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FANZINE

OH WOE IS ME,
I WISH I COULD
SEE, SO I COULD
READ URBAN DECAY

INSIDE ITS
GOT INTERVIEWS
WITH:
- SUICIDAL
TENDENCIES
CORROSION
- OF
CONFORMITY
- GOVERNMENT
ISSUE
- OUTCRY
BONELESS
- ONES
AND MORE,
ALSO/ARTICLES
ON SOME OF
LAST SUMMERS
HOT SKATING
ACTION,
A TRIP TO
CALIFORNIA
AND THE
ANARCHISTS
MARCH
PLUS!
SHOW REVIEWS
COMICS AND
MORE.

URBAN REBEL

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you have something cool
(artwork, interviews, photos)
all letters are welcome!
If contribution is used, full
credit is given + free issue

D.O.A.



CH



TC

ENTRE

CH

SORRY

NO

D.O.A.

INTERVIEW

TAPE

GOT

LOST



CHRIS'S TOP TEN (NO ORDER):
 TSOL-CHANGE TODAY
 YOUTH BRIGADE-SOUND AND FURY
 GOVERNMENT ISSUE-GOVERNMENT ISSUE
 EGG HUNT-ME AND YOU
 SHAVED PIGS-BREAKFAST IS SERVED
 SUICIDAL TENDENCIES-JOIN THE ARMY
 UPRIGHT CITIZENS-OPEN EYES, EARS...
 BAD BRAINS-I AGAINST I
 ILL REPUTE-ILL REPUTE
 OUTCRY-LIVE AT FIRST AVENUE

everything
CHRIS HEIKENS
art MIKE KOVARIK

ATTENTION BANDS:

Send your demos and some information to Urban Decay to be reviewed in our fun-filled pages. Also, if your interested in doing an interview, write me a letter and we'll set something up.

AD RATES:

FULL PAGE-\$30
 HALF PAGE-\$15
 QUARTER PAGE-\$7.50

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Hi, welcome back to Urban Decay! We really hope you enjoyed the last issue. We had lots of letter responses and alot of contributions, we even recieved a happy face from FLIPSIDE meaning exceptional 'zine. There was a minor problem though, we forgot to put a price on the the cover so F.S. said it was s.a.s.e. and we ended up losing some money. Anyway, the reason for this issue being a dollar fifty is because of the cool sticker we're putting in. We're sorry it took so long to put out this issue but we've tried to make it twice as good as the last issue. One of the improvements is the switch from an Apple II plus to an Apple Macintosh. The layout looks alot better and is also easier to read. You've also probably noticed the size difference, this one being alot thicker. Since last we talked some things have gone on in the Twin Cities. First of all, there was another Stop Skate Harrasment, put on again by Steve Plumer. There was also an Anarchist Festival held throughtout one weekend and put on by the Backroom Anarchist Center. Aquatinial Skate Jam was cool as usual, this years guest pro was Kent Park. Urban Decay's own Chip Kovarik, age sixteen, took second place in the street style contest being beaten only by Chris Oberding. On the music scene, Outcry finally head-lined their own show at the Seventh Street Entry. They also played a gig in Mankato at a party and recently played a show in Colorado. Mass Corruption played their first show but without a vocalist, they weren't bad. Disturbed has played various bars and Blind Approach has also been playing various gigs including a gig at the Aqua-Skate Jam. Test Monkey played a couple of shows including the Government Issue show. Process Blue played a cool set at the Husker Du show. Speaking of which, the Husker's played a pretty decent show. I went to San Fransisco this summer and had the time of my life. Saw some cool shows and had a fun time. Anyway, keep sending in those letters, contibutions and demo tapes and remember, if you don't support your scene, soon you won't have one. Thanks alot and take care...Chris, Urban Decay.

CORROSION OF CONFORMITY

Corrosion of Conformity, a hardcore band from Raleigh N.C., were interviewed outside of First Avenue after playing a great show with Outcry and DKV. This interview was done with Woody Weatherman and was conducted by Chris Heikens and Mike Kovarik.

U.D.: Why did "Mean" Mike Dean leave the band?

C.O.C.: Mike Dean pretty much quit. He wanted to get into a more instrumental, improvisational type of music. He's like real into the Dead and free jamming. He was just out in L.A. jamming with Gregg Ginn but now he's living in Atlanta. He's going to jam with some dudes down there and see how that works.

U.D.: When did Corrosion of Conformity first start?

C.O.C.: Really early eighty two. About five and a half years ago. It was Me, Mike Dean, Reed, and a guy named Eric. I had pretty long hair back then and Reed had a mohawk and Mike had a skinhead.

