



THREATENING SOCIETY

#7

UNDERDOG

ALL

GOVERNMENT
ISSUE

DOOM
STYL

King Face

TCO



Well, it's been a little over a year since TS #1 came out. At times it has been very frustrating, but overall it has been alot of fun and more than worthwhile. Besides the mag, we hope to put out more tapes and maybe do more shows. Thanks to everyone who supported us and gave us the inspiration to go on.

Special Thanks to:

Sean Maguire, Caleb Benjamin, Laura, Red, Jen, Ian and FUGAZI, Rib and DOGGY STYLE, UNDERDOG, Tom and GI, Brian Baker, Kevin Seconds, THE FIXTURES, MY SIN, POINTLESS, T.C.D., SCRAM, Erica Freeman, Chuck Meehan, Alternative Thrash Productions, Mark and KINGFACE, Jenn Thomas, Carol Schultzbank, Daryen and STRAIGHT-AWAY and HEAD ON (for understanding), anybody we still owe letters to (thanks for being patient), Lisa Lota, the boys in 4DC, SFTB, St. John's Hospice, Tommy in Ireland, Randy of MASSAPPEAL, HARUNG, Winnie and AGNOSTIC FRONT, Scott Helig and E.A.B., Tony Rettman and IANI, Chuck Miller and X-Claim, Marc Fisher and Primary Concern, Chris Forbes and Metal-Core, Charles Pinion, Bill and ALL, FAIL-SAFE, Erick and FATAL, Frank and ANTHROPHOBIA, DRIFICE, Andy and PROCESS REVEALED, Chris and CYBER KULTUR, John Bello and Hawker Records, Buy Our Records, Giant, Lawrence Livermore, the TS Posse, Heru (for the memories), Morton Downey (for the laughs), 7-11 for Coca-Cola Slurpees (it's about time), Nicola Bryant and Tom Baker, all of our friends, everyone who helped or supported (or that we forgot), and most especially... YOU! Tony gives double thanks to Antoinette.

Next Issue: 7 SECONDS, AGNOSTIC FRONT, WARZONE, PRONG, DAG NASTY (hopefully) and more.

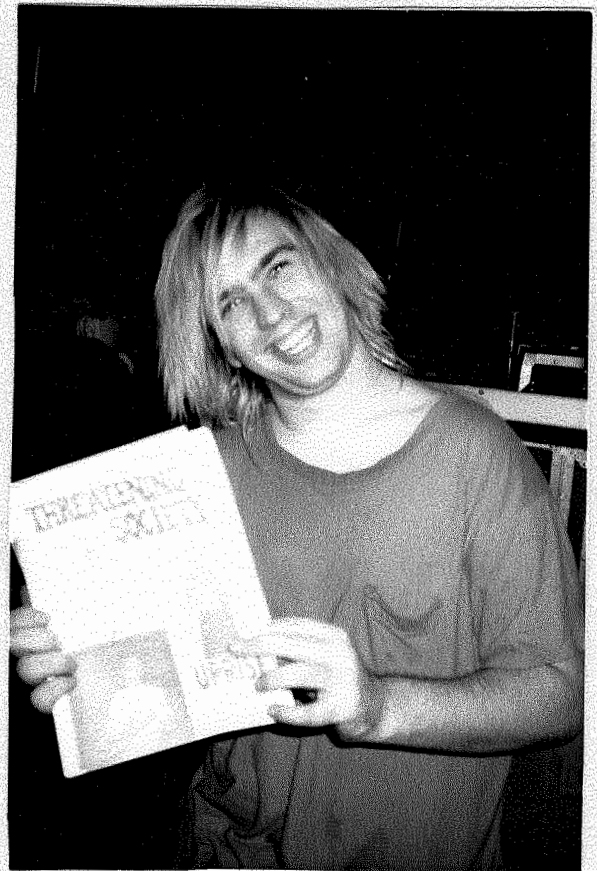
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Dave of F.O.D.

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THREATENING SOCIETY: What's your current line-up?

MARK: On guitar is Pat, age 26. Drums is Larry, age 24. Bass is Andy, age 20. And vocals is Mark, age 26.

TS : Give us a band history.

MARK: KINGFACE has been around since the summer of 1985. Pat and I have been in it from the word go. Larry and Andy climbed aboard a year or a year and a half after that. We were terrible for a long time. We had different drummers. We had two guitarists for a long time. We had enormous trouble keeping a bass player. It really wasn't until the four of us hooked up together that things began to click.

TS : How did the name KINGFACE come about?

MARK: It was from a poem that I had written. "Kingface" is about how you have a quiver of different personalities. You show a different face to different people in different situations. For example, you're a different person for your parents than you are for your teachers, your friends, your enemies. "Kingface" is who you are when you're by yourself.

TS : What other bands have you been in?

MARK: I was in a band called the SLINKYS - the band that was the TEEN IDLES before it was called the TEEN IDLES. Pat and I were in bands when we went to college. Andy was in a band called THE RATS. I guess Larry had a couple of bands in the area.

TS : Your band seems to have a more rock 'n roll or blues sound to it. Do you consider yourself to be a punk or hardcore band?

MARK: Not at all.

TS : Is the KINGFACE album your first release?

MARK: Well it's very old. The recording is a year and a half old. We're very pleased with it. It's our first release. But naturally, the songs that are on that tape have undergone a transition. They're stronger than they used to be. I think that if we were to record these six songs now, you'd find a stronger performance. And

naturally, our resources have improved somewhat, so we could sit down and make what I consider a better sounding tape. You can bet that our new tape will sound better, but that's not because it was improperly produced. Merely, it's because I feel that we're improving with age.

TS : Has your sound changed considerably?

MARK: Well, yeah, in the simple consideration that we didn't have a sound when we started, and now we do. I don't think I'm blowing my own horn when I say that we don't sound like alot of other bands, that we've carved out a sound for ourselves. And that was not evident at first at all. No big deal. It takes a while for things to gel. Sometimes they never do. But, yeah, we've changed alot. Alot of personell changes. We had two guitarists for a while there, and that's going to change the sound alot. I think we're leaner. Leaner and fat at the same time. (Laughter)

TS : The meaning of your songs is an absolute mystery to me. Please tell me what the basic message is that you try to convey in your music.

MARK: I'm uncomfortable talking about my lyrics. I think that they're most effective when people are allowed to glean their own meaning. I think that we're all sort of trained by our English classes in high school to think that every piece of writing has a specific meaning. And that's not the case. When an English teacher says "This is what Keats meant in his poem...whatever" and then sits down and tells you, you can raise your hand in class and tell him he's a liar, because how on Earth could they possibly know, unless Keats told them himself, or it's been handed down by Keats to somebody to somebody to them. I think that when you overanalyze, you crush the joy out of alot of stuff. That's not to say that by learning all you can, and by asking questions you've asked, and by knowing more about the writer, you don't gain unseful insight into words of poetry or literature or anything. But as a general guide, I would say, in answer to your question, like "Lullabye" is about the way parents can



Pat Bobst

punish their children when they think that they're helping them and loving them. "Like a King" is about knowing the difference between right and wrong, or, in the context of your life, what's right or wrong for you. And I think those two themes of self-determination and clarity run rampant throughout my writing. (Laughter)

TS : In the credits on the insert it says "Have some." Have some what?

MARK: Have some of the music that's on the record. If I walked up to you with a plate of hors d'oeuvres at a cocktail party and said "Have some", you'd probably dig right in. That was our hope for the record.

TS : What, if any, beliefs does the band hold as a whole?

MARK: We're not a political band. We don't have any particular lines that we tour. I am a vegetarian, I don't drink or do drugs. I used to eat meat, and I used to drink as much as I possibly could. Everybody asks about straight-edge - it's the question in every interview - and I wish people would stop. (That's not to cut on you.) People think about it, but it really doesn't matter. I don't think I was a bad person when I was drinking alot. I don't think I'm much of a s now that I've stopped. Everyone finds solutions for their lives as they see fit. You never change people - people only change themselves. I think that's a good rule to live by. You'll find four different viewpoints on just about every subject in KINGFACE.

TS : Are you active politically?

MARK: I don't know. I don't think politics as they're practiced in America today apply themselves to the problems that we're facing. I think that you live your life the best way that you know how, and if you have

children, you raise them properly. Problems are not political or economic, but cultural.

TS : I can't compare your sound to any other band. What type of music influences you?

MARK: We've all listened to alot of stuff over our lives. I don't think, actually, that musicians should be asked to cite their musical influences because they'll always say what influences they think would be the coolest to have. It's really up to anyone who listens to our record or sees us live to figure out where we're coming from, because the band has such a broad range of musical taste. What we end up is a mix of all we've ever heard and thought was good. Also, we try very hard not to imitate. If we came up with a song and decided that it sounded like something, we tend to drop it. Of course, we're all dealing with rock 'n roll convention. All of it comes from somewhere.

TS : I know you've been in the scene for a while. Do you still go to shows?

MARK: If I like the bands. Once upon a time, between '79 and '83, I'd go to a show because I was on the scene, and you had to support the scene, so I went. It was my responsibility to attend. I don't feel that way anymore. I only go to shows if a band I like is playing. I think that's fine.

TS : What difference do you see between the early days ('79-'83) and now? How have the kids changed?

MARK: I dunno. That's a very valid question. I think that the kids who are doing what we did then, now, aren't into hardcore. You go to a show and see four or five hardcore bands and it seems all very much the same. In '79 or '80, here in DC, if I saw another punk rocker, I'd walk up and say "Hi", because initially,



Larry Colbert



Andy Rapoport

in the early days we were making it up as we went along. We took our cue from the British stuff at first, but the hardcore sound that came out of DC in those days certainly stands on its own. Things now are established. It makes me sad that people feel that they have to slumdance at shows and stuff - it's another prescription for behavior dictated by the media, and by people who don't really care about what's going on. Also, referring back to the earlier question, we're not really a punk or hardcore band. We have mainstream ambitions. We play the kind of shows that we do because they're what we can get and it's important to us that people see us. I mean, I think all-ages is a healthy concept, one that was brought about by the earlier scene. All the changes between then and now come from the fact that we were making it up as we went along. And now, at least in the hardcore/punk rock scene, it's been made up, and people are elaborating or following existing themes.

