises their principles. Anytime you're in a band with more than one person you have to compromise your principles to some degree. You can't do things exactly as you want to do it. As soon as you want to play a club, for instance, you compromise your principles to some degree. Look at me. I find the alcohol industry to be a really horrible, horrible thing, and yet I find myself playing at functions where alcohol is not only served, but is sometimes the basis for the venue! The club itself is centered on the sale of alcohol! So, in my own little way,



I guess I'm promoting it. That's a drag. That's a compromise, but I weigh it against the fact that I don't play shows that aren't all ages, no matter what. But when I speak out, hopefully it makes people think. And maybe by reaching these people we can move it out of that arena and into one where you don't have to have the alcohol present at all times. That's an example of a compromise. It's a compromise that I understand and accept. And as long as all humans are admitted to the place, I'll play it. It's got to be a cheap door price, too, to make it accessible to the kids.

TS : What do your parents think about the path you've chosen?

IAN: They think that it's great.

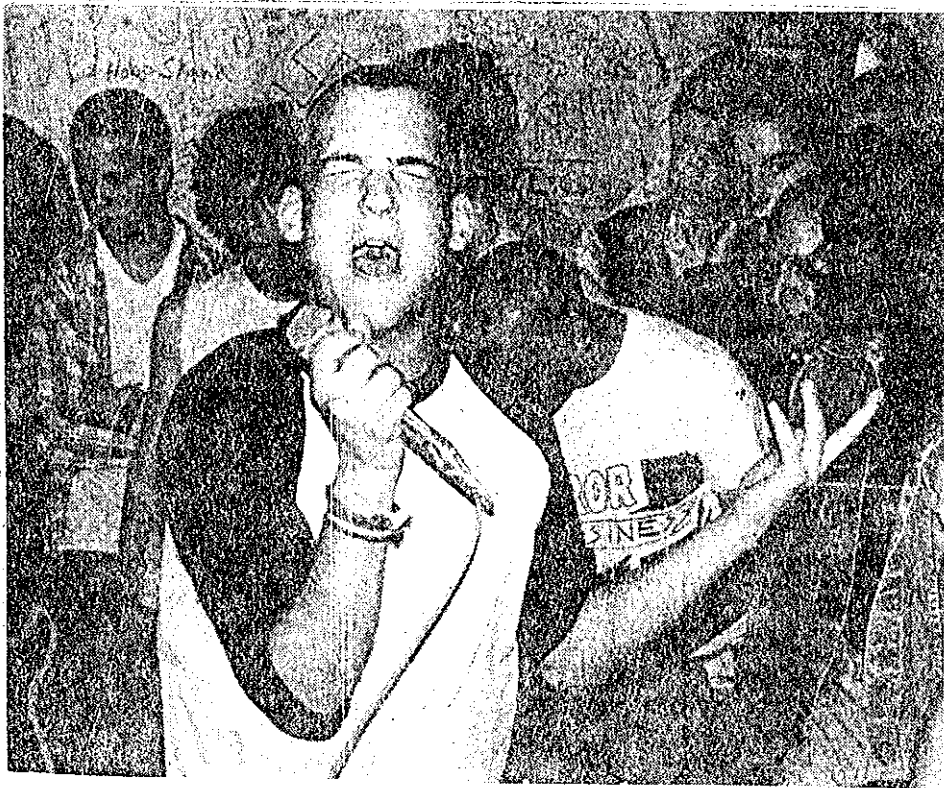
TS : Are they supportive?

IAN: Sure. As a matter of fact, I spent the evening with

scene. It's tiny. Insignificant.

TS : But in your life, it's such an important part.

IAN: It is an important part. But I'm not only a member of the punk scene, I'm a member of the world. I know that as angry as I've been with MINOR THREAT, it doesn't make any difference to the world, unless I take it to the world. Even with MINOR THREAT, it wasn't like I was trying to change the scene. I'm trying to change people. And I can't only speak to people who are punk. I can't only do that. I've met the most beautiful people in the world through punk, and I've met some of the ugliest people through punk. That's the nature of any scene. The cue word is "scene", and I don't want to draw lines. I want to take it farther than that. I'm involved with protests and stuff. These things are more important to me. These are important. Because, even with MINOR THREAT, the nature of the lyrics speaks about personal stuff, supposedly, but



them last night. I see them all the time. That's one of the advantages of getting your mail at your mom's house. They're very supportive. They dig it.

TS : What do you see wrong, mainly with the world?

IAN: The problem with the world, for me at least, is that people completely play a part in a situation that's hurting a lot of other human beings. For instance, with vegetarianism, of course I'm bothered by something. That's part of the whole trip, because people don't think about what's going on. They think about themselves. People have a very self-centered way of looking at things. They're very concerned about "Oh, it's so inconvenient to have to make your own food", or "It's so inconvenient not to have a nice car." These are the problems that I see in the world. I don't find things like "Oh, well these guys did this" or "They didn't do that." Who cares what they did? This is a big, big community of a community, the

it's not personal. It's about the world. It's about compassion for other living creatures, compassion for the world, for the ground we walk on. To care more about what you're doing and why you're doing it, and why you're here and what you're going to do with yourself. That's what the songs have always been about. That's why when you look at any of the songs, you don't see me singing "Oh, you're not punk because you don't do this." Because that wasn't the bottom line. The bottom line is life.

TS : So you're saying changing yourself for the better changes society for the better?

IAN: Of course! I've always been accused of writing "emo-cool" or "personal politics." But in the ENRAGE song ["No More Pain"] there's the line "Your emotions are nothing but politics." The song is saying that the same emotions as "You think you're so tough" in the end, is all politics. Because your emotions are

make the world go around, the same things that make governments fight with each other. The same thing that makes the people who are in power crap on the people that aren't in power. The same things. These emotions are the same things that fuel the fire. Do you see what I'm saying? I'm singing about the little punk scene we live in, but in the end, it's about the whole world! People talk about "I'm an American." You're not an American, you're a human being. Don't draw lines like that. Don't always say "I'm this" or "I'm that." Don't think in those terms, because when you do that, you're joining a team. And the moment you're part of the team, then you have to have opposing teams. That's competition.

TS : So looking back, when you say "I'm Straight-Edge", do you regret that?

IAN: No! Because that song wasn't about a movement. The song was about an idea. About getting distractions out of my life. It just says "I'm straight." I don't take dope, and you can't assume that about me anymore. At the time, punk rock and rock and roll was nothing but drugs. If you were in a band, everyone thought that you must drink and do drugs. And I wanted to shake people up, saying "No, I don't. I've got the Straight-Edge." Please realize you're talking to me now. I'm twenty-five years old and I rationalize alot differently, because I've had time to reflect. I've changed. I've progressed. I don't disassociate myself from those words. I consider it part of climbing a flight of stairs. Each step is as important as the next. They're just different levels. Without that one step, I wouldn't have gotten to the next one. The fact that it's made people think, the it's very important. And if I can make people consider their existence at all, then at least that gives them the potential to think about

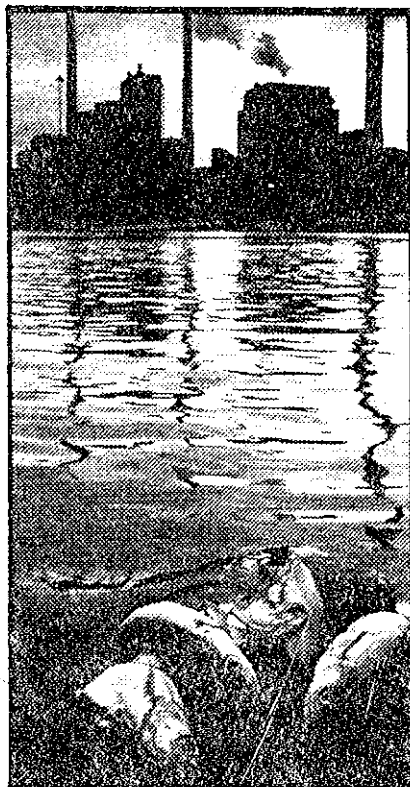
their own existence. (???) That's the greatest thing in the world. I'm very pleased to have had that opportunity. I'm very proud of it and I hope to continue doing it. I mean, I seem to be bound to piss people off no matter what I do. I'm always ready for that. People are always angry at me.

TS : But now you're willing to talk it out instead of fighting.

IAN: I've always been willing to talk it out. The fighting thing was a concept. An idea. I had this whole idea that I'd be able to fight people without injuring them. Just to bruise their ego. It was this great idea that I had. What happened was that it never ended. The fighting continued on and on and on. People were always fighting. And then a new breed of people came, and they were fighting. And they always say, "Well, you used to fight." And they're right. I used to fight. Then one day I realized the only answer was for me not to fight anymore, because violence is the end. Pain hurts, and that's the one thing we all agree on, and no one should suffer in life. And when people hurt you, they're out of line. And when you hurt someone, you're out of line. I might defend myself. I don't know. For three years or so now, I haven't fought. I don't do it.