U.D.: What would you define "Technocracy" as?

C.O.C.: Well, it's sort of like the bad aspects of the Theocracy and some of the good aspects of Democracy and then like the technological downfall of our civilization due to technology. Like things are really getting fucked up through the technology. Stuff like that and the Computer age and the disadvantages of that and stuff. We just want people to be aware that even though there are advantages to it, there are also disadvantages to it. They shouldn't be blindly led into things.

U.D.: Do you consider this album to be more political than say "Animosity" which seemed to deal with more personal lyrics?

C.O.C.: Probably on "Technocracy" we're definatly leading more into political. Some of our newer tunes aren't quite as personal and are definatly political.

U.D.: What label did you originally sign on?

C.O.C.: We put out "Eye for an Eye" ourselves and Toxic Shock started pressing it after a couple of pressings because we were touring and stuff and we didn't have time for distribution and stuff so we gave it to them. And "Animosity" was released on Metal Blade records.

U.D.: Are you active alot in the Raleigh scene?

C.O.C.: Oh Yeah, Reed and Bob put on some shows there and promote them. Whenever we're home we're pretty involved in what goes on there.



Line-up:
 Simon Bob...vocals
 Reed Mullin...drums,vocals
 Woody Weatherman...guitar
 Phil...bass

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U.D.: How do you like touring with Dag Nasty?

C.O.C.: Well, we only ended up doing two shows with them because their drummer, London May, who used to be in Samhain, quit on the tour. They're really cool guys though. We even have one of their roadies. He wanted to keep on going when they quit so we said "what the hell."

U.D.: You guys were talking on stage about not grouping people together, what's that about?

C.O.C.: A lot of people took the little thing we put on the lyric sheet "The best thing about skinheads is that they're biodegradeable" as like "oh-oh skinheads" it was just a little comical thing, at the time we had been having lots and lots of trouble with skinheads and like these were the kind that would come out and say like "Seige heil" and we'd say something back and we would go out after the show and our tires would be slashed. It was kind of a mistake on our part, we didn't want to put every skinhead in that group because there are alot of skinheads that are cool and aren't like facists. I think the main point we're trying to make is that we don't want to judge anybody by the way they look. But for awhile there if you had a skinhead it meant like "White Power." We're just not into that.

U.D.: Are you going to be recording soon?

C.O.C.: Yeah, we pretty much have a whole new album worth of material. After this tour, which lasts about six more weeks, we're going to go home and start working on that. We're not going to be on Metal Blade anymore because of varios reasons.

ASSOCIATION
At this point in time, two skaters come up and interrupt. One named Micheal and the other unknown.

MICHEAL: You guys were great man. You couldn't believe the anticipation of waiting in line. I didn't like the first band. Outcry was cool though.

C.O.C.: Yeah they were really tight. I liked them alot.

U.D.: So what label are you guys thinking of going on?

C.O.C.: Well, we're thinking of going on some small labels like Caroline but I don't know. Caroline is actually Virgin records.

LIFE TURNED INSIDE OUT

MICHEAL: I bought one of your shirts for eight dollars and somebody stole it. I went and I told staff. I'm not lying to you. Do you guys party in that van?

C.O.C.: It gets us around.

MICHEAL: Do you smoke hot sticks? You know, joysticks, happysticks, firesticks, dope, weed, pot?

C.O.C.: Occasionally. But not now.

MICHEAL: Come on, you wanna relax, smoke some.

C.O.C.: No, really.

U.D.: Are you guys planning anything for the future?

MICHEAL (interrupts): Are you guys interviewers? No way, your lying. (to Woody) Can you get me a shirt for five dollars, it really did get ripped off. We went and bought tickets right away, I'm one of your biggest fans. I swear to god, it

sounds cliché but I am. You guys are vicious. My hand hurts though. Look at these (points at white shoes) they were clean before now I'm gonna have to wash them. (He finally shuts up)

Coalition Shearon Harris
BYT
A collage of various logos and symbols, including a radiation symbol and a circular logo with a bird.



CORROSION OF CONFORMITY
CONFESSOR
THE CORROSION OF CONFORMITY
FRIDAY 12/19/96
Sun. April 6
THE WEB 11:00PM

COC at the FARM in SF!!!! ☺



Jim Peeters

CORROSION OF CONFORMITY

MICHEAL: A little hot! One hundred and three degrees the thermometer said.

U.D.: Do you think you'll ever put anything live out?

C.O.C.: I was thinking about that yesterday on the bus on the way up. We were talking about releasing a live album. We want to do it but right now it's just talk, we haven't come to any decisions. We'll probably release another studio album and then we'll have a lot of material to choose from to do a live album.