TS : Why, throughout the years, have the best bands come out of DC? (A biased question, I know, but I'm a big DC fan.)

MARK: The best bands haven't come from DC. There are alot of good bands out there. Certainly, alot of bands from DC are great, but there are lousy ones too. I feel that there is a certain amount of healthy competition around here and there's a marketplace of ideas, if you will. But I don't think that it's anything in the water. I don't think that the people in DC are genetically better tuned for better music. If it seems that way, it just seems that way. It's not very based on fact.

TS : It also seems that DC bands break-up very often.

MARK: Well, again, I imagine that they don't break up any more or any less than bands anywhere else. It's difficult keeping bands together. When you share space and ideas with other people, there's alot of room for misunderstanding, competition, and therefore, break-up. I think people get frustrated simply because Dischord Records release records by posthumous bands, whereas other labels don't. Labels that are into dough don't want a band that's not going to tour, whereas Dischord is more concerned about getting the music out, and there's room for both of these ideals in this world as big as the one we got!

TS : Without bad-mouthing any bands in specific, which ones or types really bother you?

MARK: There are about 3 or 4 million shitty bands out there and it would keep you up at night if you let the bad ones bother you. I prefer to focus on individuals - if someone is an asshole, chances are I won't like their band either. I don't want to get into specifics, because when you personalize, you create more problems than you solve.

TS : Future plans?

MARK: To ride this thing out as far as it's going to take us. We're starting to play out more. We're meeting cool people, going to cool places. We're starting to earn enough money where I don't have to lend the band my money anymore. Maybe we can even make a little, continue to have a good time, and write some good songs.

TS : Last words?

MARK: Music is a positive energy. Even if you're using it as catharsis, it means you're blowing off steam and enabling yourself to deal with the world with a calmer head. There are no rules, and govern yourself accordingly.



Mark Sullivan

DOGGY

STYLE



The real DOGGY STYLE (not the rap group) has a great sound that can't be compared to anyone else. Their melodious music and singing (yes, singing) puts them a step above all other O.C. bands, possibly all California bands. Definitely get "Doggy Style II" (Flipside), and don't miss their upcoming tour.

DOGGY STYLE is :

Ed,	20,	guitar
Hedge,	20,	guitar
Danny,	21,	drums
Ray,	22,	bass
Rib Finley,	24,	vocals, noise

THREATENING SOCIETY: How does your line-up now compare with that of earlier times?

HEDGE: It blows it away!

ED: Hedge was always in DOGGY STYLE, but didn't want to play live. His band HVY DRT was a jealous band. They didn't even know he was writing stuff for us. Nobody knew! THE DIRT is broken up, and he's playing with us. Danny played for a local band called A.W.O.L. Rib Finley is really, really hot. He used to play with CONFEDERATE, but no more. Ray and I are original members.

TS: Please give a brief history of the band.

HEDGE: Well, they formed in '84-'85 with Ed, Lou (Gaez), Brad (X), and Ray. They had changes at times. But problems happened, and DOGGY STYLE 2 formed, and it's much, much better.

TS: Your lyrics seem to be much more mature. Why did you take this departure from your earlier lyrical style, as seen on the "Side by Side" LP?

RIB: Because we have better writers now. We're a much smarter band. Not that they weren't before, but now we're tighter and better. Watch for the tour!!!

TS: Your music style has also changed drastically. Why? Are you more comfortable with it?

RIB: We feel at times that you have to change for the better. We want to make everyone feel good when they hear DOGGY STYLE. And since we've been playing clubs, everyone likes it!

HEDGE: The earlier spinner had the goods, but our new stuff makes the devil scream!

TS: DOGGY STYLE, judging from the "Side By Side" LP, was a straight-edge band. Is it still?

HEDGE: We're so damn straight-edge, it's sick. It makes me drink!

RIB: Yeah, and we don't mean Coca-Cola.

TS: Does the new DOGGY STYLE work better together than the old DOGGY STYLE?

HEDGE: Hell, I don't know. Leave my mom out of this. (??-Mick)

RIB: We work great together. We hope to have many more D.S. albums for everyone!

TS: Why a cover of "Soul Man"?

RIB: We like the Belushi Boys.

TS: What's your relationship like with Brad X and Lou, and their new band, DOGGY ROCK?

ED: Pass on. They've changed their name to DOUBLE MINT.

TS: How far would you like to take DOGGY STYLE?

HEDGE: We want to get where everyone wants to get!

RIB: We want to have fun, and we want everyone else to have fun.

ED: MONEY!!!

TS: Do you play often? How popular are you (all modesty aside)?

HEDGE: Damn right!

RIB: So far, every show all through California, Arizona, etc. has SOLD OUT at \$10.50 a ticket. Does that answer your question? Damn right, we're happy!

TS: Do you plan to tour soon?

HEDGE: Yeah. This summer - a wild, wild tour! A treat for everyone! You will love this tour!

TS: How long did it take to do the cover? It kills!

ED: It took a couple of weeks, but what do you mean by "It Kills!"? We really don't understand your inside Philadelphia slang, Holmes.

RIB: Don't mind Ed, he's a little tired right now. He's just waiting to leave for the road tomorrow.

TS: Please tell me what or who some of your songs are about.

HEDGE: Our bro J-Dog wrote "Bonus Time Baby". He's says it's about a chick he picked up on. Everything was cool, until he killed her. Now he's in prison.

ED: "Kick the Pup" is about our singer, Rib. He got divorced and his wife took everything but the dog. He kicks the pup!

RIB: "Discovering Books" is about reading all the books you can, fiction or fantasy!

TS: Which songs are your favorite on the album?

HEDGE: "Black Dog" - a very deep and personal song I wrote.

ED: My favorite is "Black Diamond" by RIBS.

RIB: "Puerto Rico" - a favorite I wrote a long time ago.

TS: Why did you name your car "The Pee"?

HEDGE: One hot summer night, J-Dog and Ray got buzzed out. Those divine mad-cappers let loose and pissed in my car, for no reason! The smell lasted all summer, Pee!



Boogie Stu -
Kid Bordello



M.C. Beez -
Orphan

TS: What message, if any, do you want to get across through DOGGY STYLE?

HEDGE: We just want to let people know that we put so much damn positive stuff on our album, that it's coming out of our ears!

RIB: Get ready, 'cause DOGGY STYLE is coming! And you better get your ticket, 'cause we're going to CRANK!

ED: We want to squeeze as many great songs on one vinyl as we can.

TS: What are the future plans of DOGGY STYLE?

RIB: A movie, videos, naked parties ... and you're invited to it all!

HEDGE: Coors.

TS: What merchandise do you have available?

RIB: Everything! Write us at DOGGY STYLE, 1524 Olympic Ave., Placentia, CA 92670.

TS: Any final words?

RIB: Do it DOGGY STYLE. See the "Accept No Imitations" tour, 'cause we're coming fast!!!



Hedgy Boy -
Has fake I.D.



King Ed Rock -
Gitter



Stone -
Carnivore

DOGGY

STYLE

DOGGY STYLE was interviewed in these pages way, way back in #2. Their LP has been out for a few years now, and despite a tour or two, not too much has been heard from them except for their legal troubles with Brad and Lou from the original **DOGGY STYLE**. The problems have been ironed out, and now it's full speed ahead for **DOGGY STYLE**! Here's a quick chat with Rib Finley, their vocalist.

THREATENING SOCIETY: You told me you're working on a new LP. What's the title?

RIB FINLEY: "DOGGY STYLE III - Can't Stand the Humor".

TS: What label will it be on and when will it come out?

RF: XXX Records, Tapes and CD's. It should be out this summer.

TS: How did "Doggy Style II" sell?

RF: Excellent. It's still selling 'round the world very well. But fuck Flipside - they're a bunch of scum-sucking dickheads. We are finally on a real album label, XXX, who also works with D.I., **ADOLESCENTS**, **FLOWERLEOPARDS** (Tony Adolescent's bands).

TS: How did your tour go?

RF: Great! The next one in August will even be better.

TS: Where did the tour take you?

RF: Everywhere and more.

TS: What bands did you play with?

RF: We played with D.I. on the whole tour. Most of the other bands we played with I can't remember - too much beer on the brain.

TS: Which city was the best?

RF: **DOGGY**'s (New York) was great and Boston I loved.

TS: What was the average size of each show?

RF: Two hundred and fifty to three hundred. Sometimes 400. In Green Bay and Boston, five hundred.

TS: What happened in Philly? Did you miss any others?

RF: We won't miss Philly in August, and one other we missed in Allentown. It won't happen again.

TS: Did you lose money?

RF: No, we gained money.

TS: Now that you've played so many cities, what's your impression of the punk scene?

RF: I can't wait to go back East in August.

TS: Is the **DOGGY STYLE** name controversy over?

RF: Yes, it's all ours.

TS: Are you still friends with Brad and Lou?

RF: Yes, we are still bro's.... Hope to see everyone in August and check out the album on XXX Records, Tapes, and CD's.