TS : Do you see more fighting now?

IAN: I see alot more people acting tough, but I saw way more fights in the early days. I'm sure that there's alot of violence, but I haven't seen as much. I don't see bands that promote violence, and that may be one of the reasons. There's alot more thuggery. Intimidation, extortion, stealing... gutter shit like that. It's important to look at these people as individuals, too. Try to communicate with them.



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## mick's music corner

CIRCLE JERKS "VI" LP - The CIRCLE JERKS amaze me. They're one of the only bands that I know of who's sound hasn't "progressed" (i.e. sold out, whimped out, or crossed-over to a more metallic flavor), despite being on one of the bigger independent labels (and this is their second release on such a label!), they seem to want to only please themselves - not the popular audience. Great straight-forward punk tunes, very similar to the ones on their "Wonderful" LP. The CIRCLE JERKS have put out another excellent effort, well worth the two year wait.

(Relativity)

VERBAL ASSAULT "Trial" LP - I wish that I had heard this album before VERBAL ASSAULT's last outing, "Learn", done a few years ago. I would have liked this more. Compared to their first disc, it's better produced and packaged, but the raw energy that made them one of my favorite bands seems to have been lost. By itself, though, it's a strong effort. Excellent, powerful guitar work and adventurous tunes (including one with a piano) make "Trial" worth buying. Christopher Jones' singing has, fortunately, taken on its own originality - he's no longer a Kevin Seconds sound-alike. A good record that unfortunately doesn't come close to matching up to their first vinyl outing. (Giant)

LEGITIMATE REASON EP - LEGITIMATE REASON was, in my opinion, the best Philly band. They seem to have an originality that new young bands almost always lack, and the potential to grow and become one of the best bands in the whole scene. Unfortunately, they have broken up, but they managed to release this EP, which is no less than fantastic. Their music is very original and full of variety (again, a trait that most new bands' music is missing) and the lyrics are very strong and emotional (but not sappy). They appear to be very tight, and their sing-along type of melodious songs seem to be produced perfectly. Buy this and you'll be glad that you did. I promise.

(Plus)

## PRIMARY CONCERN

PRIMARY CONCERN 'zine #1 will be out in late March - early April. It features high quality lay-out, in depth album and demo reviews, intelligent writing, commentaries on important social and political issues, and lengthy interviews with EXODUS, YOUTH OF TODAY, LUDICHRIST, PAGAN BABIES, and CALIGULA. Also, \$1.00 from each issue (over 35 pages) will go to help MUSIC IN ACTION and the homeless. Send \$2.00 (U.S.) or \$2.50 (Overseas) to: Marc Fischer, 234 Lloyd lane, Philadelphia, PA., 19151, U.S.A. I also desperately need support from any bands wishing to appear. All bands whose demo I receive will get a free 'zine and a lengthy, thoughtful, review.

KINGFACE EP - This disc is a real rocker! KINGFACE combines the best elements of hardcore, punk, rock 'n roll, and blues (one track has a harmonica!) to form one of the most original sounds that I've heard in a while. It's hard to get bored of, and I find myself listening to many of its six tracks over and over. If I ever get tired of hardcore, this is the one album that I'll always keep. Passionate lyrics backed by perfectly melodious music make this my pick of the month. Although they're a lesser known D.C. band now, I hope that this album will give them the attention they deserve. Look for an interview with KINGFACE in a future issue. (Kingface records)

IGNITION "Anger Means" EP - IGNITION has finally figured out who they are. From listening to their first EP done in the middle of last year, they seemed to have a confused, erratic, sometimes sloppy sound. It seemed rushed, but it still entertained me to no end. Now, they seem to have gotten rid of those frayed edges. The musical experimentation that they tried to work with on their first EP has been mastered on this outing, and Alec MacKaye's snotty, half-spoken/half-sung vocals compliment it perfectly. A must for everyone. (Sammich)

DAG NASTY "All Ages Show" EP: (This EP was reviewed in the first printing of #6 by our friend John. This is my review.) DAG NASTY has done it again - another fine effort. They have recorded three more songs that show that they still rock. The title track shows them finally mixing their fine instrument playing with excellent singing - they even harmonize (believe it or not). This is one of my picks for the definitive DAG NASTY tune. "You're Mine" is a slower, more dreamy type of song, which is still none-the-less powerful. Finally "Staring At The Ruze Boys" isn't as good as the other two, but rips live. All in all, this EP has me dying to hear their new LP, "Field Day". If this EP is any indication of what the LP sounds like, DAG NASTY will be my favorite band. Period.



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# Record Pit

**LAST OPTION "Over Time" EP :** After 2 tremendous, well-received demos, this Arizona HC band finally released their debut vinyl. If you've heard them before, then you know all about their blistering hardcore and aware, relevant lyrics. If you haven't heard them, then you're missing some great, thought-filled music. 8 tracks, all cool. This EP is great!

**AGNOSTIC FRONT "Liberty and Justice For..." LP:** Musically, this album is more like "Victim In Pain" than "Cause for Alarm", which is a good thing. But something has been lost along the way. Roger Miret's vocal style has changed - it's a little rougher and he growls the words all too often. It's not bad, but he was much better when he just sang/shouted. Look, this is an alright album, but it pales in comparison to the other two. It's just not as good, but I can't figure out why.

**RKL "Keep Laughing" LP :** Incredible band, incredible album! RKL (Rich Kids on LSD) play a unique blend of hardcore and old-time rock and roll. The result: some of the most rhythmic, foot-stompin, make-ya-wanna-smile hardcore you'll ever hear. I also really like the vocals, as they add to the overall sound. Previous to this masterpiece, they released a great 7" ("Beautiful Feeling!") and they recently released their second LP, which I am eager to hear. If you are looking for hardcore with a new flavor, drop some RKL and then just keep laughing.

**CCM "Into The Void" LP :** When these guys played with BGK at the Kennel (in the good ol' days), I thought they were spectacular. That's why this album is such a big disappointment. Some crushing hardcore with psychotic overtones. Strange. Noisy. Aaarrrggghh!!! The singer (I can't remember his name, only his knife scars) has adopted a total "vomit" approach to his vocals, and this makes the songs harder to endure. The album may hold interest for some people, but only if they can get out of their straight-jackets long enough to put it on the turntable. Seriously, this album is brain-torturing.

**HERESY / CONCRETE SOX split LP :** 6 tunes apiece from 2 speedcore bands. Both do it well, but I was never a big fan of very, very fast thrash (except when done ala ADD). Vomity (is that a word?) vocals on both sides. If speed is more important than melody, you'll like this (sort of like getting hit by a truck going 1000 mph). For me, though I've said it a million times, the slower parts are cool but the rest is a blur. Blender-core.

**UPSET NOISE "Nothing More To Be Said" LP :** This is thrash/power metal for those who hate it. You see it is metal (gosh, aren't labels convenient?!?), but not of the stereotypical variety. Some very good vocals sung by the rough-voiced frontman - no falsetto screams or sick growls here. Also, there are very few guitar solos. (Solos are quite boring unless done extraordinarily well). Good thrash, good slow parts - no "chuga-chuga" riffing. Nine tracks, one of them in Italian. Not the greatest thing I've ever heard, but a thumbs up for originality.

**ANTI-HEROES "That's Right!" LP :** What do you do when you love a band's music but you are disgusted by what they stand for? Just tell the truth, I guess. Incredible oil music, but pathetic, racist lyrics. (I'm told no lyric sheet is included, but you know what's up.) A real shame. Their racist views make this highly unrecommended. (NOTE: Fortunately, I did not buy this one, someone gave me a tape of it, so come up with something else to bug me about.)

**METALLICA "The \$5.98 EP - Garage Days Revisited" EP :** It's been a long, long time since I've heard anything interesting from these guys, and I guess the wait will have to continue. This EP has 6 covers, including KILLING JOKE's "The Wait" and the MISFITS' "Last Caress" and "Green Hell". Mildly entertaining (especially the above 2 tracks), but very monotonous at times. This is for METALLICA devotees only - I'll wait for something better.

**PARADE "Love and War" LP:** From two former members of the punk band PARIAN comes PARADE. I don't really know how to describe PARADE's sound: maybe post-punk power pop is most accurate. Very mellow and very accessible. The vocals of Ray Lujan are smooth and refined, sometimes reminding me of Geddy Lee (RUSH), though not as high, and they blend nicely with the equally smooth music. The first time I listened to it I wasn't really crazy about it, but it held my interest enough to listen again. With the second and all following listens, it really appealed to me. Moody and pensive - the lyrics deal primarily with personal topics. Since I don't limit myself to just one type of music, this album is a welcome change from the same old stuff. A fine LP.