U.D.: Are you guys planning another tour for the next album?

C.O.C.: Oh yeah! Probably a six month tour of the states hitting everywhere twice. We really love First Avenue. You guys are really lucky to have such a good club. So many places have such shit clubs and this place is really nice.

U.D.: On to more serious subjects, what do you think of the Ollie North/Iran Contra hearings?

C.O.C.: (Laughter) Well, in fact I was watching it today and man, he was lying. Ed Meese is about the worst person in Washington right now besides Reagan. It's definitely a sick thing, the whole thing seems fictitious.

At this time a man walks up and asks us if we want to buy some weed, the two skaters barter with him and finally he walks away, without a sale.

C.O.C.: Well listen, these guys are going to kill me if I don't start packing up so...

MICHEAL: Do you think you could get me a shirt?

U.D.: Well hey, thanks a lot for the interview and we hope to see you guys soon. And by the way Happy Birthday (Woody's Birthday).

C.O.C.: Thanks a lot man. Everybody out there take care and we hope to play your town soon. Bye.

CORROSION



OF CONFORMITY

Go Reed Mullin

118 Hawthorne

Raleigh, N.C.

27605

USA

REED MULLIN



GRIM JIM
PEETERS

Write'em



CORROSION OF CONFORMITY and NO LABELS

SUNDAY AUG. 28
3:00 PM

RECORDS REVIEWED

AGRESSION "BOOTLEG-LIVE AT CBGB'S" (BOOTLEG)

This is the first thing I've heard in a long time by these guys, although I'm eagerly awaiting their next album "Wish you were scared." Anyway, for a bootleg this really does have good sound. All the popular Agression songs are on here so if your a big Agression fan, definatly get this. If your new to Agression, give this a try as a sampler.

UNDEAD "NEVER SAY DIE" (?)

From the ashes of the Misfits comes....Bobby Steele! That's right, the old guitarist from the Misfits is in a new band and now has an album out. If one listens closely, you can tell the Misfits sound. I like this album alot, it's also kinda Ramonesish. Pick it up if you like the sound of the Misfits or the Ramones.

DR. KNOW "THE BEST OF..." (GHETTOWAY)

I don't know if I would say the best of, but definatly a good album. Most of the stuff is early Mystic recordings. I like this stuff alot better than their new material and if anyone else agrees with me, look into this.

TSOL "THOUGHTS OF YESTERDAY" (POSH BOY)

TSOL "HIT AND RUN" (ENIGMA)

Well, it was kind of strange for both these albums to be released at about the same time because one is four-year-old TSOL, and the other brand-new TSOL. I personally like the old stuff alot better and therefor highly recomend "Thoughts of Yesterday." It has all the classics. I still can't get over the album sleeve of "Hit and Run", the boys all dressed up in Crua-style leather. I think TSOL kind of went sour after the "Change Today" album. For first-timers of TSOL, stick to the old stuff.

DOA "TRUE, STRONG, NORTH AND FREE" (ROCK HOTEL)

This is great!!!!!! One of, if not the the best, DOA to date. They haven't been this great since the "Hardcore 81" days. This album totally rocks with ex-SNFU drummer, Jon Card. They finally recorded the (mortal live cover-song "Takin' care of Business" as well as re-recorded "Nazi Training Camp." If I have an album of the month, this is diffenatly it. Rush out to your nearest record shop and buy this! If your broke, steal it!

FREEZE "RABID REACTION" (MODERN METHOD)

The long awaited second album from the Boston area band, the Freeze, is finally out, and it was worth every second of waiting. Not as good as their first or as the 7", but still a great album. They shaer that Boston sound along with the other Boston greats Jerry's Kids, Gang Green, and old SSD. If you like Boston hardcore, don't miss this one. If you haven't heard any, try this on for size.

ANTHRAX "AMONG THE LIVING" (MEGA FORCE)

Even though Speedmetal is usally not my bag of marbles, this album is good metal/speedcore. From the kings of Speedcore comes a slab full of lyrics dealing with Steven King-inspired themes. For speed metalers, get it, it's godsend.

CIRCLE JERKS "VI" (COMBAT/CORE)

When I first got this I didn't know what to expect, would it be like "Wonderful" or would it be their old style of O.C. thrash. It turns out that those LA rockers are still going full force(see interview)and it really shows in this new album. From the first guitar lick to the last bass drum beat, this album turns itself. It combines an AC/DC metal sound with that old CJ thrash. Keith's lyrics are still as Sarcastic as ever and my fav track being the first track. This is a great buy.