Rib Finley / 401 W. LaVeta / Darnig, CA 92535



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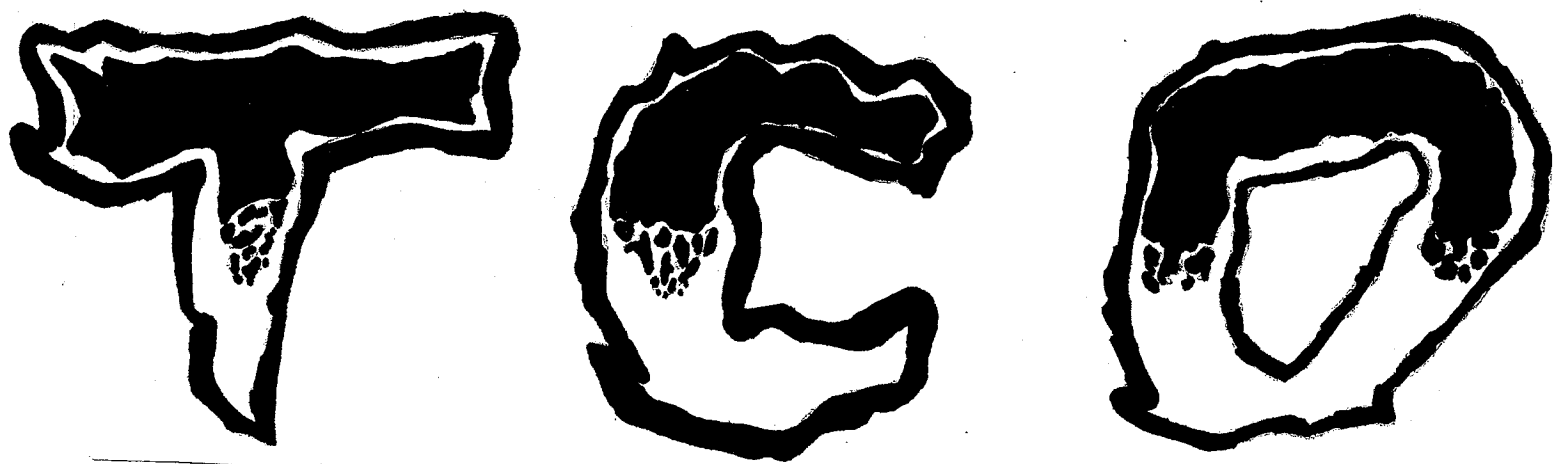
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THE CORRUPTED ONES is an incredible band from South Jersey. They've played several shows and parties in the area and released a 15 track demo. This interview was conducted in the parking lot of the Frankford YMCA after another intense performance by this talented young band. (Unfortunately, we didn't have any questions prepared, so we made them up as we went along.)

Doug - vocals, 16
Dwayne - guitar, 16
Dave - bass, 18
Eric - drums, 18

THREATENING SOCIETY: From reading your lyrics and looking at some of your art, we have to ask, are you a straight-edge band?

ALL : No!

DOUG : It's just personal choice...

DWAYNE: Trying to make people think and use their head.

DAVE : And to make them decide for themselves what they want to do.

TS : How long has T.C.O. been together?

DWAYNE: Three years.

TS : When was your first show?

DOUG : May 9th (1987) was our first show.

TS : Why is it that you've only started playing out recently?

DAVE : Development time. We were really young and we weren't that good.

TS : You guys did some new songs tonight. Will they be on the next demo?

DOUG : Hopefully it won't be a demo.

TS : Have any record labels contacted you?

DAVE : Right now we've got a record label from New Jersey called Straight On who's interested.

TS : So what do you think of this new place (the Frankford Y in Northeast Philadelphia)?

DOUG : It's nice. They need a new PA though.

DAVE : It's cool, just as long as somebody's having shows, it doesn't matter where they are.

DOUG : All ages - it's cool!

TS : Do you guys play for just gas money?

DWAYNE: We like to get as much money as we can. (Laughter) But that's not what it sounds like. We don't play for the money, we play because we enjoy it.

DAVE : We want to have some money so, if we don't get signed, we can release a record on our own and we want to get t-shirts made. And money for gas.

TS : Were there any problems in the pit tonight?

DWAYNE: Not today. At the MURPHY'S LAW show a long time ago, that was bad.

DOUG : I think everyone's so worried about shows going on that they don't want to start trouble.

TS : Did you think today's crowd was better than usual? I mean, it's like the people came out to see 5 local bands because they're into the scene, instead of those who just go to see the "big" bands.

DAVE : Yeah, there were more people who were really into the scene.

DWAYNE: At Pizazz, people started to take the shows for granted.

TS : Is your response always this good?

DWAYNE: Normally. I don't want to be big-headed or anything, but we normally get a pretty good response.

TS : Do you bring out alot people from your area?

DWAYNE: Not really, because in our area, not too many people know who we are.

DAVE : Today there were alot of people who haven't seen us before...

DOUG : ...which is good.

TS : Who writes the music?

DAVE : Dwayne and I write the music and Doug writes the lyrics.

DWAYNE: Our drummer contributes too. He'll say "Do this (humming) da dah dah da dah." (Laughter) But lately the music's been getting better and better. Before it was just four chord progressions, now we're getting more creative. We're getting away from the basic fast part - slow part - fast part thing. (The discussion turns to what bands would be featured in the next issue of Threatening Society. DAG NASTY's recent Trenton show is mentioned, leading to the following:)

DWAYNE: We would never change for any amount of money.

TS : Do you guys go to City Gardens at all?

ALL : No.

TS : Do you boycott them or you just don't go?

DWAYNE: Well, we've been there. I don't like the way they put the bands up at a much higher level than the audience.

DAVE : You can't touch the stage.

DWAYNE: You can't even see the drummer, you have to pay ten dollars. They treat bands like they're some kind of gods or something. Bands are humans too.

TS : Yeah, and they have a little room for the bands so they don't have to "mingle."

TS : When you guys play a show, would you rather that everyone just danced and had a good time, or would you like them to hear something in a song that made them think or left a lasting impression?

DWAYNE: We like to see the crowd have fun and get into it. But we also want them to leave with a positive note.

TS : What's in the future of T.C.D.? Where do you want to take it?

DOUG : Bigger than the Beatles! (Laughter)

TS : Do you want the band to be just a hobby, or would you want to support yourselves off it?

DWAYNE: Definitely. I love the band. It's what I want to do for the rest of my life.

DOUG : Total euphoria.

DAVE : I wouldn't mind playing gigs every day.

TS : Well, would you still want to play low-priced all-ages shows if you had the opportunity to play the bigger venues?

DWAYNE: The coolest is when it's a show in a basement with pipes in the ceiling - that's what we love. But, we wouldn't mind making money.

DAVE : Unless we had to change our style.

We would never sell out.

TS : What do you try to accomplish with your lyrics?

DOUG : It's hard to make a full change. We're trying to get our point across. Like in "Understand You" and "It's the Drugs", we're trying to make people realize

that you have to use your head. You can't just rely on drugs to solve your problems because in the end, the problems will still be there and they'll be worse.

DWAYNE: Not just drugs though...

DAVE : Negativity. There are too many negative people. It's like "Oh, he's a skinhead, I don't like him." That's no good.

DOUG : Check what's inside.

DWAYNE: I don't like it when people judge by appearance or put labels on people.

TS : You probably get alot of that in your area.

DAVE : Yeah, it's like when my friends got their hair cut real short and they were at this auto shop and there were a couple of black guys who thought we were skinheads who hated them. They thought this way because of what they saw on Oprah Winfrey.

DOUG : The cops give us alot of trouble.

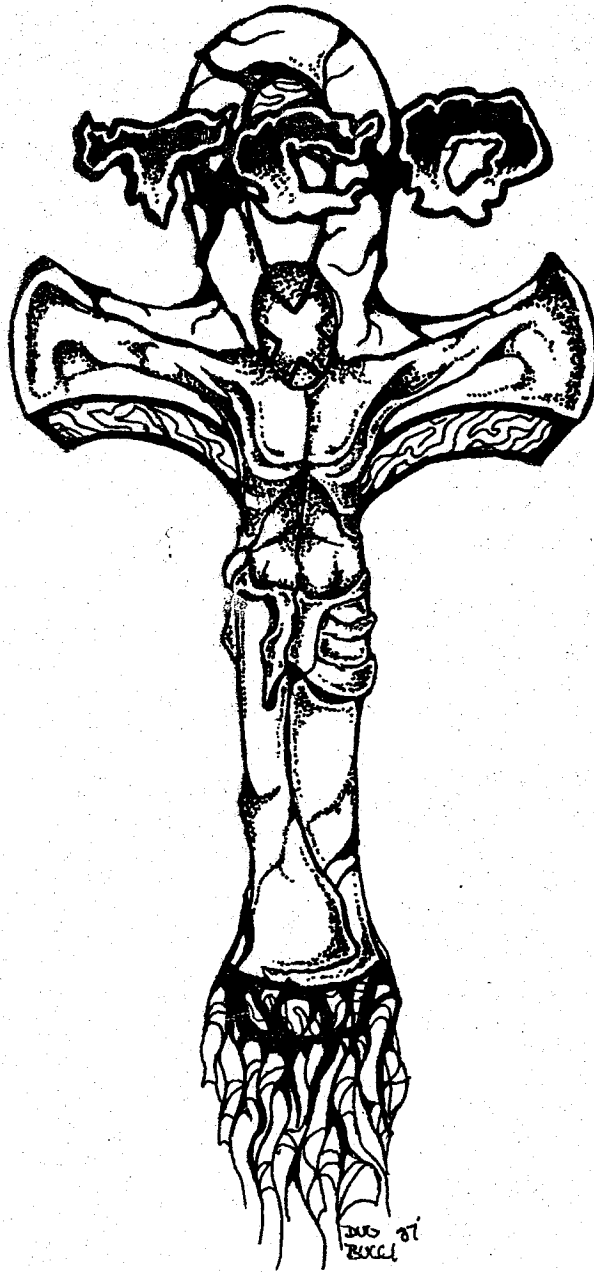
DWAYNE: I don't get any trouble because I guess I look "normal."

DOUG : Plus, his father's a cop. (Laughter)

DWAYNE: It's true, but he's not a facist, though. Anyway, when I joined the band, the first thing I did was get a mohawk, started wearing combat boots and all

that bullshit. And then I realized that that's not where it's at. It's in your heart. It's not the clothes you wear.

DAVE : If you're just wearing combat boots, hardcore t-shirts and punk haircuts just because you're going to shows... I mean, I've worn combat boots every single



day for the past six or seven months. That's just what I like to do.

DWAYNE: I hate it when people get dressed up just to go to shows.

TS : Yeah, we thought maybe they should put up a little runway next to the stage so they could have a fashion show for all the dress-ups. (Laughter) Do they give you problems at school?

DOUG : They label us. They accuse us.

DWAYNE: They think we're drug addicts.

TS : Who came up with the name T.C.O.?

DWAYNE: I did.

DOUG : No you didn't.

DWAYNE: Yes I did.

DOUG : We both did.

DWAYNE: (sarcastically) Yeah, we were at practice and we were trying to find a name and simultaneously we both said "THE CORRUPTED ONES". (Laughter)

TS : Does it have any special meaning?