PARADE's new LP available from:

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Records



# WHITE FLAG

WHITE FLAG have been around for a while. They've been very popular in Europe, and are now gaining an American audience. Here's an interview with their front-man, Pat Fear.

THREATENING SOCIETY: What's the present line-up?

PAT FEAR: Pat Fear - guitar and vocals, Trace Element - drums, Pick 2 Sticks - guitar, and Doug Graves - bass.

TS: What has the band been doing lately?

PF: Getting the new LP, "Wild Kingdom" (Positive Force) out.

TS: How many tours have you done?

PF: Three.

TS: Do you plan to tour again soon?

PF: Yes. We'll come back East when the weather's better. We're from Southern California and we don't handle snow very well. We're whims.

TS: What are the best cities you've played in?

PF: Well, Paris, Copenhagen (Denmark), and Seville (Sweden). In USA, there's New York City, Philadelphia, Providence (Rhode Island) and San Francisco.

TS: What do you think of the sound of the bands on the "Four Bands That Could Change The World" compilation LP?

PF: Our stuff wasn't mastered very well, but all of the other stuff is cool.

TS: Three of the four bands are on different labels. How did this compilation come about?

PF: I put it together because all of these bands are my friends.

TS: How many records have you done?

PF: Way too many. We've recorded about 8 LP's, but alot more are either out of print or are only available in Europe.

TS: Do you think your style has changed dramatically since your first effort?

PF: Yes. Now that I do most of the singing, it's more melodic. But it's still fast and powerful.

TS: Is being in WHITE FLAG a full-time job or do you work?

PF: WHITE FLAG is full-time. I'm too busy with the band to work a job.

TS: No offense, but is Trace Element as bizarre as he comes across on the albums?

PF: No. He's much more bizarre.

TS: I see a bizarre name mentioned often on your albums - Jello B. Afro. Who is that?

PF: He's our old bassist.

TS: Pat, there's an "X" on your hand in a photo on the "Four Bands..." compilation. Are you straight-edge?

PF: I have never drank alcohol or taken drugs.

TS: I know BLACK FLAG means anarchy. Is WHITE FLAG a direct play on this?

PF: WHITE FLAG means the last lap in road racing.

TS: Does BLACK FLAG ever bother you about this?

PF: Actually, BLACK FLAG are big fans of ours.

TS: Is there a basic message you want to get across?

PF: Yes. Have fun and don't let someone else think for you.

TS: What are your favorite Dr. Seuss books?

PF: "Green Eggs and Ham" and "If I Ran the Zoo."

TS: What merchandise do you have available?

PF: "Wild Kingdom" LP, \$6 ppd. to Positive Force Records, P.O. Box 9124, Reno, Nevada 89507. "4 Bands That Could Change The World" compilation LP (with A.D., 7 RECORDS, F., and WHITE FLAG). Cassette has extra tracks. \$7.98 ppd. to Dutch East India, P.O. Box 570, Rockville Center, NY 1571-0570. 2-color "Suicide King" t-shirts (large and extra large), \$8 ppd. by airmail to: WetSpots Inc., 22 Meadow View, Southwell, Nottingham, NG2-5JEN, ENGLAND.

TS: Any last words?

PF: "Confusion be my epitaph". Write us.

WHITE FLAG

1241 N. Harper - Suite 8  
Hollywood, CA 90046

# PAGAN BABIES

With the breaking up of RUIN, PAGAN BABIES have become the most popular band here in the Philly scene. Earlier this year, they released an EP on Positive Force Records, and have recently been playing some major cities on the East Coast. They're making their mark on the national scene, and hopefully more people will get into their music - a unique combination of '87 hardcore with the raw energy of '77 punk. Here's an interview with this hot band:

Dan	-	rhythm guitar
Eric	-	lead guitar
B-boy Bruce	-	drums
Mark	-	bass
Mike	-	vocals

THREATENING SOCIETY: What previous bands have you been in?

DAN : The answer is .... none!

BRUCE: That's wrong. I was in a band in New Jersey called THE UNDERACHIEVERS. But this band is much better. But these homos were never in a band before.

TS : How long have you been playing your instruments?

MARK : A year and a half.

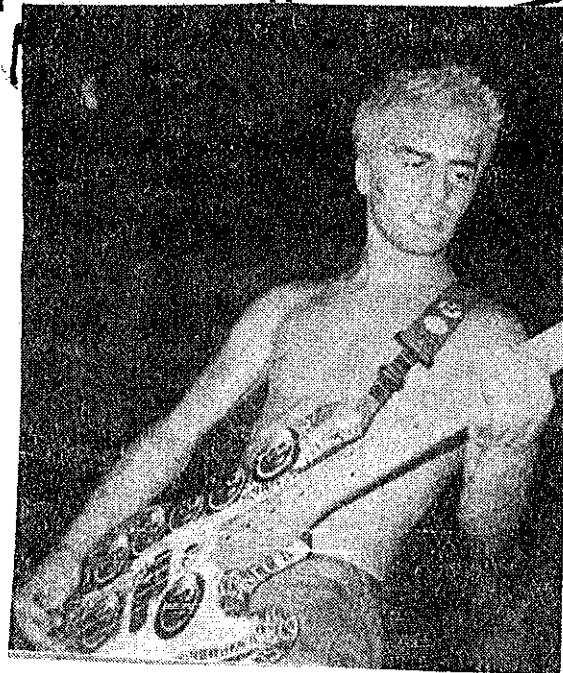
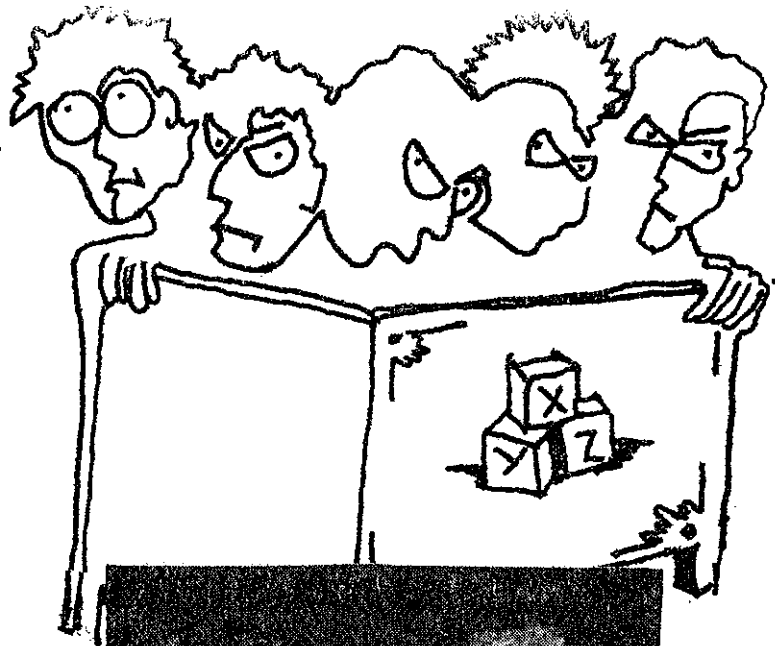
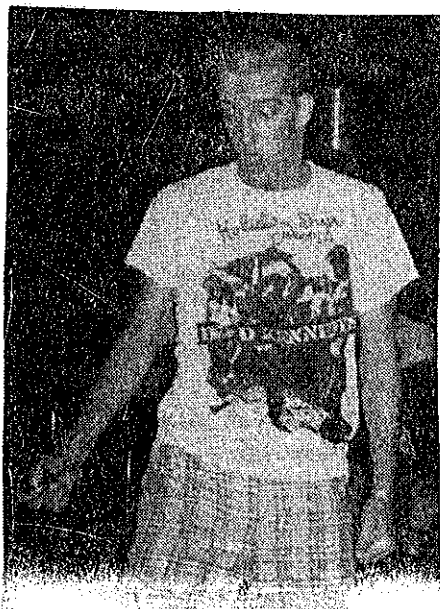
ERIC : Two and a half years.

DAN : A year chillin'.

BRUCE: Five years.

MIKE : I've been singing since I was a child.

TS : Who influences your sound?



DAN : We all have completely different influences and everything that we listen to influences our sound.

TS : Who played at the first show you ever saw?

DAN : For me, it was TSOL and the UK SUBS.

ERIC : HUSKER DU, MINUTEMEN, F.O.D. and WHITE CROSS.

BRUCE: HOGAN'S HERDES in New Jersey.

MARK : For me it was CIRCLE JERKS, REFLEX AND PAIN, F.O.D. and AMERICAN DREAM at Love Hall.

MIKE : SUICIDAL TENDENCIES at City Gardens. (laughter)

DAN : Naw, he's just fessin'!

ERIC : He's lying. It was HUSKER DU with me.

TS : Are you satisfied with your "Immaculate Conception" EP?