THE SHAVED PIGS "BREAKFAST IS SERVED" (PORCINE)

When I recieved this album, I wondered if they would have that generic NY sound, it turned out they didn't. It turned out to be a very original mix of thrash with sarcastic-funny punk. It's kind of hard to explain. Really clean sounding production too. The vocals remind me alot of Jello Biafra. See the ad and send in your cash. Best track is probably "Scitzofricanic."

REC. REVIEWS CONT

DEAD KENNEDYS "BEDTIME FOR DEMOCRACY" (ALTERNATIVE TENTICLES)

From probably the most impacting band in hardcore comes their last album. A lot of you thought that after Klaus Floride left the band, it was over but they still put out a couple of good albums. I think that this was a pretty good way to go out. They backtracked to their "Plastic Surgery Disaster" days on this release. A lot faster than "Frankenchrist." I don't think that enough can be said about this band so I'll just say, support Jello's "No More Censorship Defense Fund" by buying this album. Oh hell, buy it anyway.

ADOLESCENTS "BRATS IN BATTALION" (S O S)

If you like DI you'll love the Adolescents. Look out for a raging slab of wax that never turns off. "Brats in Battalions" has eight new songs and six old songs. This will definitely be a classic. These guys blow away DI. Tony's vocals are much better. Get this, you'll like it, I did.

UNDERDOG 7" (NEW BEGINNING)

I saw these guys live before I heard this and they were a lot better live. I'm not saying that they're bad, on the contrary, they're actually quite good. The only problem is that they hold on to that Agnostic Front sound too much. The rap song is cool though. I think that if they work at it they could really make it big. Check it out if you're into the AF, Cro-Mags type sound.

MIA "AFTER THE FACT" (FLIPSIDE)

These guys seem to get more and more talented every time they release something. They have progressed a lot since the last album. A lot of slower stuff but it turns out really cool and you hardly miss the old fast material. Overall, a very enjoyable album, look into it.

CRUMBSUCKERS "LIFE OF DREAMS" (COMBAT/CORE)

Here's that old New York sound again. This time with a little spice thrown in. Very growly vocals and buzzing speedcore guitar combined with political lyrics equals the Crumbsuckers. Very good stuff to thrash to. If you're into this, like I sort of am, pick this up.

CORROSION OF CONFORMITY "TECHNOCRACY" (METAL BLADE)

Good album, good sound, cool lyrics, what more could you want? Nothing. A hot release from Reed and the gang. This time around however, Mean Mike Dean is gone and is replaced by a new singer Simon Bob. I liked the vocals better by Mike Dean but still, Simon is a good singer. Pretty fast thrash stuff here. One of their best to date.

GOVERNMENT ISSUE "GOVERNMENT ISSUE" (FOUNTAIN OF YOUTH)

First new album in over a year and it really rocks. Stabb and the boys really put a lot of emotion behind this album. J.A. Leonard plays on this album and really rocks (later replaced.) This is slowed down but definitely not less powerful. One of my favorites. Best track is "Say Something." Buy this record if you're a G.I. fan or not.

THE HATES "THE HATES 1-5 EP's" (FACELESS)

Not bad. A band hailing from Houston, Texas that apparently has been around quite a long time. This is a pretty cool mix of batcave vocals and thrash music. After about three EP's it gets boring but it's really not bad. The production is kind of muted but it's listenable. Worth checking out.

EMBRACE "EMBRACE" (DISCHORD)

From a band that everyone thought wasn't going to record comes this somewhat good album. Ian MacKaye leads this DC band. The lyrics are really good but as for the music, it's good but not as powerful as Egg Hunt or Minor Threat. For those that are really into the Minor Threat sound you should get this but be forewarned that it's a lot slower than M.T.

NO MERCY "WIDESPREAD BLOODSHED, LOVE RUNS RED" (SUICIDAL)

I picked this up when I was in California and was surprised to see that Mike Muir was singing for them. I put it on the turntable not knowing what to expect and I liked what I heard. I don't think it's as good as the new Suicidal but it's also more speedmetalish. It's worth looking into but nothing big if you can't find it.

REC. REVIEWS LAST PAGE OF 'EA'

DISTURBED "DISTURBED" (DISTURBED)

A demo from local speedsters Disturbed. A rough production but some pretty talented guys here. A demo of three of they're songs and one of them being the one that they have a video for. Someone to watch out for. Definatly Speedmetal. Check this one out.

PTL KLUB "NOBODY CARES ANYMORE" (DEATHRASHER)

The name of their label pretty much sums it all up. These guys are your basic run-of-the-mill thrash, a little above average, but nonetheless generic. Not bad if your into this, but if your looking for something a little more original, look elsewhere.