DWAYNE: It's kind of sarcastic. It's like adults look at us and think we're corrupted.

DAVE : It's like "Look at those bad kids..."

DWAYNE: We ain't bad or nothing. Eric's corrupt.

TS : That must be why he's been so quiet. He knows he's guilty. (Laughter)

TS : Any last words of wisdom? Let's start with you, Eric, since you've been so quiet.

ERIC : I don't have anything to say. (Laughter)

DAVE : Keep supporting the scene. Avoid being business dickheads like Randy from City Gardens. Support the small bands.

DOUG : As I said before, respect yourself before you respect others and it'll take you a long way in life.

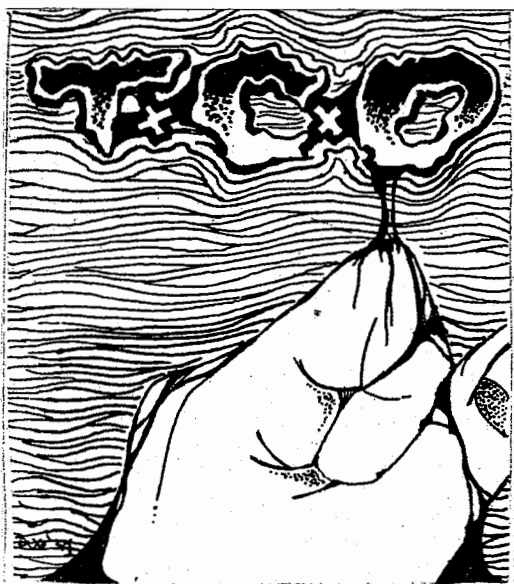
DWAYNE: Don't start taking shows for granted, because that's when the shows disappear.

TS : Do you think that's what happened at Club Pizazz?

DWAYNE: I don't know. Maybe it was that and something about the lease. [Note: The lease did run out at Club Pizazz and the new owners raised the price, but the way the participation and behavior at those shows were declining, it was going to happen anyway. - Ed.]

DOUG : Chuck [Meehan, the promoter at Club Pizazz] is a hard-working man and he's done a lot of good. One day, hopefully, he can come back and do shows again.

T.C.O.'s fifteen song demo is available for \$4 ppd. Also, contact them if you live in the area and are putting on a show and would like them to play, or if you just want more info.



T.C.O.
22 Ridgewood Ave.
Delran, NJ 08075

RACISM
It Won't Just Go Away!

I know from all the letters I've gotten that alot of people saw the Oprah Winfrey show dealing with neo-Nazi skins. To those who didn't see it, 2 words could describe it - ignorant and infuriating. In the course of the hour talk show, these white supremacists gave an address where they can be contacted. I have already written a letter complete with return address, expressing my feelings and strong racial equality beliefs. I feel that each of us who believe in racial equality have a duty to write these people. I am a little afraid of their reaction to my letter, but I am more afraid of what they might do if we let this go unnoticed and un-protested. They want us to step down, underestimate their power and pretend that it doesn't matter. If we do that, it will continue to strengthen and grow. That is why we must all take part in this. Let us all write and tell them how we feel, tell them that we won't accept their white supremacy or racial oppression. Tell them racism is ignorance and we won't passively accept it. Aryan Youth Movement / P.O. Box 1784 / Fallbrook, CA 92028. Don't condone it, fight it! Don't sit down, stand up! [Tammy]

(We thank for Tammy for her timely and moving essay. She does a fanzine called Time To Unite, which is one of the most thought-provoking 'zines around, so check it out. Write to Tammy, 11980 Welby Place, Sunnymead, CA 92388.

Threatening Society,

#5 was great except for one thing. In your review of the ANTI-HEROS' "That's Right!" album, you stated that there were racist lyrics on it. The ANTI-HEROS are a local Atlanta band and I own the album "That's Right!" and I haven't been able to pick out any racist remarks. Tell me what song you heard the racist lyrics on, so I can pick them out. I truthfully, have never heard any. Also, in Gimme Some #2, the ANTI-HEROS stated that they were not racist.

The next time I see any members of the ANTI-HEROS at a show, I will get an address to obtain some lyrics. When I do, I'll send you a copy.

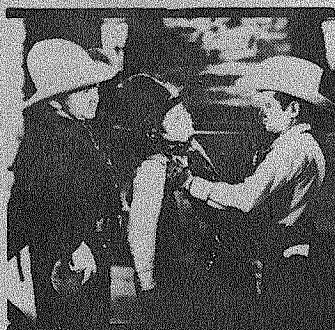
Anyway, keep up th good work. I'm looking forward to #7!

John Harbin

John,

Though I haven't been unable to pick out any specifically racist lines on the album, I saw song titles like "Nigroant" and "Porch Monkey" and assumed (I know it's wrong to assume) that they were racist. (After all, if I wrote song called "Porch Monkey" that wasn't racist, I'd be damned sure to include lyrics or an explanation.) To top it off, the following lines from "Disco Riot" aroused my suspicion: "It was black that night, it was black as night". If I'm wrong, I'll admit it, apologize to the ANTI-HEROS and re-review their album. But I'll have to see lyrics for proof - I won't and don't expect a band to come right out and say it in an interview - even the Ku Klux Klan hide under white hoods.

- Tony



ADRENALIN O.D.

"Theme from an Imaginary Midget Western"

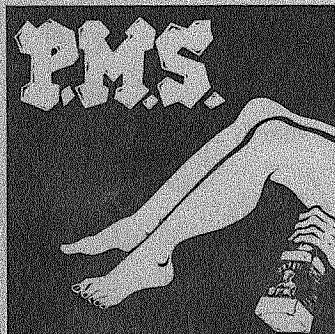
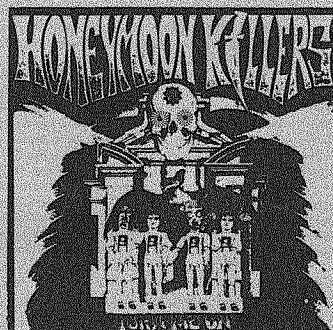
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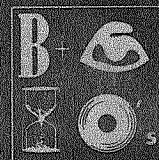
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ADRENALIN O.D.

ADRENALIN O.D. "Cruising with Elvis in Bigfoot's UFO" LP: When I heard A.O.D.'s EP, I was sure that they lost everything that made

them one of my favorite bands - their demented originality, the diversity in songs, and their patented melodious thrash. Fortunately, the EP is very different from this LP. There are no classics like "Suburbia" or "The Nice Song", but this LP is a fantastic outing. The break-neck speed that was heard in their music before has been replaced by a slower, almost '77 punk sound, but nothing is lost. In fact, Paul's vocals have improved greatly and Keith Hartell's bass lines provide an excellent contrast to the guitar (ala VERBAL ASSAULT and KIDS FOR CASH). The production is top-notch, letting A.O.D. strut their stuff to the utmost! Great tracks include "If it's Tuesday, This Must be Walla Walla" and "Something About...Amy Carter". It's no "Humongousfungusamongus" (A.O.D.'s second LP), but everyone who appreciates fine musicianship, as well as a good laugh, must get this! (\$7 to Buy Our Records, P.O. Box 363, Vauxhall, NJ 07088) [ML]



"The Bar of Life..."

MASSAPPEAL "Bar of Life" EP: My favorite Aussie band has put out one amazing piece of wax. Incredibly fast thrash - but not HERESY blender-core. They have an excellent musical style, with great vocals, a

surprisingly pleasant guitar (it doesn't cut through your skin like other bands of this genre), and an incredible rhythm section. "Fun Again" is done 1000 times better than they've recorded it before. Fantastic. The flipside, "Are You Alright?", is almost as good, but can't quite match up to the other tune. MASSAPPEAL is a hot band, and if they keep getting as popular as they have been, you'll be hearing more from them soon. Get this EP! (Waterfront Recs.) [ML]



BUGOUT SOCIETY

"Just Say Yo!" LP: I expected a BEASTIE BOYS clone. I got just that, except worse. Unfunny lyrics. Awful music. It's beyond me how anyone would be

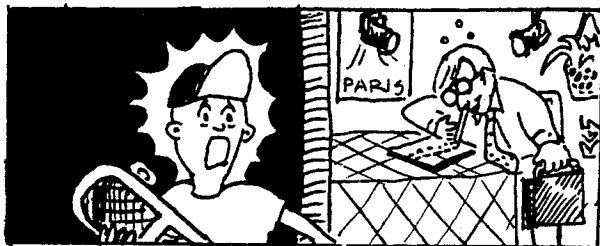
willing to put this out. They say it themselves in one of their songs: "We produce an awful sound / We've got a band, we can't play." I guess anyone stupid enough to buy this would probably enjoy it though! Fortunately, I still get many hours of enjoyment out of this record - it makes a great frisbee! (Drunken Shaolin Records, P.O. Box 219, Kew Gardens, NY 11415) [ML]

ALL "Allroy Sez..." LP: Now that Milo's gone, the three remaining DESCENDENTS hook up with ex-DAG NASTY vocalist Dave Smalley. Some have described their music as "commercial", which I feel is rather inaccurate. True, the music is very accessible; mostly smooth power-pop with lyrics covering personal topics (relationships and the like), but it's hardly commercial-oriented (i.e. it's not trendy). Smalley's vocals aren't nearly as rough as on the classic first DAG NASTY album, but instead they're smooth and melodic. I like his old style better, but he pulls this off with equal artistry. Ten tracks in all - not much in the way of diversity, except for "A Muse" which is a crunchy little number with an odd-tempo grind to it. If you pick this up hoping to hear old DAG NASTY or DESCENDENTS, you won't be happy. However, if you judge this on it's own, it's a good effort. (Cruz Recs., P.O. Box 7756, Long Beach, CA 90807) [TW]

SHUDDER TO THINK...