DAN : I'm satisfied with it, but I would certainly like to rerecord it better. I think we'd all agree on that.

TS : Why didn't you release your EP on Plus Records like you planned to do.

MARK : Because we got more money with Positive Force. (laughter)

DAN : We're money hungry Capitalists!

ERIC : Actually, Positive Force is a bigger label. They liked our stuff, and wanted to put a record out. Naturally we're going to go for the bigger label.

MARK : We sent a tape out, they liked us, and they contacted us. We're very happy with the label. Though they could call us a little more. Hear that Kev? And set up tours that work.

TS : What took so long for the EP to come out?

ERIC : I don't think it took us long at all!

DAN : Not long at all. It took a long time to get it released, but that's Positive Force's fault.

TS : Where did you play on your tour?

DAN : First of all, we didn't go on tour, thanks to Positive Force.

ERIC : We played New York City, Lancaster (PA), and Washington, D.C., and they all went pretty well.

DAN : Like a bowel movement on a laxative.

MARK : We were pretty much well received.

BRUCE: Especially in D.C.

TS : What do you think of the Philly scene?

DAN : I think it's basically alright. But it's getting to clique-ish.

MIKE : MURPHY'S LAW. [referring to the outbursts of violence that occurred when they played here - see show review in TS#5 - Ed.] That sums it up.

TS : There seems to be an influx of skinheads in the Philly scene. Do you think this could jeopardize it?

DAN : I personally don't have anything against skinheads or anything, but MURPHY'S LAW ...

BRUCE: Word.

DAN : I'm not commenting on all the skinheads (and I'm sure some people are going to want to kick my ass for this), but a majority of the so-called "skinheads" don't know shit from shineola. They think they're the hardest dudes in the world. They wouldn't know what it meant to be a skinhead if it crawled up their ass and died! I don't see how an influx of skinheads could jeopardize a scene, though. By that question, you're just generalizing on the attitudes, actions, motives, etc. There are alot of cool skinheads, like the ones that came out with 7 SECONDS. There are alot of skins in New York City who are really cool - the dudes in TOKEN ENTRY, KRAKDOWN, SIDE BY SIDE - they support each other, not like Philly bands, where there seems to be alot of competition. That's bullshit, 'cause this is hardcore music, not arena-rock!



TS : Is your song "Clearing the Blur" an anti-alcohol song?

ERIC : No, it's not anti-alcohol. It's about control. If you're going to drink, have some form of control. Live your life at 100%. Don't let alcohol take control and mess you up.

BRUCE: Michael told me it's a reflective song, like "Sunshine on my Shoulder".

TS : Is your song "Well-Oiled Redneck" set in Northeast Philly?

DAN : Yes, I'd almost definitely say that it's set in Northeast Philly.

MARK : I don't know if it's really set anywhere. Let's ask Mike.

(no answer)

BRUCE: Mike's confused. Next question.

TS : Will you have another release soon?

DAN : There's been alot of new songs. We'll let Mark comment on this.

MARK : We have an album coming out - a full length LP - on Positive Force records. We're going into the studio I guess in December or January. The tentative title is "Stories of Old", out by Spring.

BRUCE: Hopefully.

TS : Anything else?

DAN : I'd like to make a last comment about THREATENING SOCIETY. I think that they do a great job with their fanzine and I hope they keep it up. It's just a great fanzine. It's well done, it's well laid-out ...

ALL : Peace!

If you haven't heard PAGAN BABIES yet, get your head out of the sand and buy their EP! And keep an ear to the ground, 'cause believe us, you're bound to hear alot more of them soon. You can write for info on records, shirts, stickers, etc. to:



# AGNOSTIC

# FRONT

With an undeniable New York accent, Roger Miret, lead singer of AGNOSTIC FRONT introduces the band. "Oh boy! This is AGNOSTIC FRONT: me, Vinnie, Craig and the rest of the guys. What else?" Vinnie cheerfully interjects "I'll say something! Hello, my name is Vinnie, this is Roger with the disco haircut, Craig on bass, Steve on guitar, and Willie on drums!"

With all the new bands coming out these days, you gotta wonder how all the newcomers compare with the innovators like BAD BRAINS and CAUSE FOR ALARM. Roger thinks "...it's the same. There are alot of good bands out today, just the older ones had to be the first ones." I am intrigued by the cover of the new album. According to Roger, "it's trying to express liberty and justice for all. If you read the lyrics and see the cover, you got the man on top who's fighting the war and thinking about it, then he's got his family in the corner. It's like, is it worth it?" Vinnie thinks it portrays "a great social injustice", which cause Roger to laugh at Vinnie's new found technicality in expression.

The crossover scene seems to be something that AGNOSTIC FRONT ran into and are now moving away from. "To tell the truth, I prefer more hardcore than crossover. I just prefer the hardcore edge over the metal edge. Most of the band feels this way too." If you have their new LP, you may be intrigued by some of the rather abstract lyrics they have. So Roger explained some of them. "Anthem is about going back to the old style, early stuff like United Blood.

Genesis is about people telling you what to do, and how the world started. It's an agnostic song. Strength is a straight-edge song about having the strength to be straight. Sometimes a straight-edge band will tell you what to do, but [you should] do what you believe is

right and take it upon yourself." On the new record, the band also covers the band IRON CROSS with the song Crucified. But why? "We've been covering it for years.

We've been playing it since we've played Philly. IRON CROSS is one of our favorite bands and that's one of their best songs." "Liberty and Justice For...." is

dedicated to Roger's wife and child. How does family life affect the band? No negative ways - only positive. We're still here and the baby's there. We use to go out like crazy madmen and do stuff, now I have a little more responsibility. I watch where I go. It's gonna be worth getting there."

Recently, one of my European friends told me that he didn't think the U.S. punks were interested in foreign bands as much as foreigners are interested in U.S. bands. Roger says "It used to be the other way around when it started out. It's about time. I personally think U.S. bands are better. I think hardcore is better than early punk." About how long have the members been involved with punk/hardcore? "I'm 23 and I've been involved with hardcore for about 8 years. Craig is 18 and has been involved for about three years. Will is 17, about 3 years involvement for him too. Steve

Martin is 22 and has been involved for about 7 years. Vinnie is 32 and was involved before them." On the topic of politics, Roger says "I don't care about those politics. I'm more concerned with paying my mortgage." According to rumors, AGNOSTIC FRONT didn't play Philly sooner due to Roger's jail term. He says elusively, "Yeah, it's all bullshit. It was stupid reasons." I guess I won't ask anything else because it seems like something that Roger would like to forget about!





Being a band that has seen alot of the scene fade away and disappear, how and why did Roger get involved with punk? "I used to be into disco. Now I'm back into disco. I used to be a disco boy back when I heard hardcore and liked it. Now I'm back into disco." Mosh is a pretty overused word, now Vinnie, did you invent this word? "No, not really. Rastafarians use that word alot. As far as hardcore goes, bands like the MOB have used that word alot. Mosh means dancing. It's like "yo" or "oi". It could be used alot of different ways." Being a skinhead band, I wondered what they thought being a skin meant; like whether it's the look or a mentality. "If you can say the alphabet A to Z and count to ten, you're a skinhead!", Vinnie says. "It's a way of life, not a haircut."



On the topic of straight-edge, Roger said, "Me myself, I'm straight. I like the straight-edge kids and stuff but I'm starting to think it's the same as the skinhead stuff. What's the difference? They don't wear suspenders and Dr. Martens, they wear shorts and sneakers, but the same thing happens. They come to shows, see their bands and then leave when the other bands play. Meanwhile, we're a band that's been around for a long time, and I consider everything we say to be positive. I think it's a new form of fascism. They talk about anti-fascism. They talk about unity, but when someone with long hair will come in, they won't accept." Vinnie adds "or a punk rocker or someone that drinks. Just 'cause they drink a beer they won't accept them. That's fascism to me."

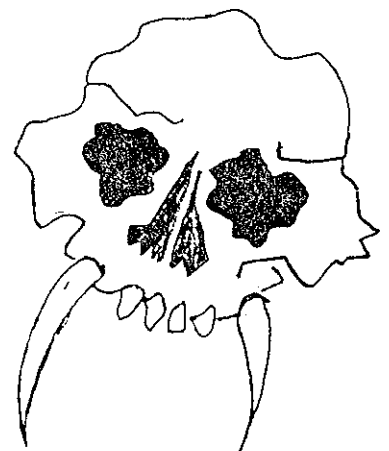
The "America" thing is a big topic with New York bands. What do you think about it? "There's nothing wrong with America - that's what this album explains. We're fighting for what we've been fighting for from the very beginning - what the flag should stand for - liberty and justice." But how can the flag stand for liberty and justice when the people that "made" it kept slaves and killed Indians? "What the flag stands for and what we have is totally different. That's what we're on stage fighting for. They're [the government] standing for money. They don't care."