THE LADDS FROM BELLEVUE 7" (STANTON PARK)

The Ladds From Bellevue are are a concept group. This little round black circle carries two tunes of distinction. Both are cover songs from two unknown english 60's groups. Kind of a different approach. Listenable but kind of boring after the novelty wears off.

WORLD OF DISTORTION 7" (STANTON PARK)

A very different sound from a group that has a Ladds from Bellevue member. I must say, I really like this. My favorite of the two songs is Side B "Welcome Home." It reminds me of the Sex Pistols yet also carry's a D.I. sound. I like it and I'd buy it.

THE HATES '88 "XENOPHOBIA, THE 6TH EP" (FACELESS)

It kind of disappointing that the production is so bad on this because I have a feeling that with good sound, these guys would really rock. I didn't really like it at first but after the first couple of songs, they started to catch on. If your not too close minded, you might look into this.

LETHAL AGGRESSION "FROM THE...WHORE" (?)

From the East Coast comes this group of diverse speedcore rockers. Though the production is not top quality, it does pretty good. Leaning more on the Punk side of the crossover field, this tape shows definate possibilities. Look for an upcoming interview, but until then, try this out.

DISSENT "LAST GOODBYES" (?)

The last time I heard of these guys was at a show that I was supposed to help set up and got cancelled. This South Dakota band has very political lyrics but nothing that new. Kind of a cool old Southern California sound. A good tape but nothing that original.

ADDRESSES =

LETHAL AGGRESSION
POST OFFICE BOX 991
BRICK, NJ 08723

THE LADDS FROM BELLEVUE and
WORLD OF DISTORTION C/O
STANTON PARK RECORDS
POST OFFICE BOX 58

PTL KLUB C/O
DEATHRASHER RECORDS
106 ANDERSON AVENUE, 3RD FLOOR
WESTHAVEN, CT 06516

DISTURBED
POST OFFICE BOX 6001
MPLS, MN 55406

THE HATES C/O
FACELESS RECORDS
4200 W34TH BOX 132
HOUSTON, TX 77092

THE SHAVED PIGS C/O
PORCINE RECORDS
225 CENTRAL PARK WEST, SUITE 914
NEW YORK, NEW YORK 10024

HENRY

ROLLINS

"Life's So Short and TV is So Mean"

Many of you readers out there, I'm sure, have heard of Black Flag, and I am also pretty certain that many of you are quite aware of it's demise. Now, before you give a sigh of relief, LISTEN UP, because Henry Rollins is on his own! Yes, that's right kids, he has formed a new band, appropriately called "The Henry Rollins Band," and he is writing material for spoken word recitals.

Now, before we see what ole' Hank is up to, let's see whence he came. Ole' Hank (then a young Hank) reared his head from his mother's womb on February 13, 1961, in Washington, D.C. He lived with his mother, Iris Gorfield (his parents divorced when he was very young) Now 26, Henry has not seen his father since he was 18. As time went on (and on, and on), Henry attended a "private" quasi-military academy that stressed discipline. At Bullis School in D.C., Henry was the typical class freak... "the skinny guy who was too shy to talk with girls...and (he) burned off his excess energy in petty acts of rebellion." After graduation, Rollins attended American University, but lost interest after one semester. By the time Henry was 20 he was living in a cramped apartment and was putting in 60 hours a week managing a Haagen Dazs ice cream shop. Needless to say, Henry detested his job and wanted change.

Fortunately music became his staple to life. He grew up listening to the Mowtown Sound, The Doors, and other 60's rock. With the onset of punk in the 70's, however, he became much attached to the message it brought to him; it expressed what he was feeling the most. Frustration and despair brought him to the clubs to slam-dance with the best of them. "I've lived for the shows," he recalls. "Violence was my girl. Getting into fistfights, smelling blood, breaking noses...that was my high, my woman. I got beat-up, and I beat other people up."

Soon after hearing bands such as the Teen Idols and Bad Brains at the local DC clubs, Rollins formed his own band, SOA (State of Alert). They recorded one single on the Washington DC Dischord label. Rollins, however, was thoroughly indulged in the California sound of Black Flag when they played D.C. in the spring of '81.

That summer Henry journeyed to N.Y. to see Black Flag play and was asked to join them on stage and sing a song. A few days later Dez Cadena phoned Henry up and asked if he would like to join the band



PHOTO FROM L.A. TIMES BY JEFF SCALLES

so Dez could concentrate more on his guitar work. Henry jumped at the chance and Henry was on his way to "Flagdom."