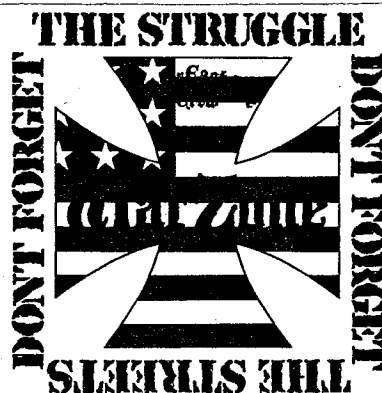
SHUDDER TO THINK "It Was Arson" EP: Bofo. A fantastic, original band from DC. At first listen, they sound very bizarre - very loose, almost messy, with some of the weirdest sounding vocals I've ever heard. But once you get used to their "sound", you realize what a fine band they really are. Their originality makes this an EP that's impossible to get bored of. But the lyrics - flat-out weird, but ignorable, as the singer's enjoyable wailing is unintelligible! (\$2.50 ppd. to Samich Recs., P.O. Box 32292, Wash, DC 20007. [ML]

Who does a 12-year-old turn to when his dad's on drugs?



CRUCIAL YOUTH

CRUCIAL YOUTH "Straight and Loud" EP: There's been a lot of talk about these guys - both good and bad. **CRUCIAL YOUTH** parodies straight-edge by taking it to its furthest extremes. The music sounds like **YOUTH OF TODAY** (or **JUDGE** or **WARZONE** or **STRAIGHT AHEAD** or ... you get the picture) and the vocals are a goofy-sounding Ian. Yes, it's a funny satire ("Positive Dental Outlook" and "Be Kind, Rewind"), but nobody likes to hear the same joke over and over again. If they develop their own style (even if it means parodying some other form of music), then they should be an interesting band. A nice novelty item, but right now, the joke is wearing thin. (\$3 to Dave Madsen, 6 Arbor Lane, Holmdel, NJ 07733) [TMO]



WARZONE "Don't Forget the Struggle..." LP: I don't know what to think of this band - their music is top-notch. Blazing hardcore with definite signs of musicianship. They keep the NYC moshin' parts to a minimum and inject

lots of variety into their songs. But their lyrics almost scare me. Sure, they seem dedicated to the streets and the hard life on them, but they make the whole NYC scene out to be one huge gang. (Is this a trend? See the lyrics of the NYC band **JUDGE**.) For example, there's one line that says "If you get in our way/ You shall fall." Ahem. Also, they seem very hypocritical. They talk about being "Straight-Ahead" and having "No Obsessions", yet a member of another NYC band says they all smoke and at a show in Pennsylvania, a member fired up a joint onstage and clocked a girl who said something to him. Also, in the title track, Raybies sings against "selling out" and keeping hardcore music out of big business and on the streets where it belongs. Yet the band says "Special Thanks" to **AGNOSTIC FRONT**, **CRO-MAGS** and **MURPHY'S LAW** and they've signed to Caroline Records for many thousands of dollars. And the list goes on. So rip up the lyric sheet, ignore the singing and you'll love this album. Otherwise, it just leaves a bad taste in the mouth. (Fist Records, 131 Ayer Ct. Apt. 1A, Teaneck, NJ 07666.) [ML]

CRIMPSHINE



"SLEEP, WHAT'S THAT?"

CRIMPSHINE "Sleep, What's That?" EP: Another good Berkeley band with an EP on this great new label. There are four mid-tempo rockers on this disc, all with a rather subdued, serious overtone to them. All four songs are rather good, though as not as good as their two efforts on the "Turn It Around" compilation (but that's not a fair thing to expect, after all, "Another Day" is one of the best songs ever!) One of the best aspects of this EP is the song explanations (contained in the 12 page lyric booklet). Their song themes are eye-opening for some and very depressing for others. Support this band. (\$2.50 ppd. from Lookout Recs., P.O. Box 1000, Laytonville, CA 95454) [TMO]

STEEL VENGEANCE "Prisoners" LP: When the mailman handed me the package, I saw the Giant Records logo and my hopes soared because Giant has already put out some great records (**DAG NASTY**, **VERBAL ASSAULT**, and **G.I.**). I anticipated another hardcore masterpiece. Wrong! **STEEL VENGEANCE** is a heavy metal band from Michigan. They released two other albums and have toured Europe (aren't you impressed?). The music is regular heavy metal that tries to be "heavy" and catchy at the same time. If you like heavy metal (I don't!), then get this. The thing that should be noted is that the name of the album as well as some of the songs deliver an anti-drug message. (Apparently the guitarist has overdosed twice and has been through re-hab.) I think it's good that they have an anti-drug message (especially since they're destined to get lots of exposure), but no lyrics are included and it's difficult to understand the singer. If I hadn't read the enclosed press kit, I wouldn't have a clue what they were singing about! Lyric sheets! (Giant) [TMO]



SWIZ "Down" EP: The first mediocre record from this up-and-coming label. Nothing really impressive. Ok mid-tempo punk. DC has lots of good bands, but not every DC band should have a record out when they're this raw. Maybe with time they'll improve, but right now... eh. (\$2.50 ppd. to Samich, P.O. Box 32292, Wash., DC 20007) [ML]



OPERATION IVY
"Hectic" EP: This is our choice for record of the month - hands down! OP. IV. are like genetic scientists who have carefully cross-bred punk and ska and come up with a mutant that contains the best

elements of both. "Sleep Long" and "Hoboken" are the punkier-sounding tunes while "Junkies Runnin' Dry" and "Healthy Body" have that jamming ska feeling to it. The remaining two tracks are also fascinating: "Yellin' In My Ear" has an undeniable surfin' sound while "Here We go Again" sounds like the BEASTIE BOYS without lobotomies. Great lyrics too, covering the homeless, macho attitudes, and conformity. A lyric/art booklet make the package complete. You must own this. (\$2.50 ppd. to Lookout Recs., P.O. Box 1000, Laytonville, CA 95454) Last second disappointment: they don't seem to write back!
 ITW and MLJ

Skulls



SKULLS "Blacklight 13" LP: "Rock and roll played the only way" is the SKULLS' claim to fame and this record almost backs it up. This New Jersey trio plays some pretty good '70's style rock. At their best, they sound like old KISS with more rhythm, and at other times they come across sounding like the countless rock bands you hear on the radio. When the SKULLS combine a heavy guitar sound with catchy riffs and vocals, they kick ass (like on "Fireball"), but the mellower tracks just don't seem inspired. If you like "ballsy" rock (or if you're into all types of music), pick this up and skip over the more disappointing tracks. (\$7 to Buy Our Records, P.O. Box 363, Vauxhall, NJ 07088) ITWJ

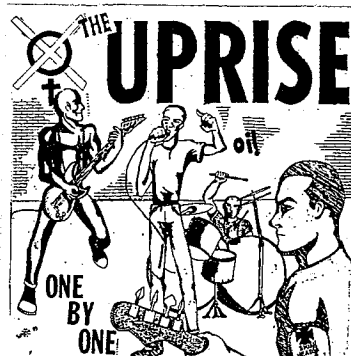
STRAIGHT AHEAD "Breakaway" 12": 6 songs that amount to less than 10 minutes of music - lots of wasted wax here, it should have been a 7". The music is typical N.Y. mosh stuff, the only twist being the rather throaty vocals. Not very original, but executed nicely. Cliched positive themes abound, as songs like "We Stand" and "Spirit of Youth" attest. (Some Recs., 210 East 6th St., N.Y., NY 10003) ITWJ

DOGGY STYLE "DOGGY STYLE III - Can't Stand the Humor" LP: The best way that I can describe the DOGGY STYLE sound is a carnival ride - pure, harmless fun. They've got their act down pat. I've been a long time fan of DOGGY STYLE, and I can honestly say that they've progressed and matured at an incredible rate. Forget thrashy, three-chord tunes- the melody of Ed's guitar playing stands out, Stone cranks out some unbelievably original beats on his drums, and Rib has found his vocal style (which was sort of shaky on the "Doggy Style II" LP. This is one band that deserves much more attention than they've been getting. Maybe they'll receive it on this label! (XXX Recs.) MLJ



ADRENALIN
O.D. "Theme From An Imaginary Midget Western" 12"
EP: This is a three track affair that serves

as a primer for their upcoming third LP, called "Cruising With Elvis in Bigfoot's UFO". The title track, which is the only one that will appear on the new album, is a catchy mid-tempo number with a Western-flavored guitar hook that you'll be humming for days. The flipside leads off with a cover of KISS's "Detroit Rock City". This is rather surprising in that it sounds remarkably close to the original. The final cut is a cover of the SKULLS' "Coffin Cruiser", which is a rather dirge-like tune, except for that thumping bass line. Overall, a very interesting 12" that continues the excellence that A.O.D. displays on vinyl. (\$5 to Buy Our Recs., P.O. Box 363, Vauxhall, NJ 07088) ITWJ



THE UPRISE EP: "Oh no, skinheads!" is what you're probably thinking. But these guys are different. They're really nice and they're dedicated to the scene. And their EP rips, to boot! They've really improved, and their melodious sound comes

across incredibly well. They've also matured alot lyrically. Very positive lyrics (despite the titles), especially in "Destruction" where they plead for unity. Now that LEGITIMATE REASON has called it quits, THE UPRISE seem to be the most promising band here in Philly. Watch for them! (\$4 ppd. to DiCore! Records, 202 Penn St., Newtown, PA 18940) MLJ

Underdog

Andy Dolan...

THREATENING SOCIETY: What's the line-up?

UNDERDOG: Dean - drums, Richie - vocals, Russ - bass, Dan - guitar, and Arthur - guitar.

TS : Give us a brief history of UNDERDOG.

RICHIE: I used to always see Russ at shows and talk to him, and after he left MURPHY'S LAW, I went up to him, told him I was getting a new band together and needed a new bass player. He said he was into it. I was already playing with Dan.

TS : Just fooling around, or were you in a band?

RICHIE: Well, Dan and I were in a band together called NUMBSKULLS, but we wanted to start a new band. So, when Russ came into the picture, we started writing a bunch of new songs. Then we formed UNDERDOG. That was in...

DAN : December 1985.

RICHIE: We played our first show in early 1986.

TS : How was the initial response?

RICHIE: In New York City and in Albany, it was good. Places further away like Connecticut and Rhode Island hadn't heard us. Then we got this demo out. We were a band for maybe two weeks when we recorded the demo, which incidentally turned into a record, although it wasn't recorded as a record. The demo got really popular, so that really boosted our following, and the shows went really well.