AGNOSTIC FRONT is a band that is widely talked about by people who like and dislike them. What would they like to hear people say about them. "Good stuff. I don't know. I like to keep it controversial. I like to hear all the bullshit rumors so then I have something to talk about on stage. We're a unity band, we're a good band, we've been around for a long time. I think people that like us come out to see us and people who don't stay home." Their closing comments? "Beez, I don't know what to say." A few minutes later, Vinnie had an ingenious closing comment. "Punk's not dead... it's in a coma!"

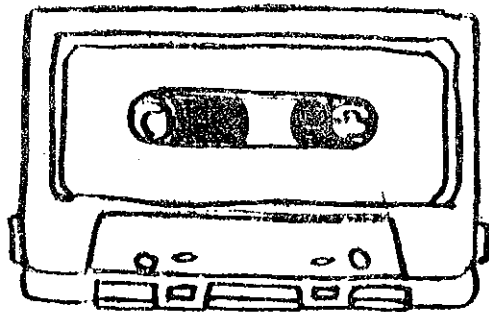
[by Scott Helig]



X-CLAIM #4 - New York Issue, with YOUTH OF TODAY, BOLD, WARZONE, and lot, lots more. \$1 and 2 stamps to Chuck Miller, 20 Northview Dr., Somers Point, NJ 08244.



# DEMOS



As you look through our demos section, you will notice that most of the bands are compared to other bands. The idea here is, since you probably never heard any of these bands, we try to compare their sound to a band that you may have already heard.

**ALPTRAUM GMBH** ("Nightmare, Inc.") was formed in Feb. 1986 with female guitarist Rosi (18) and drummer Martin (22). In March of '87 they found a new singer, Roman (22). Some months later they found Drakey (17), a wonderful female singer who shares vocal duties with Roman. They say "our lyrics are as different as the music. We handle anarchy, Reagan, progress, the church, Brother Alcohol, fun, cars, sex, and so on! Fight back, but don't forget the fun!"

**ALPTRAUM GMBH** "When You Like To Know When...": Some may consider this band's sound to be weird (it is to a certain extent), but this shouldn't be confused with originality. They are very original, somehow managing to successfully mix many different types of music (including opera, as the first tune starts off with). Although the music may drone at times, the use of both a male and female singer keeps the listener interested, and more importantly, entertained. I can't comment on the lyrics because they're in German. But if you like a little adventure in your music, then this tape is for you. Send \$4 to Martin Pick, Nutzenberges Str. 143, 5600 Wuppertal 1, West Germany.



**ISOCRACY** is a hardcore band from the San Francisco suburb called El Sobrante. **ISOCRACY** is the concept of a government of equals. **ISOCRACY** also is Al Sobrante on drums, Lenny on guitar, Martin on bass, and Jason on vocals.

**ISOCRACY** "Welcome To El Sob": You can't beat the price of this one - 60 minutes of music for \$2. Total zaniness comes from these four folks. Their style is an all-out thrash. So, they're not the most talented band-but they make definite creative use of what they know. Most of the songs average about a minute long, so there's not too much room for variety. But somehow, their originality makes up for their lack of variety. My one major complaint is about their lyrics. What I mean is that some songs talk about racism, some about politics, and some about love and other personal feelings. I don't have anything against a band covering many topics, but **ISOCRACY** just barely scratches the surface of the topics they cover! A small complaint, admittedly, because all-in-all, this is a fine job. Look for a future interview. \$2 to P.O. Box 784, El Sobrante, CA 94803.

**NAPALM** is a speedmetal band from New York. Their new line-up is Chris "The Monarch" Weidner on bass and vocals, Robert J Proimos on drums, Jeff Lombardi on lead guitar and Chris Liggio on guitar.

**NAPALM** "All Out Assault": Three very interesting tunes from this talented quartet. The first song, "Shake It Off" has some intensely fun riffing ala **METALLICA**. The second tune is prime-time **SLAYER**. The third song, "Laboral Society" shows a strong hardcore influence. All three styles are executed nicely. **NAPALM** has variety. They do not copy the bands mentioned above, but draw in influences from them and incorporate it with their own style. All of this, combined with the great production make this a notch above. Write to W.E.B. Merchandising, 1603 Union Blvd., Bayshore, NY 11706.



TRIP SIX is a hardcore band based in New York City. The members are Tommy Rat (ex-WARZONE, ex-PSYCHOS) on vocals, Stu (ex-PSYCHOS) on guitar, Zippy (current member of ULTRA VIOLENCE) on bass, and Josh (from SHOK) on drums. (The drummer on the tape is ex-WARZONE Charlie Rage, who is now in ULTRA VIOLENCE.) They say: "Our personal beliefs are (to) live the way you

choose to live. It doesn't matter whether you're a punk, or a skinhead, or straight-edge or not. All we wanna do is play our music. Life's an ongoing trip, it can be 5 times better or 6 times worse."

TRIP SIX "Back With A Vengeance": These guys play some rather original grungy, old-style NY HC/punk. (As you can see, it's hard to label.) The first time you listen to it, some of the timing may be off, but that's just because it's not what you expect. But as you become more familiar with their songs, they really hit home with some good music. The muddy production on this tape hurts, but you might want to check this out if you're sick and tired of "moshing it up." Write to K. McAdam, 40 Clinton St. #3a, N.Y., N.Y. 10002.



DEFAULT is a band from Nottingham, England, with Loyd on vocals, Tom on bass, Col on guitars, and Scott on drums.

DEFAULT "Faith or Fraud": This is a very good demo. First off, the singing is great - the sing-along choruses are some of the best that I've heard. Then, the music absolutely blows me away. Pure melodious hardcore which seems very refined. After your first listen, you'll be singing their songs for hours later. I guarantee it! Watch for their EP out soon. I hope that it will half as hot as this demo! Write to Loyd, 45 Nottingham Rd., New Basford, Nottingham, England, NG7 7AD.

BROADAX is a speed/thrash metal unit from Culver City, California, and consists of Rey on vocals, Joe on guitar, George on bass, and Louis on drums. BROADAX '87 demo: Very good fast to mid-tempo metal music, but one major flaw: the vocals sound either like someone trying to sound "sick" or someone with a speech impediment (no offense intended). Too bad, 'cause these guys play their respective instruments with precision and flavor. To get an idea of what they sound like, think of Arnold Schwarzenegger singing for METALLICA. Write to P.O. Box 861, Culver City, CA 90232.



RC is a speedcore band from Chambersburg, Penn., with The Madman on guitars, Tumor on bass, and XXX on drums (they all share vocal chores). RC "Intestine Casserole With Cheese": Ultra-fast and heavy hardcore with vocals that make Satan sound like the BeeGees. For what they do, they do it well - I guess this is along the lines of NAPALM DEATH or HERESY blurr-core. The slow parts are

very intense - so intense that I found myself tolerating the blender parts just to get to them. They do one song called "Nuclear Warhead" which is very good. A lyric sheet is desperately needed, though not included. The chrome cassette contains 14 tracks - excellent production. I can't recommend this to most, but there are people who will love it. \$5 to John Fahnstock, 416 North Second, St., Chambersburg, PA 17201. (Note: It gets a little better after repeated listenings.)

BLATANT YOBBS existed about three years ago, but we had lots of difficulties with new members, equipment, practice rooms, etc. When Rich came in the band as the singer, things began to go very well. We started to play very well, and in about 3 months, we built the repitioire on the tape. The seven gigs we played (with bands like LARM and HERESY) went very well, and people came to us screaming for demos! And now, we're quite popular here in the South of Holland.

BLATANT YOBBS "Bitching and Slamming": Great hardcore from this Dutch skate band. Straight-forward thrash is the bill of fare here. Although at times they lack a little in the variety department, a large degree of energy and raw talent is evident. With time, the rough edges should be smoothed off, and these guys will be another great Dutch band. A dedicated bunch that deserves your support. Send \$4 to Robert Soeterbroek, 3e Poelcoan 87, 2161 DL Lisse, Holland.

# Bhopal Stiffs



BHOPAL STIFFS is Larry on guitar and vocals, Vince on lead guitar and vocals, Steve on bass, and Dave on drums.

BHOPAL STIFFS '87 demo: Ok, I admit it. This is the second review that I wrote for this demo. The first one wasn't too favorable towards it, but since then I've listened to it a few more times and I've grown to really like it. They have a dark, sometimes murky,

melodious sound which is very entertaining, and combined with their diversified sound, it makes this tape very worthwhile. (It's also alot better than their recent EP). Stand out tracks include "One Track Ahead" and "I Came for You". \$4 to 332 Gatesby Rd., Riverside, IL 60564.