There were hardships with Flag, though. The band toured heavily and led pretty meager lives. On many occasions Henry recalls that when he was hungry he would wander into restaurants and eat food off other people's plates. As Black Flag grew, they also encountered hostility (amongst their popularity). Fans wanted the typical Sex Pistol type rock bans, but instead got the "psycopathic hippie, part Jim Morrison, part Charles Manson" look of Henry. Black Flag never wanted to be a typical punk band. In fact, Henry says, that Flag was never a punk band and that they were never part of that movement. They were never part of the "punk ethics, punk rules, or punk dress codes." Black Flag was Black Flag, plain and simple.

After countless albums and singles (over 250,000 records sold), Black Flag, obviously, has disbanded. Henry insists there are no hard feelings towards Greg Ginn or other members of the band, but none-the-less, his new band has signed to the Texas Hotel label, rather than SST (their old label).

Henry has broken ties with Black Flag, yet his memories and experiences remain. Life on the road has toughened him and given him the confidence to sacrifice comfort and profit for his work. "It's nice to be in a situation that kicks you in the butt and survive it," he says. "I'm grateful for a meal, a place to sleep...I never wanted to lose that feeling."

Henry, who lives in Venice 3 weeks a year, has even likened himself and Flag to that of the Grateful Dead. "In a lot of ways the Grateful Dead are the closest thing to Flag," says Rollins. "Living our lives on the road and 'tuning' up on stage...I hate the crowd though...fuckin' conformists..."

On his own, Henry has managed to get a new band together and a new album. "Hot Animal Machine" was recorded during the fall of 86' in Leeds, England. The album, which was produced by Rollins and his new guitarist, includes Chris Haskett on guitar (formerly with the Enzymes and England's Surlin Dave and the Absent Legends), drummer Nick Green

(also from Surlin Dave), and bassist Bernie Wandel (of the now defunct band, Nuclear Crayons). If you still take a hankerin' to Henry, you should dig this up. No more Greg Ginn (a.k.a. as a graduate of The Blue Cheer School Of Soloing), but you will like Henry's madman, psycho lyrics. Like his spoken word, his lyrics deal with alienation, paranoia, sexual injustice, and the like. The emphasis, since it is his band, falls on Henry's vocals, which is enough to carry almost any group of incompitant musicians. Needless to say, the musicians here are great!



ROLLINS

Who is this Henry character anyway?

On H.A.M. you'll find Chuck Berry's "Crazy Lover," Suicide's "Ghost Rider," and Lou Reed's "Move Right." As well as these covers, you'll find other winners such as "No One" and the gut-felt tune "Hot Animal Machine I." So there it is, all out on the table and plain as day. Henry can still rock, balls out, with the rest of them.

Not only does Henry live on his music, but he is also establishing himself with his "spoken word." Although not everyone can get into what Henry is saying, he does have his own style of saying it; a way to "annoy, provoke, and scold holders of the status quo." Rollins detests the idea of conformity and tries to tear it down with every tattooed fiber of his being. Constructive criticism isn't his idea of social commentary either. He'd rather bait than help. And bait he does, as Henry offers no solutions. His point is that he is the enemy of the establishment and the enemy does not help the opponent. He opposes middle-class society and everything it represents. That is his purpose...take it or leave it.

Rollins hate the middle class society that surrounds him. In fact, he even hates the terms they use. "I hate the word poetry," Henry says. "Poet, poems, poetic, anything with that word...I hate it. I'm not into that...I write." Poetry, to Henry, has negative connotations. He invisions "close-minded people sitting in coffee houses, writing stuff that no one can understand. I don't even consider myself a writer or a musician. I'm just me and I do my thing."

Writing is Henry's way of dealing with most anything. He insists that he is not an entertainer and that he doesn't write just to elicit a response. There is no method to his madness, just plain and simple expression. He wants his writing to get better, but not slick or professional, just more concise; pinpoint the things that are going around in his head.

In late '84, Rollins finally published some of his work. He privately printed up 500 copies of his work and distributed the pamphlets at Black Flag shows. To his surprise, all of the pamphlets were gone within two weeks. After more pressings, Henry met up with the editorial associate of Illuminati Press, Laura Cloud. Together, he and Cloud formed the Illiterati Press. Their motto? "Builders of Fine Books Since May."

As things became more serious, they moved their business into a house in Silver Lake. There, in very confined living, Cloud turns manuscripts into proofs with the aid of a personal computer, a laser printer, and a part time typist. Other than Rollins' five works, Illiterati Press has also published works by Dave Allin (forbally of the Blasters.) The companies main goal is to publish the works of people primarily known to the music world. An upcoming anthology of their's will include works by such entertainers as Mike Watt of the band Firehose, Exene and John Doe of the L.A. band X, Lydia Lunch, and Mark Mothersborough of Devo.