TS : What about this record?

RICHIE: Our demo turned into an EP.

RICHIE: Bessie from New Beginning Records called me and said "We really like your demo. We think it's good enough to be a record." So I said, "Ok, let's do it!" So they just pressed our demo into a record. It took them like a year after we recorded it to get it out.

TS : Has your sound changed at all since then?

RICHIE: Yeah, we've gotten alot better.

DAN : We're more refined, I think.

RICHIE: I know I've gotten alot better vocally.

RUSS : I've gotten better.

DAN : I've gotten worse. (Laughter)

[Everybody looks to Dean, who has been mysteriously quiet so far. Dean says nothing.]

RICHIE: Dean's gotten better. (Laughter)

RUSS : Now we've got Arthur from TOKEN ENTRY playing guitar, and Dean playing drums.

TS : Arthur, did you leave TOKEN ENTRY recently?

ARTHUR: Naw, I got kicked o-

TS : They kicked you out?!

RICHIE: They couldn't accept the fact that he's a homosexual. (Laughter)

RUSS : They aren't an open-minded group of people.

ARTHUR: I'm really happy here now.

TS : What do you try to express with your lyrics?

RICHIE: I write the lyrics, but, I don't know...

TS : Well, you're not political, are you?

RUSS : No.

RICHIE: I'm not specifically. A lot of the songs are...

RUSS : ... our own politics, not exactly government politics.

RICHIE: They can be applied to politics. All of the songs are heart-felt and sincere, so I write about, you know, things that I've experienced. In all of the lyrics, I try to make the message as clear as possible, so if you take any particular songs, it should be self-explanatory.

TS : How popular are you guys in New York City?

RICHIE: We have a really good following. I feel that our following thinks we're really unique and special, that we have a very unique sound, and I agree. We can pack CBGB's.

TS : Do you think the new wave of NYHC bands, like you, YOUTH OF TODAY, WARZONE, etc. are better than the "Big Three"? (AGNOSTIC FRONT, CRIO-MASS, & MURPHY'S LAW)

RICHIE: Well, each band is different. I don't think that we're like any of those bands. I mean, a lot of those bands are trying to revive that '82-'83 NYHC feel.

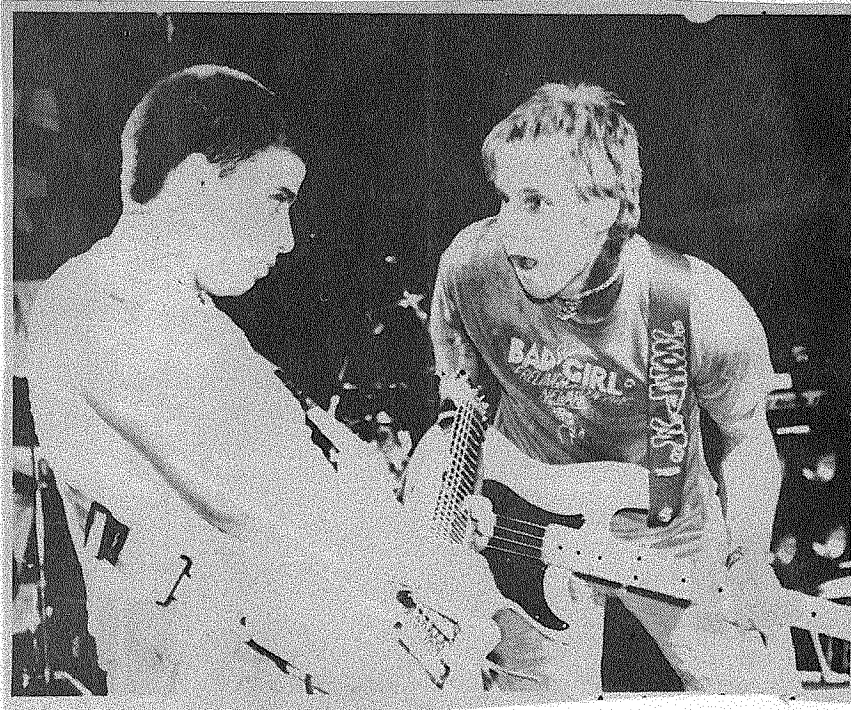
RUSS : Dean, would you shut up! (Laughter)

RICHIE: Which I think is good - that whole New York/Boston thrashy/skank sound, but I don't think we fit in with those bands. They're very similar, and I feel we stand out. Not saying we're better or worse, but we're different.

TS : It seems like a lot of New York bands are Straight-Edge. Dean, do you think that's trendy?

DEAN : I don't want to answer that question. (Laughter)

ARTHUR: I don't know if it's trendy. If it's sincere, it's fine. You've got to look at it like this - I used to wear "X"'s on my hands.



RUSS : I used to wear "R"'s on my hand, for "Russ".
(Laughter)

ARTHUR: But of course after it gets big, like the way YOUTH OF TODAY made it big, it's kind of trendy with some people. But as long as it's not discriminating against someone because they're not...

RUSS : I think now, yes, it's become another form of flag-waving. If you're straight-edge, why wear an "X" on your hand? If you're straight, fine.

RICHIE: Not only that, why would you want to be labeled? Like, "there's Arthur, he's straight-edge." It's kind of silly. It was cool in 1982 when Ian MacKaye did it, because he went to high school with a bunch of rednecks who were just getting high all the time. It was something he started where...

ARTHUR: He was making a statement.

RICHIE: But it's not cool for these bands to do it now. It's just a big trend.

TS : Do you associate with Chris Williamson?

RICHIE: Speaking from personal experiences, he's been good to me. He's been cool to us. We've heard horror stories about him, but then we've talked to the people who have worked with him, and if anything, he's better than the average promoter. He pays people what he says he's going to pay them. Sometimes his door prices are a little high, but that's about the worst thing I could say about him.

RUSS : He hooked us up with a show on Halloween and did everything he said he'd do.

RICHIE: He gave us more than we asked for, gave us our guarantee, and treated us very well.

RUSS : He gave us just about everything we asked for.

TS : You guys toured this summer. How was that?

RUSS : Everything went fine. We played alot of places, like Fenders, Gilman St.... Fender's was the best show.

TS : What do you think of Maximum Rock 'N Roll's Gilman St. Warehouse?

RICHIE: I wasn't with them when I played Gilman St. I was playing guitar with YOUTH OF TODAY, and I played

there. I think that the people who run it, Tim [Yohannan] and Martin [Sprouse] are cool, but the club kind of fails. I don't know why.

RUSS : Our show was messed up because we played on a Sunday, and there was a big show that Friday night, and another that Saturday night. Everyone probably spent their money already, so they're weren't that many people at our show. But the people that did show up had a good time, and we played well.

TS : Do you listen to Howard Stern (a NYC dj)?

ALL : Yeah!

ARTHUR: I have to go against the grain. I hate him.

RUSS : We listen to Howard 'til ten, then the station turns.

RICHIE: C'mon, ask some dirt!

RUSS : Haven't you heard any messed up things about us?

TS : Do you have a rep?

RUSS : We're skateboarders. We were in the February issue of Thrasher.

RICHIE: Richie has a bad rep. He punches out anyone he doesn't like. Everyone thinks I'm a snob and that I hate everybody.

RUSS : Everyone thinks Dan's gay. (Laughter) You guys might have seen Dan a while ago. He used to play in this cartoon "Scooby Doo." He used to play a part called "Thelma." (Laughter)

DAN : And Russ used to be "Shaggy." (Laughter)

TS : Is CBGB's having shows again? Did YOUTH OF TODAY get it closed by letting kids stage-dive?

RICHIE: I wasn't with them when they got the place closed.

RUSS : Their show got the matinees cancelled, but now they're back on.

ARTHUR: It was their show that got the shows cancelled, but it wasn't their fault.

RUSS : It was Ray from WARZONE.

RICHIE: Wait. Let me tell you the deal about that show. All of the bands that played GORILLA BISCUITS, SIDE BY



SIDE, YOUTH OF TODAY), their whole show -(Burp!)- is audience participation - stage-diving, sing-alongs. When all three of those bands were playing, people were just diving all over the place, and the owner of CBGB's just blew his top.

DAN : The last time we played there, someone broke their leg.

ARTHUR: The majority of the people who said anything were the kids. It got blamed on some of the bands. I'm not sticking up for anyone, but I don't think it would be fair to blame it on them.

TS : Which one of you does graffiti?

RICHIE: I used to, like years and years ago.

RUSS : We're not homeboys. (Laughter)

TS : I don't know, compared to the whole New York City scene in general, you don't seem to be widely known outside it.

RICHIE: No, we're not.

TS : Like that New York City Hardcore EP that was just put out; it seems almost like a clique of certain bands.

RICHIE: I'd venture to say that we're the most popular unsigned band. We have a big following, we headline clubs in New York, and we get a great turnout.

RUSS : It's just that those bands get so much exposure because they're on major labels.

TS : I'm talking about bands on the "Together" comp. It seems like it was just a bunch of friends putting it together.

RICHIE: It is. There's another version of that coming out that has UNDERDOG songs on it, but not with me singing - it has the old singer, Carl.

TS : Why were you playing in YOUTH OF TODAY?

RUSS : Because he's a dick. (Laughter)

DAN : He was in a period of disarray.

RUSS : He was hooked on crack for a while.

RICHIE: I was really good friends with John, and out of all of them, he's the one I've remained friends with.

At first I tried to play in both bands, because I wanted to play guitar and I wanted to sing. So I played guitar with them for a while, and I realized that I wasn't able to put my ability to full use in that band. And I was tired of not having the creative input that I have in UNDERDOG.

TS : Because it's Ray of Today's band.

RICHIE: Yes.

RUSS : (emphatically) Yes! You mean the band is Ray.

TS : Do you have plans for another release?

ALL : Yeah!

RUSS : Hopefully we'll have an album out by summer.

TS : Do you have a label yet?

RUSS : Well, Giant is interested. Combat...

TS : Who will you sign with?

RUSS : We don't know yet.

RICHIE: Our plans are to record an album this summer, and then a nationwide tour with HELLHAMMER and VOIVOD.