DEAD JACKSONS "Greatest Hits": Fantastic! These guys really tickle my fancy, kicking out some fun, silly, thrashy punk tunes. Recorded very well (album quality), they display on this tape an impressive amount of talent. Although they may seem to take themselves and their music lightly sometimes, it's very obvious that alot of thought and musicianship went into this tape. It starts off very strong with the best song "Driving in Place" and ends almost as strong with "You Laugh, I Cry". In between, they go with a very original sound and dare to go where punk bands have never gone before—including an amazing cover of Michael Jackson's "Billie Jean" (hilarious!). A great effort! Get it before it's no longer available! Only \$4 to Michael Jackson Meals, P.O. Box 111, Nevada City, CA 95959.

DECEASED is a death metal band from Virginia with King Fowley on drums and vocals, Mark Adams on guitar, Doug Souther on guitar, and Rob Sterzel on bass.

DECEASED "The Evil Side of Religion" demo: Now with a name like DECEASED you probably wouldn't expect a reggae band with a slight pop edge. Don't! DECEASED are a totally noisy death metal band who scream with sick voices or don't scream at all. It sounds like everybody in the band tries their hand (claw) at singing (puking) for a few songs. Basically this group isn't bad, but the production is piss poor and it definitely hurts whatever they're trying to accomplish. No lyrics are included but stories about chomping on human flesh sound like feasible topics. Since this demo is free (send a little money!), you might want to check it out if you're a NAPALM DEATH fan. (Though not reflected in their music, this band has a good attitude, in that they offer free demos and King also puts out a fanzine, so write for details on that too - Ed.) Write to 5953 North 10th St., Arlington, VA 22205. [by Marc Fisher]



SANTA CLAUS are a San Diego-based hardcore thrash band consisting of Robert Brown (bass, backing/lead vocals), Paul Massaro (drums, lead/backing vocals) and Mike Lucero (guitar). "Musically, we mix elements of hardcore punk, thrash metal and other styles to obtain a unique and creative sound. Lyrically, we cover a wide range of topics which reflect personal ideas in a serious/sarcastic manner."

SANTA CLAUS Live demo 10/87: This wacky trio plays some hyper-hardcore with a moderate metal influence (though much, much less metal-flavored than their first demo, "Here Comes Santa Claus"). As with all music that is this fast, it sometimes gets a little out of sync on the speedy parts, but all in all, they are rather tight, especially considering that this is a live tape. Some of their lyrics would make G.G. Allin or INTENSE MUTILATION proud. Some of the songs are a bit too fast to be enjoyable, but most of them are alot of fun, especially "V.D." and "Contraception". It should be very interesting to hear their new material done in the studio. Until then, write for more info to Paul Massaro, 9122 Hector Ave., Sand Diego, CA 92123.



THE CORRUPTED ONES is a positive hardcore band from New Jersey with Eric Johnson on drums, Dwayne Beatty on guitar, Doug Bucci on vocals, and Dave Pfeffer on bass. They released a previous demo and have played show and parties in the tri-state area.

T.C.O. "Tewha": I first saw these guys when they opened up for UNDERDOG and I was very impressed. Now comes this - the best

demo I've (Tony) ever heard. The only comparison I could make is to old 7 SECONDS, but more melodic and with more powerful vocals. The backing vocals are tremendous and the sing-along choruses are a blast. These are four fine individual musicians who blend together perfectly - they are extremely tight. Most of the songs deal with personal or positive topics. (They have some straight-edge themes but they seem to avoid preaching). The production is nice and clean but not too slick - the power is still there. Thirty minutes (15 tracks) of some of the finest music you'll ever hear. Look for an interview soon! Write to T.C.O., 22 Ridgewood Ave., Delran, NJ 08075.





DEATH RAY / ABACINATUR / PRONG  
December 26, 1987 - Club Pizazz (Philly) [Tony]

Christmas had come and gone, but there was still one gift left unopened - PRONG's first appearance in Philadelphia! But, as we all know, good things don't come easy, and this was no exception.

The first band, DEATH RAY (from New Jersey), appeared on stage with colored nylon stocking covering their faces, and proceeded to deliver a short set of slow, doom & gloom type stuff. They had neat little gimmicks, like a strobe light, a smoke machine (cough! gasp! wheeze!), and scary names. While I didn't really like their music, I will admit that it is fun to see some sort of stage show once in a while. I have an awfully strange feeling that this band will soon develop a small but dedicated cult (and I do mean cult) of followers - I doubt I'll be one of them.

Speaking of followers, ABACINATUR (from N.E. Philly), had their throngs of worshippers present, including the cast from the musical "Hair!" (I had to get that one cheap shot in. Sorry!) and 14 year old girls who would scream for more, even while the instruments were being tuned. Even though ABACINATUR seems to be very musically talented, I couldn't really get into them. The fast parts were total noise and they just stood on stage - no energy (or maybe just first-time nervousness). In all fairness, I will say that I might have liked them if I was familiar with their material and if the vocals were louder (neither of these are the band's fault.) One song they did, "The Blitz", really sounded good to me. Local thrash-guru Scott Helig thought they were great, and they seemed to get their people into it, so maybe I just got a bad first impression. It would be interesting to hear their demo, and then take it from there.

The ABACINATUR fan club quickly departed, but the small crowd that remained was treated to one of the finest live performances Philly has ever seen - PRONG's Philadelphia debut. Here's a band who's remarkable talent as musicians (both composing and playing) is so powerful on vinyl - yet even better live. Very original, very tight, very breath-taking. Despite the near-empty hall, PRONG still went all out. It's a pity that they were put on a thrash-metal bill - I'm sure that if they played with some local HC bands, the response would've matched the effort. Check out their first LP, "Primitive Origins", and the new one, "Force Fed", and by all means, do not miss PRONG live!

MISUNDERSTOOD / F.O.D. / VERBAL ASSAULT / G.I.  
Jan., 8, 1988 - Club Pizazz (Philly) [Mick]

MISUNDERSTOOD came to the show, this young local band plays loud and fast straight-forward hardcore. Lots of originals and a few MINOR-THREAT covers. Great potential here.

F.O.D. hasn't really played in Philly at all for many months. It was well worth the wait. With a sound system that could finally accomodate their break-neck thrash, they treated the audience with all of their old hits, along with some surprisingly interesting and excellent new material. The crowd response was unusually well-receptive. Perhaps everyone missed the kings of Philly thrash as much as I did. Welcome back!

OK, OK, VERBAL ASSAULT's new LP, "Trial", doesn't really tickle my fancy. But, boy, when they play its tracks live, it absolutely blows me away. The guitar playing of Pete Chromiec was the definite star - his intricate style and energetic stage presence totally overshadowed, in my opinion, the rest of the band. Maybe because, unlike their first album, the second LP has the guitar as the star - everything else secondary. But everything just seemed to click into place for VERBAL ASSAULT, as they played an energy - driven, polished, fun set. This is one excellent live band.



VERBAL ASSAULT

The last time GOVERNMENT ISSUE played in Philadelphia was three years ago. I didn't see them then, so I can't compare this G.I. set to another. Tonight, G.I. was breathtaking. Of course, the star of the show was their vocalist, John Stabb. All eyes seemed to be fixed on his strange adrenaline-driven stage actions, which included compulsive moves and a bizarre use of items found around the stage. Visually, it was a very entertaining set. Unfortunately, you could only barely hear his voice. Which

brings us to the music. Although he seemed to be in the shadow of Stabb, Tom Lyle should definitely be recognized. His passionate style of guitar playing seemed to really bring an aura of power around the stage. At least for me, the sound just cut right through my body. An inspired set, it seemed, as they played for a very long time, giving us a fair sampling of tunes from all of their releases. Although I'm sort of wary of this new "Giant" label that so many excellent bands like G.I. are quickly being signed to, I'm convinced that G.I.'s dedication is still there.



# DEAD JACKSONS

**THREATENING SOCIETY:** What is your line-up?

**DEAD JACKSONS:** Tito Jackson (guitar, voice), Reggie Jackson (lead bass, lead vocals), Joe Jackson (fake beer, pretend sex, lead vocals), Jesse Jackson (lead drums, lead vocals), Mick Jackson (photographs nkaed TV's, lead vocals), Kate Jackson (guitar, drums, bass vocals). Everyone is over 21 and our cousin Jackson Browne engineers our 3-D Soulcore sound.

**TS:** Did the DEAD JACKSONS start out as a joke?

**DJ:** The name comes from one of Mick's small town guerilla art attacks. He and Andrew planned to turn DEAD JACKSONS into a band, but they just played around. The rest of us had a band but we lost our singer, so mom made us let Mick and Andy join two weeks before our next gig. So we wrote new material, recruited our littlest brother Joe and became the DEAD JACKSONS.

**TS:** Is the name of your band a satire on Michael Jackson's beloved musical family?

**DJ:** The entire concept is a satirical tribute to the JACKSON FIVE. Some of these guys feel spiritually bonded with the Jacksons, and some of us hate them beyond human belief.