But what about Henry, why all the anger? Who influences him? For starters, he aspires to Henry Miller, Lenny Bruce, the movie Apocalypse Now, and his all-time hero Herbert Shelby Jr. Henry's writings delve into anger, alienation and frustration. They are also often filled with horrifying and profane visions of America, visions of suburban cannibalism, suicides, and sexual abuse. Henry states that he "writes and sings about things that most people don't even want to think about."

Amidst all of his ranting, raving, and singing, is Henry looking for stardom? He insists that he was never in Black Flag to get rich and also that he loves getting his grueling travel schedual and often talks of going back on the road when he's not touring. Popularity could easily be Henry's demise, seeing that he derives his ferocity from "...being an alien, an outsider...a man shot out of a gun." Events however, have confirmed that stardom is not his cup of tea. Last year, Henry, agreeing to audition for a Nick Nolte role, blotched up his chance when he flared up at one of the producers, 7-Eleven, who talked of having Henry in a commercial, rejected Henry because "Who wants a tattooed rock and roller endorsing their convience stores?"

On another occassion, he was approached by a screen writer and asked if he would like to portray Jim Morrison in a Doors rockumentary. Henry's response? "Life's too short to be someone else."

Henry has come to the realization that he is not going to sell millions of books or records. "I don't write for the Everyman," he says "I write for one man; me. If other people dig it, that's cool. I'm just going to do my thing and be crass enough to sell it."

All of the above information was derived from articles sent to this fanzine care of Henry Rollins, used with his permission. Thank You

The Dragon



Band Flagged,

But Henry Rollins Is Back



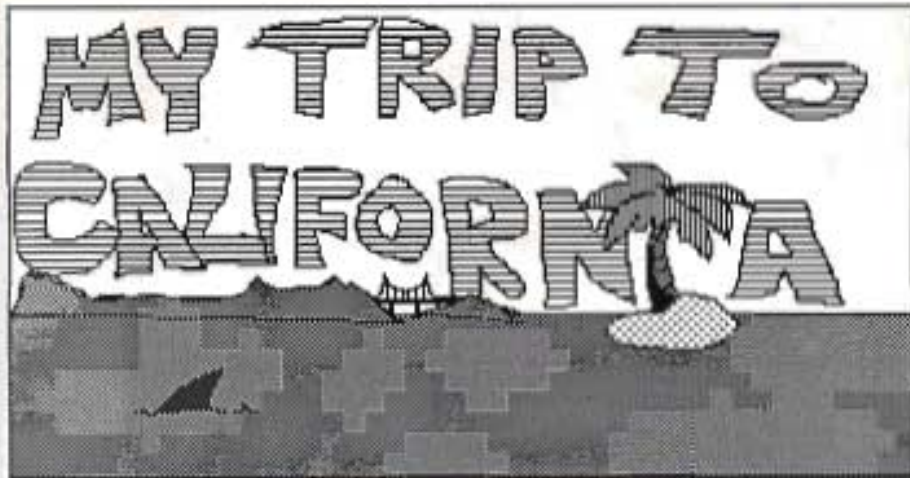
Henry Rollins Unleashes A Blast

— Not From Past



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MY TRIP TO CALIFORNIA

DAY ONE:

I arrive! It's really cool to be back in San Francisco. I haven't been here in over six years and I've changed alot. We go to the hotel in Emertville and set our stuff down and then I depart from my pops. First I went down to Telegraph street, a really cool strip of shops where alot of people hang out. I visited a couple of record shops and met some cool people. The atmosphere of Telegrph is a mellow kicked-back scene. I also found out about two shows that night: DRI and Government Issue at the Farm and two bands at the Gilman Street Warehouse. I picked the DRI show.

After going back to the hotel to change, I headed over to San Fransisco. When I arrived I saw that alot of people had shown up. The Farm turned out to be actually that, a farm with a farmhouse where they held the shows in the middle of downtown San Fransisco. The first band, Holy Terror, was good but a little boring and generic. I went out during their set and sold some fanzines. Sacrilidge came on next and played a cool set of mixed metal-punk-thrash material. I went back and met and talked to John Stabb(G.I.) for awhile. Next came the band that I came to see, Government Issue. Stabb's stage presence is a little weird but is really cool if you match it with the lyrics. I slammed a little but found myself only with a couple of others because the metaler's didn't get to much into them. Some Nazi Skins came in during there set also. Finally, those masters of the crossover, DRI, took the stage. The energy was flowing throughout the crowd and people were stagediving every other second. The pit seemed really violent so I only went in a couple of times. Also, a fight started with the skins and the cops were brought into it. I talked with Stabb and Jay and also a guy named Carl from England for awhile. Carl introduced me to Jay, from PSW, and asked me if I wanted to cruze around for awhile. We headed over to the Kennel Club because Redd Kross was playing at midnight. We got there and to our disapointment, found out they were sold out. So Carl and I went to Big Boy and eat and talked 'til about three in the morning and then I went back to my hotel and hit the hay.