DAN : (Laughter) And SLAYER.

RUSS : We want to have a good time, spread our word...

DAN : Spread our diseases.... (Laughter)

TS : You're about to go on stage now, so do you have any merchandise?

RICHIE: We have the cheapest t-shirts. They're custom-made, different color-arrangements, 2-sided, 100% cotton (well, the white ones are 100% cotton)...

RUSS : \$7 ppd. to Russ/ 204 9th Ave./ Belmar, NJ 08719

RICHIE: Don't send the money to me, because I'll just spend it. (Laughter)

TS : Well ... any last words?

DEAN : No. (Laughter)

RUSS : Watch "Scooby-Doo" reruns and check out Danny in his solo acting career as "Thelma." (more laughter)



CHARLES PINION

PSYCHIC VIOLENTS were one of Gainesville, Florida's most popular alternative music bands. Unfortunately, they broke up, leaving the area (and the rest of us) hurting for a band that can play both thrashy-punk and psychedelic tunes with equal skill and effect. (Note: This by no means insults the current Gainesville scene—they still have some very good bands.) However, vocalist Charles Pinion has invested his creative talents into various other projects.

Whenever one mentions PSYCHIC VIOLENTS, the first question to arise is, where did that name come from? "Sam Gough, our guitarist, saw the term 'psychic violence' in an art history lecture. He liked it and changed the spelling of 'violence' to 'violents'. The name kept some of the peace-and-love crowd away, which was their loss. People who would see us expecting one thing, would be blown away by the more melodic stuff. Then the heavy, crunching songs would nail 'em to the wall." Even though they broke up about a year ago, there were still reports of reunion gigs. "We officially had our last show on June 11, 1987. We managed to get our very first drummer, David Dickey, to play with us on very short notice. It was a great show. We played one more gig in December, 1987, with Greg Pierce (bass-player for DOLDRUMS) playing drums. Anyway, this last gig was not so great, in my opinion. We should have left well enough alone." Seeing as it isn't something that just didn't die, is there a chance for another reunion? "If Dave could be convinced to play again, I'm sure we would reform - if only briefly - to play some gigs. Now that I live in New York it would be difficult, but I wouldn't rule it out."

Even though they never released any vinyl, they did put out a sixty-minute demo called "Walk on Water". Will there be any material released posthumously? "I want to release a tape from that June 11th show. It'll be called 'Prison Made of Skin'. It would be a 45 minute tape with several unrecorded songs. Also, I've been working on a tape called 'Psychic Fragments' which is just a bunch of jams and old songs we only did a few times. I'm making it mostly for friends, but inevitably I would sell it, at least in Gainesville. For whatever reasons, we've had a pretty energetic following. Our demo has been selling steadily for over a year now."

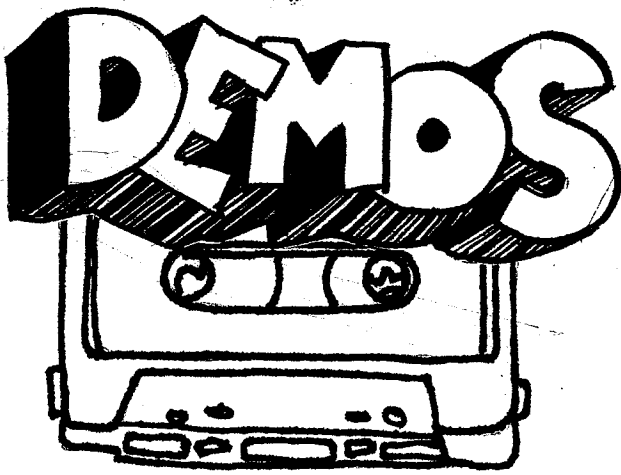
Recently, Charles co-wrote and directed a film called "Twisted Issues." "Twisted Issues", a psycho-punk-splatter-comedy, is about a straight-edge skateboarder who is killed, then resurrected, and then

seeks vengeance on his killers. But that's just the 'plot'. The real movie is several layers of plot, visuals, music, blood, and drug use." But what is it that drives one to make a "psycho-punk-splatter-comedy" and the accompanying compilation tape of Gainesville bands? "My inspiration for the movie was: I was in the process of moving to New York. I wanted to say good-bye to Gainesville. I feel that Gainesville has a scene that rivals, let's say, Athens (Georgia), but does not have the local support or a nearby major city, as Athens has with Atlanta. It was important for me to document some of that scene. Also, I just wanted to see if I could make a movie. The Maximum Rock 'N Roll crowd will probably like the band shots, but not the violence. Gore fans, I think, may be bored by the band parts and feel there is not enough blood. You can't please everyone."

"Twisted Issues" has received good reviews from such publications as Factsheet Five and Slimetime. Would you consider this, your first cinematic endeavor, to be a success? "All in all, for a no-budget feature-length movie, I think that it's pretty successful. It "looks" good. Underground film-maker R. Kern said he thinks it's funny and he traded me two of his videos for it. I've also gotten responses from rental places in other cities, which interests me, as more people will see it that way. Of course, they won't have the soundtrack or booklet unless they order them separately." Since this first effort has been successful, do you plan to make another film? "I'm working on a script for another movie. The working title is 'Dimension Door'. At present, it seems it'll be much 'straighter' than 'Twisted Issues'. Steve Antczak, who helped write 'T.L.' will be working on this one too. He's moving up here to New York also. I'd like to work with several of the Gainesville crowd that worked on the last movie, if that's possible."

Even though Charles has ventured into film-making, he has not left music behind. "Actually, I'm in a band again - that's one of the reasons I moved to New York. I play bass in a band called MECHANICAL STERILITY. It's far, far removed from PSYCHIC VIOLENTS. MECHANICAL STERILITY is primarily a 'jam' band, working with two or three chord songs, with tracks layered on top. A 'psychedelic' band, if you will. My bass playing tends toward the grungy side, slow and painful." Sounds quite different than the PSYCHIC VIOLENTS days. "With PSYCHIC VIOLENTS, we played the songs the same way every time - it was never boring though, because it was so fast and intense. I don't think MECHANICAL STERILITY could play a song the same way twice, or would want to. Just a different approach." When can we expect to hear this new band? "MECHANICAL STERILITY is looking for a drummer. In the meantime, we plan to do electric-acoustic sets with no drummer. I'm going to adapt 'Happy Man' and 'Mayberry' [two old P.V. tunes] to MECHANICAL STERILITY."

I strongly encourage everyone to write to Charles and support his music and film projects.



E.A.B. is a hardcore band from right here in Philly consisting of Dave on vocals, Bob on guitar, Rob on bass, and Scott on

EPILEPTIC ALBINO BULLFROGS

drums. This is their second demo, but their first with a new singer.

E.A.B. '88 demo: Fast and heavy hardcore (with really strong slow parts) is the bill of fare on this 11 tracks demo. The extremely rough vocals are so intense on the fast parts, but tend to get a little too harsh on the slower parts. In any case, the music is pretty blistering. The lyrics are also very good. Not only do they cover relevant (though overused) topics like racism and drug abuse, but they also use symbolism ("One Fair Maiden") and humor ("Army of Assholes") to get their point across. Lyrics are included. Overall, a good job. \$3 to 4817 Warrington Ave. First Floor, Philadelphia, PA 19143.

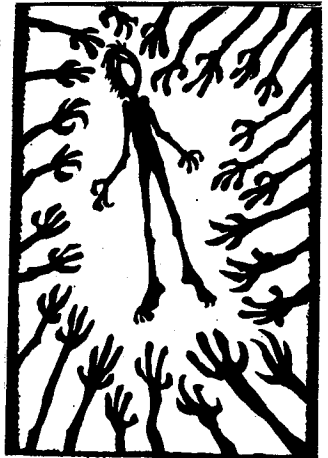
FAIL-SAFE is a posi-core band from New Jersey with Dave on vocals, Mike on guitar, Chris on bass, and Ken on drums.

FAIL-SAFE "Get the Point": The music cranked out on this 13 song demo isn't very original, yet it is still powerful and exciting. Dave has a classic punk voice (vaguely reminiscent of PERDITION) and the clean production is a plus. Good personal lyrics on the



enclosed sheet. Nothing new, but not to the point of genericness. Worth a listen. David Laske/ 19 Blackhawk Ct./ Medford, NJ 08055.

ANTHROPHOBIA is a punk/rock band that have been here in Philly for about 4 years now. The current line-up includes Frank Phobia on guitar and vocals, Kelly Phobia on bass, Mig Phobia on guitar and Chuck Treece on drums. ANTHROPHOBIA "Get Up To Date": This 60 minute tape contains studio and live tracks done over the last three and a half years. ANTHROPHOBIA has a pretty good bag of tricks,



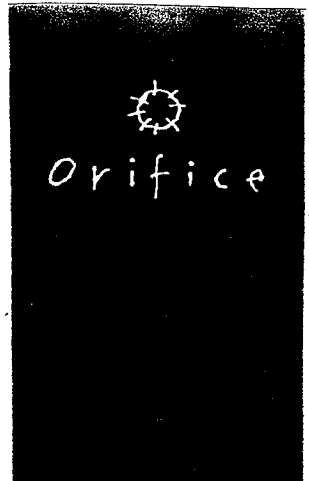
ANTHROPHOBIA...Get up to date...

playing rhythmic thrash, mid-tempo punkers and catchy rock with equal artistry. The tape is fascinating in that, by comparing the old and new tracks, you can witness the growth and progression of the band. But the real attraction is the diversity - ANTHROPHOBIA cover all the bases without spreading themselves too thin, and this makes them one of the few bands that I could listen to a 60 minute tape of without touching the fast forward button. Most of the songs are very good, and the others have enough to hold my interest. A very pleasant surprise - highly recommended. \$3 to 254 S. 15th St. 2F, Phila., PA 19102.

ORIFICE is a local band featuring Grant Acker on guitar, John Bergin on bass and vocals, Don Glass on acoustic drums and metal percussion, Frank Phobia (of ANTHROPHOBIA) on acoustic drums and metal percussion, and Bryan Willette (ex-LOVE BATTERY) on vocals and guitar.

ORIFICE '88 demo: Excellent demo with 4 track that have to be heard to be believed.