**TS:** What bands influence the DEAD JACKSONS' sound?

**DJ:** Pop bands from the late 70's. We listen to such a wide variety of bands that it's impossible to pin-point specific influences.

**TS:** How has your material changed since your demo?

**DJ:** We still play all the material from the demo period, and recent rock anthems like "All the Best Bands are Poseurs", "E.S.M.D.", and "I'm the Boss (at AM/PM Mini-Market)", but we still have a "Fuck Social Criticism"



approach to everything.

**TS:** Describe a live DEAD JACKSONS show.

**DJ:** A lot of the songs are choreographed, but the props have rotating usage. We have cardboard gravestones and several working TV's about the stage. We have three 22 inch boxes painted like "Learn and Play" building blocks (used for extending stages), two cardboard rat-skull air-guitars, eight matching dinner jackets, and a variety of children's toys. Andrew usually chucks AM/PM hot dogs at every show. Everyone trades instruments, changes clothes, and sings lead.

**TS:** Who have you played with?

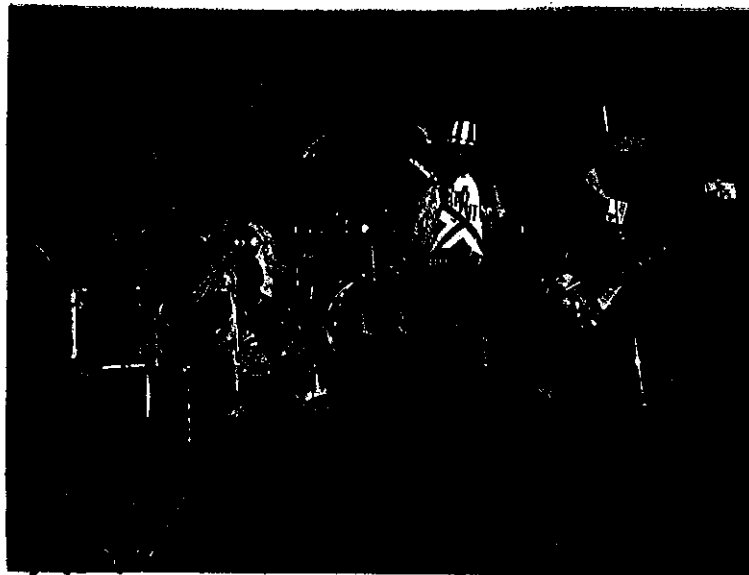
**DJ:** We've played with CONDEMNED ATTITUDE, SCREAM, VERTICAL URGE, BOMB, SPASTIC CHILDREN and TOUCH ME HOOKER.

**TS:** Did you play the Gilman St. Warehouse?

**DJ:** We played Gilman St. on Halloween. But by the time the RAMONAS and the SPASTIC CHILDREN had finished and we began to play, it was November 1st.

**TS:** Please explain the rationale behind your song "All the Best Bands are Poseurs".

**DJ:** There are a lot of "great" musicians out there, and if not for some additional creative output, they'd never get the recognition they deserve. Guys like Iggy stuck it out long enough to mature musically and get songwriting royalties. Guys like KISS supplemented their mediocre musicianship with a stage show. Our musicianship can stand on its own, but with so many good and bad artists being overlooked in a sea of video-dominated confusion and with no new wave that the media can link us to, we need our stage show to draw attention to our strength as songwriters. Our songs are very illustrative, and our



stage show allows the band members to exercise some additional creativity. We hate bands that look like car mechanics from a wax museum. When we act like Rock Gods, we can live out our star fantasies, while poking fun at the "Rocker Syndrome", just like SPINAL TAP. They're poseurs. Being a poseur means you can ignore peer pressure and social criticism and live a double life as a jewelry salesman and a flipped-out rock musician.

TS: Are any of you straight-edge?

DJ: Joe's totally straight-edge. Mick wants to be. And Andrew can't decide. Besides, who cares? We're poseurs, remember?

TS: Do any of you have criminal records?

DJ: We're boncable.

TS: What's the biggest problem being a DEAD JACKSON?

DJ: We suffer alot of sibling rivalry, but we always work it out by showtime. Next to that, our biggest problem is making practical use of recording time.

TS: What basic message do you try to get across?

DJ: It's OK to be yourself and have a good time by your own standards. Be a poseur in the eyes of your peers. And support our Soulcore Brigade by buying DEAD JACKSONS 'promofunalia'.

TS: What future plans does the band have?

DJ: In the near future, we'd like to finish our album "More Greatest Hits Vol. 2", and make some new songs available. Then, do some mini-tours.

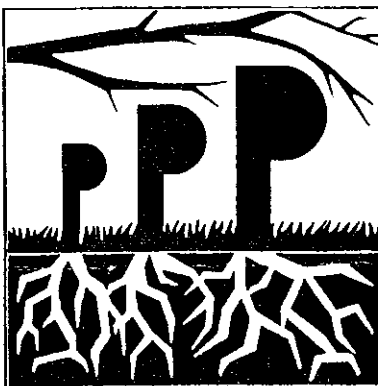
TS: What merchandise do you have for sale?

DJ: 5 song demo tapes are \$4, DEAD JACKSONS Funbook (zine) are \$1, stickers are \$.50. All U.S. orders are postpaid.

DEAD JACKSONS  
c/o Michael Jackson Meals  
P.O. Box 111  
Nevada City, CA 95959



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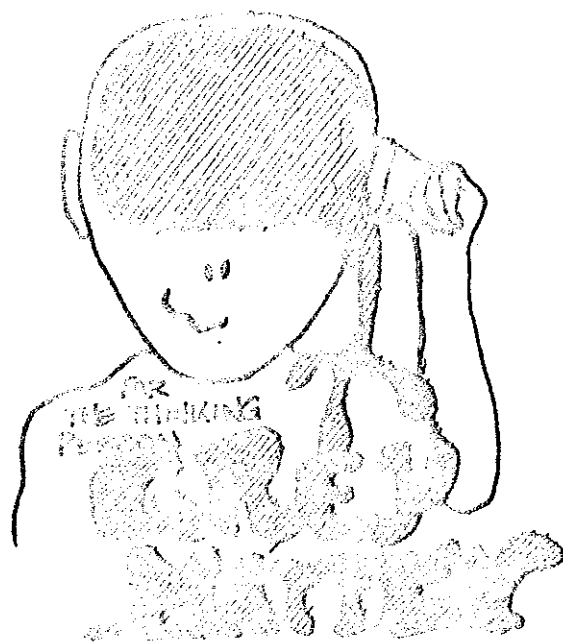
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We would like to use this space to address a very serious problem at Club Diverse: thieves. Anyone who was at the ISMITH show knows that some person (?) tried to steal one of the microphones and this caused problems, even though he didn't get away with it. Well, everyone should know that somebody had a record stolen at another recent show.

We're not going to go off on some holier-than-thou speech on how wrong it is to steal. But just think about it. You're stealing from somebody who probably has alot in common with you. It could just as easily be your (or your friend's) stuff that is taken. We don't need anyone who not against our scene too have enough, thank you). You're ruining a great scene and then you'll be the first one to bitch when there are no more shows. This scene doesn't exist for you to make a financial gain - that's not what it's about. If you don't care about the scene, stay out of it. If you do, show some responsibility, or at the least, some degree of security.

Remember Chuck Meehan puts alot of time, effort, and money into putting on shows, not to mention all the organization. We got some of the best bands (local and national) for very reasonable prices, and yet you try to steal from him - stabbing him and all of us in the back. Nowadays in Philly, shows already have a rather unfriendly overall feeling. But if this keeps up you'll be too busy keeping an eye on the person next to you to enjoy the show, and you won't even be able to take your jacket off without worrying about losing it.

We want some kind of unity. That doesn't mean you have to hold hands and sing together. Just show some respect for each other as fellow scenesters, or better yet, as human beings.

Artists Against Visa Denials  
1526 Shattuck St.  
San Francisco, CA 94110

#### PROTEST VISA RESTRICTIONS FOR INTERNATIONAL PERFORMING ARTISTS

In August of 1986, the Immigration and Naturalization Service proposed new regulations governing visas for performing artists from other countries (H-1 visas). The regulations restrict visas to artists who can prove they are "pre-eminent" in their field. But how is this "pre-eminent" determined?

#### EXTRA ORIENTED CRITERIA

Many groups throughout this country, including DVID, agree that the criteria for H-1 visas is too commercially oriented and denies all but the most successful performers access to U.S. audiences. Criteria for entry includes:

- \* artist has or will perform as a star or featured performer in a major production
- \* artist commands a high salary
- \* artist has achieved massive commercial success as evidenced by record sales or box office receipts
- \* performance will take place in concert halls with a distinguished reputation
- \* artist has received national or international awards

Although the new rules change little of current regulations, their publication coupled with an increasing pattern of delays and denials of visas have pulled together a wide spectrum of cultural organizations concerned about threat to international cultural exchange.