ORIFICE mix together eerie guitar riffs, spoken/yelled vocals, metal clangings and pounding drums to form some unique, heart - stopping music. "The Icebox" and "King of Maggots" are the slower, more alarming tracks while "I Am the Machine" and "Little Joe" are loud mid-tempo tunes (with that infectious pounding) that really sink their teeth into you. This is not pretentious garbage like some "avant-garde" bands produce. This is great original music that leaves me begging for more. The best track? All four of 'em! ORIFICE / 19 Shadylawn Drive / Churchville, PA 18966.



PROCESS REVEALED is a band from Texas featuring Craig Reeves on guitars, And TerHaar on drums and Steve Murphy on bass and vocals. This is their third demo. **PROCESS REVEALED** "Having Not to Say We're Sorry": In a time when too many bands are content to follow a formula or copy others' styles, it is truly encouraging to hear a band try something new. This Texan trio has certainly developed their own style, which is good to listen to, but difficult to describe. **PROCESS REVEALED** is **PROCESS REVEALED**. They don't abandon standard instrument sounds, so their music is original yet not foreign. Of the four tracks, "Progress" and "The Unspoken Truth" are the standouts - both rock hard without being cliché. I have nothing left to say except if you're a purveyor of alternative rock music that is cleanly produced and has OK lyrics, then check this out. Write to 317 Meadow Creek, Coppell, TX 75019.

PROCESS REVEALED

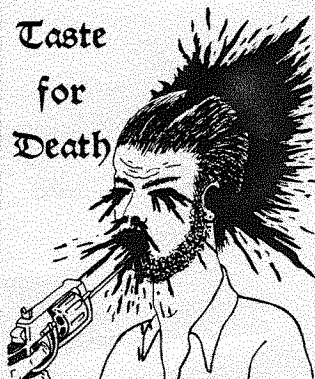


FATAL is a death metal band from South Carolina starring Carl Hanna on vocals, Erick Tappan on guitar, Mark Blewer on drums and Scott Metcalf on bass. This demo was recorded in 1987 and they are currently trying to organize a tour.

FATAL "Taste for Death": Brutal thrash/death metal executed with tight speed and power. Heavy, technical playing and violent power, ripping, crushing. The vocals alternate between pseudo-sick growls and whiney squeals, but they go well with the accompanying sonic assault. Typical lyrical nonsense, but ignorable. A must for metal fans, or (in the writing style of thrash zealot Scott Helig) any "Psychotic" death-thrasher with a "Taste for Death" should join **FATAL**'s "March of Blood" or else have their "Soul Condemned". Send \$5 (high quality recording, chrome tape) to Erick Tappan, 2225 Greenridge Rd Apt. 201, N. Charleston, SC 29418.

FATAL

Taste
for
Death



BANDS ! ! !

Send us your demo to review!

CYBER KULTUR is a Houston based band consisting of Steve Mariotti on guitars, Chris Orloski on vocals, Tim Geron on drums and Chris Adams on bass.

CYBER KULTUR synthesis

CYBER KULTUR "Synthesis": Interesting alternative rock with a good dose of originality. "Center of the Universe" is a pounding dirge with Orloski's dramatic, expressive (sometimes histrionic) vocals standing out. "Decompressions" is a mid-tempo rocker with enough internal diversity to fascinate the listener. "The Planet is Dead" is an OK tune, but the repetition of the main metallic riff tends to annoy. "Penetrate" is a thrash-rock song with a noisy chorus and a stop-start rhythm that jams. The final track, "Parade" is catchy white funk with a kicking bass line. The music on this tape is fairly complex and someone in the "technical know" could probably describe it better, but I'll just say that those interested in alternative hard rock or atypical power metal (with lots of surprises) should check this out. The lyrics aren't bad either. Write to 11210 Bayou Place Drive, Houston, TX 77099.

SAMMICH RECORDS

PO BOX 32292 WASH DC 20007

a-SOUL SIDE SR 2

b-SHUDDER to THINK SR 3

c-happy GO licky

b-SWIZ

a-IGNITION

	U.S.	SURFACE	AIR	
a • 6		7	11	\$
b • 3		4	6	\$
c • 5		6	10	\$

— REASON TO BELIEVE —



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

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

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

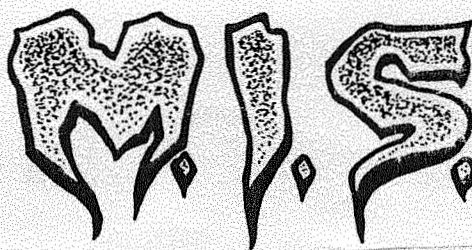
VAN GOGH'S EAR is a Philly band that has been playing out live for about a year and a half. They are self-produced and managed and are about to go into the studio to make a better quality tape of another album's worth of material. Of course, they want to release an album, but they don't have the funds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

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



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

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



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

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



ZINES

VIALE ALTERNATIVE #1 with VERBAL ABUSE, reviews and humor. Nice little 'zine with good writing. Strong start. 10 pages. 25 cents and a stamp to David Weickel, 4024 Spruce St. - Apt. 6, Phila., PA 19104.

ATROCITY EXHIBITION #1 with CRUCIAL YOUTH, George of Positive Peer Pressure, reviews, opinions, skate pix and art. Small but tightly packed with interesting material. XX pages, half page format. Send a stamp to Kurt Kilgore, Box 0 Rock Spring Road, Chester, NJ 07930.

ARTIFICIAL INSANITY #2 with POINTLESS, I.N.R.L., CIRCLE JERKS, VERBAL ASSAULT, reviews and more. Another jam-packed issue, and you can't beat the price. 44 pages. \$1 ppd. to Emil Isner, 348 Richmond Ave., Blackwood, NJ 08012.

IANI #7 with Henry Rollins, THEY MIGHT BE GIANTS, HONEYMOON KILLERS, Y.D.L., AWARE, MISUNDERSTOOD, reviews and pix. Good interviews and improvements in layout and copy make this ish the best yet. 18 pages. \$1.50 ppd. to Tony Rettman, 7 Glen Clair Dr., Trenton, NJ 08618.

EXTORTION #2 with D.L., DOGGY STYLE, LAST OPTION, WHITE TRASH, HASENLOCH TOTENGRABER, IMPULSE MANSLAUGHTER, opinions, reviews and skate pix. The interviews are rather short, but interesting enough to read all of them. Good price, too. 20 pages, half page format. 50 cents and a stamp to Jim Reed, 431 Mae Smith, Carbondale, IL 62901.

DAGGER #6 with THE MEATMEN, KILLDOZER, CHRISTMAS, YO LA TENDO, SWAR, and lots of reviews. Also includes lengthy zine listings and humorous articles on wrestling, record collecting and more. Consistently good. 48 pages, half page format. \$1 ppd. to Tim Hinely, P.O. Box 460, Somers Pt., NJ 08244.

PRIMARY CONCERN #1 with EXODUS, YOUTH OF TODAY, LUDICHRIST, CALIGULA, PAGAN BABIES, commentaries and an extensive review section. Strong first effort with thought-provoking writing. 54 pages. #2 (half of which goes to Music In Action) to Marc Fisher, 234 Lloyd Lane, Phila., PA 19151.

MAXIMUM ROCK 'N ROLL #12 with spoofs on several aspects of punk and hardcore. Some funny, some not. 11 pages. \$1 ppd. to Jeff Fox, 1464 Easton Rd., Warrington, PA 18976.

FACTSHEET FIVE #26 with news and reviews. Mike reviews tons of independent publications, covering everything from The Abolitionist to Zeiks! Also contains a decent-sized music review section. Not something you read cover to cover, but it's great to scan through and read whatever catches your attention. A great service. 70 pages. \$2.75 to Mike Sunderloy, 6 Arizona Ave., Rensselaer, NY 12144-4502.

ORGANIZATIONAL CHAOS #6 with VERBAL ASSAULT, NUM SKULL, reviews and art. #7 with N.H.C., CARBONIC SMOG and reviews. Short and fun, and a very nice price. 14 pages. 1 stamp each to Chris Galetta, 93 Marsh Ave., Sayreville, NJ 08872.

NEW BREED #1 with RAW DEAL, NY HOODS, PRESSURE RELEASE, SFA, UNDERDOG, reviews and pictures. This one covers New York bands, favoring the straight-edgers. Cool layouts with traces of the overlapping of the NYHC and hip-hop subcultures (graffiti logos, "Yo, yo, check it out", etc.) The 2 page flyer section is a nice touch. Overall, a good start. 24 pages. \$1 ppd. to F. Alva, 35-18 93st., Jck. Hgts., NY 11372.

METAL CORE #6 with EXODUS, AGNOSTIC FRONT, MISUNDERSTOOD, CORRUPTED MORALS, DIRGE, M.O.D. (!!! - Ed), OLIVER MAGNUM and reviews. Extensive coverage of the thrash, hardcore and crossover scene. Lots of demo reviews to boot. \$1.50 or trade to 13 Carriage Ln., Marlton, NJ.

CREEPY #2 with SOULSIDE, RABID LASSIE, UNIT PRIDE, reviews, commentaries and humor. Excellent 'zine - "Robo-Skin" comics rule! 16 pages. 25 cents and 2 stamps to P.O. Box 28472, Kansas City, MO 64118.

STEP FORWARD with WARZONE, S.N.F.U., reviews and more. Free newsletter from this Arizona label that caters to all your straight-edge needs - including a "positive fantasy". 6 pages. 2 stamps to 1926 E. Caroline Ln., Tempe, AZ 85284.

ANARCHEOLOGY #1 with PSYCHO SIN, INSANITY, TYRANNICIDE, SKITZO, ASSAULT, TROOPS OF HATE, and dozens of reviews/articles on other bands. Great Chile rag for all you death-banging mofos. \$3 ppd. to Lesme Avalos, P.O. Box 140, Centro de Casillas, Santiago, Chile.

LOOKOUT #30 with OPERATION IVY, MR T EXPERIENCE, LOOKOUTS, extensive news and editorials. One of my current favorites - most informative 'zine around. 32 pages. \$1 ppd. to P.O. Box 1000, Laytonville, CA 95454.