#### UPSET IN U.S. JMS

By their very nature, performing artists from other countries provide something unique that U.S. artists cannot duplicate. Although the INS justifies its present policies of tight restrictions as protection of American jobs, foreign artists and performers maintain the lifeline of hundreds of folk music clubs, new wave music venues, performance halls and touring circuits, helping to employ thousands here.

Already several European countries as well as Canada are threatening retaliatory action against U.S. artists in response to a more restrictive policy in the U.S.

#### HOW IS DVID?

Artists and Others Against Visa Denials (DVID) is a group of artists, club owners, promoters, cultural and political activists who have formed an ad hoc group to protest a closing door on culture. We would support legislation opening up rather than closing audience access to art from around the world.

#### WHAT YOU CAN DO:

Write the INS to protest the further restrictions on performing artists applying for H-1 visas.

Loreita Shapiro / INS / 425 Eye St. / Wash., DC 20006

Write to Senators Kennedy and Simon urging them to hold national hearings on H-1 visa restrictions.

Senator Edward Kennedy / Room 2000 JFK Fed. Bldg. / Boston MA 02054

Senator Paul Simon / 230 S. Dearborn Rd. 60602 / Chicago, IL 60601

Write to DVID for petitions to sign and circulate.



# FANZINES

**X-CLAIM #4** with YOUTH OF TODAY, BOLD, WARZONE, and many reviews. The first three issues were great, but this one kicks some serious butt. The new format is incredible - lots of info in good layouts. This is a superb zine. 16 pages. \$1 and 2 stamps to Chuck Miller, 20 Northview Dr., Somers Point, NJ 08244.

**PRIMARY CONCERN #1** with YOUTH OF TODAY, PASHAN BABIES, LUDICHRIST, EXODUS, CALIGULA, commentaries and reviews. You really should check this out - support it. 30 pages. \$2 ppd. in the U.S. (\$1 goes to Music In Action) and \$3 elsewhere to Marc Fisher, 234 Lloyd Lane, Phila., PA 19151.

**URBAN DECAY #3** with SUICIDAL TENDENCIES, CORROSION OF CONFORMITY, GOVERNMENT ISSUE, OUTCRY, HOMELESS ONES, articles on skating, and lots of clear pix. Packed with good stuff - excellent job. 52 pages. \$1.50 (plus 75 cents postage) to Chris Heikens, 4300 Casco Av. Sq., Edina, MN 55424.

**FALLING THROUGH A LOOPHOLE #2** with INSTIGATORS, SCREAM, PSYCHO, SNEEZICKS, WHITE FLAG, opinions, reviews, and photos. FTL has, according to Andrew, established itself as New Zealand's top zine. It's easy to see why - an informative zine, it has excellent interviews, despite their being done by mail. The layouts are very interesting and eye-catching, and the photos are cool. It's a solo effort, so let's support him in his endeavors. 20 pages. \$1 + I.R.C.'s to Andrew Palmer, 9 Reihana St., Orakei, Auckland, S. New Zealand.

**DANGER #5** with REDD KROSS (they're the men), SALEM 66, CRUCIAL YOUTH, promoter Randy Now, reviews (alot of live ones) and other cool stuff like punk trivia. This is one mag I truly enjoy. 48 pages, half-page format. \$1 to Tim Hinely, 201 Frances Ave., Linwood, NJ 08221.

**TIME TO UNITE #11 and #12**, with opinions, poetry, short stories and some music review/interviews. Excellent, thought-provoking zine by a talented and powerful writer. 28 pages, half-page format. Send 2 stamps for each (or for the latest ish) to Tammy, 11980 Welby Place, Sunnyside, CA 92388.

**BACK TO BACK #3** with THE UPRISE, UP FRONT, Y.D.L., WIDE AWAKE, TOUCHDOWN, HARD STANCE, and lots of reviews. This zine used to be called GIMME SOME and it has strong pro-American views, both from the editor and the bands covered. Great layouts, great pix. Especially recommended if you're into the NY straight-edge scene. 38 pages. \$1.50 ppd. to Jim Creighton, 215 Dream St., Poughkeepsie, NY 12601.

**SCHISM #7** with DAS NASTY, AGNOSTIC FRONT, SLAPSHOT, GORILLA BISCUITS, photos, opinions and reviews. One of the best 'zines from the Northeast US. The interviews are very complete and in-depth, and the tons of original photos compliment the text incredibly. Although it's very opinionated and defensive of the NYC scene, it's none-the-less a fantastic effort. (Issue #7 originally included a 7" record by PROJECT X, but the disc is sold out.) 32 pages. \$2 to Alex Brown, 55 E. 10th St., NY, NY 10003.

**ARTIFICIAL INSANITY #1** with ELECTRIC LOVE MUFFIN, T.C.D., STUNNING WAY, MISUNDERSTOOD, FAIL SAFE, pix, comics, and a great short story. This zine is alot of fun and it has some cool local band coverage. Kind of reminds me of X-Claim's old format, which is fine by me. Some innovative layouts. 28 pages. 50 cents (and stamps?) to Emil Isner, 348 Richmond Ave., Blackwood, NJ 08012.

**TO THE DEATH #2** with HERESY, NAPALM DEATH, E.A.B., OVERKILL, and a whole lot more. Good zine - mostly death-stuff, but some 'core. Good job, especially the picture reproduction. 44 pages, half-page format. Write to Patrick Cronberg, Vegetatan 1A, 271 00 Ystad, Sweden.

**TOTAL THRASH #11** with AGNOSTIC FRONT, LARM, ACCUSED, OBLIVION, S.D.B. (Japan), XCRETA, commentaries, and a review section that everyone should read before getting a tape or album. Extensive, useful, and just plain out great are the only way to describe this zine. 22 pages. Send \$1.50 ppd. in the U.S. to Scott Helig, 2127 Tryon St., Phila., PA 191XX.

**IANI #5** with UNDERDOG, HALF OFF, best and worst of 87 polls, reviews, and comics. Lotsa fun - the UNDERDOG interview is especially well done. 16 pages. \$1 ppd. to Tony Rettman, 7 Glen Clair Dr., Trenton, NJ 08618.

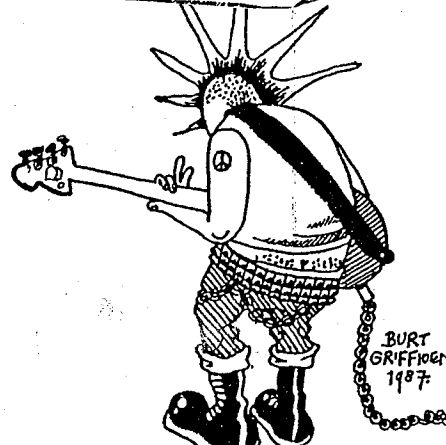
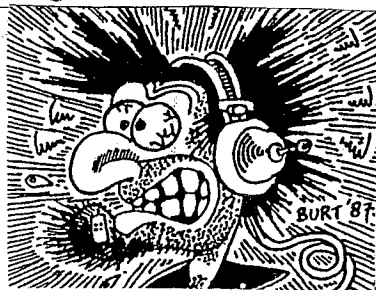
**VAR TUFA #3** with art, poetry, life of an L.A. street person, opinions, and reviews. A very original newspaper with interesting collages, poetry and short stories. It's great to see a zine that takes such an original path - a definite breath of fresh air. \$1 ppd. to P.O. Box 1472, Upland, CA 91875.

**JERSEY BEAT #33** with Richard Barone, GREEN, DESTROY ALL BRANDS, STRANGE CAFE, reviews, comics, photos, and art. Fantastic alternative music mag. The reviews transcend the usual "good"/"bad" type. 34 pages. \$1.50 to 418 Gregory Ave., Weehawken, NJ 07087.

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- 22. RITES OF SPRING 4-song 7" (C)
- 21. GRAY MATTER Take It Back EP (B)
- 20. EGG HUNT 2-song 7" (C)
- 19. DAG NASTY Can I Say 10-song LP† (A)
- 17. BEEFEATER Plays For Lovers LP (A)
- 16. RITES OF SPRING 12-song LP (A)
- 15½ SCREAM This Side Up LP (A)
- 15. MINOR THREAT Salad Days 7" (C)
- 14. 4 OLD 7"s (Teen Idles/SQA/G.I.s/Youth Brigade) (A)
- 13. MARGINAL MAN Identity EP (B)
- 12. MINOR THREAT First 2 7"s† (B)
- 10. MINOR THREAT Out Of Step EP† (B)
- 9. SCREAM Still Screaming LP (A)

\* 3.50 in the USA, @ elsewhere. † Also available as cassette.

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

	USA	Canada	OverSea	OverAir
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(C)	2.50	3.00	3.00	5.00



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