DAY TWO:

Got up late(around twelve)and had a good breakfast. Then I called Carl and asked if he wanted to cruze around S.F. or something, he said yes and that he'd be over in awhile. So when he got there, we went to pick up Jay and then dropped him off at a cookout. Then it was a day of sight-seeing!! We first went down to Haight street and took a nice three-hour walk along Haight. We later went to Baker beach and attempted to go swimming. It's cold!!! Anyway, later that night, we headed back to Berkeley and went to the benifit for the Womens Liberation Movement at the Gilman Street Warehouse. For those of you who don't know what the Gilman Street Warehouse is, it's a kind of a community center in a warehouse type of place where they hold shows every weekend. There's a basketball hoop in the Main room and art all over the walls, which coincidently was very good. There was also a cool reading room with a huge rack of fanzines to read. It also held the merchandise like t-shirts and records.

The bands were all female and turned out to be really good. In between the bands was a folk singer who had some cool things to say. I got there too late to see the self-defense course but I really had a fun time and I want to say to the people at Gilman, thanks alot, you guys were really nice and helpful. After the show, which got over pretty late, me and Carl hit the Big Boy again and then I went to the hotel and fastly to sleep.

JIM PETERS



Trip to Calif.

DAY THREE:

Well, this was the day we were supposed to go to Los Angeles but things didn't work out so we stayed in the Bay Area. We switched hotels and went to a Berkeley one so we'd be closer to the night life. I spent most the day down at the peers looking at people and shops and went to Tower Records. That night me and my pops went to a really cool blues bar in Berkeley called Larry Blakes. The musicians were incredible and I've got to say, that's some of the best blues I've heard in a long time. I was going to go check out the Dead Milkmen and Mr. T Experience show at the I-Max but this seemed like it would have been better anyway. After the show we went back to the hotel and I called Max Fox from the Boneless Ones and asked him if he wanted to do an interview. He asked I wanted to do one over breakfast tomorrow morning and I said cool. So I hit the hay.



Hari Krishnas in Berkeley ↑

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I got up early and tried to call Max but no one answered so I went and had some breakfast. Afterword, I tried again and got ahold of him and he told me to come on over. When I got there, we did an interview and talked awhile and then decided to go down to Telegraph and see what's happening. So we skated around and hung out and talked to some people for awhile and then cruized back to his house. We talked awhile more and then I had to cruz. He invited me over that night for a cookout party but I couldn't.

After going back to the hotel, I changed and then headed to downtown San Francisco to meet my dad. We decided that on our last night, we'd go to a Giants game. We got some cool seats and went to the game. After, we were both so tired that we just headed back to the hotel and crashed because our plane left at six in the morning, tomorrow.

Anyway, thanks alot to Carl, Jay, Government Issue, Franco, DRI, Max Fox, The Gilman Street people, and everyone else I met. California's a cool place.

MENTORS
SAIN'T VITUS
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 LETHAL GOSPEL!
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10

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The Competition



in Fanzines



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PUNK GLOBE#7 \$1.50 Offset
734 BUSH ST., SUITE 36, SF, CA 94108

I've heard of this mag before but this is the first issue I've picked up. Some pretty interesting stuff. Lots of photo's of Ginger with Celeb's. An interview with Jon Hensly off of "Days of our Lives"(?) and also with Jello Biafra. Sonny Bono also writes an advice column for this. Check it out.

FROGSPIT#3 \$1 Xerox
PO BOX 605 DELENO, MN 55318

Seeing as I know the guy who puts this out, I will try too give it somw good words. I will say, in all honesty, that this issue is alot better than number two. It has interviews with Bad Brains and JFA. Also inside are Record reviews and articles. With some work could be a half-way descent zine.

FARCE#2 \$1 Xerox
2715 GARFEILD AVE S. MPLS, MN 55408

Overall, not bad but lacks alot in the areas of originality and open-mindedness. Some of the writinf tends to put labels on people. The effort put out looks like it could use a little more but if these areas are improved, it could be alot better.

BURLY OBSESSION#1 \$1 XEROX
PO BOX 2094, APO, NY 99755

Another skate zine to review, it's pretty cool and has interviews with JFA, Corrosion of Conformity, 7Seconds and Adrenilin o.d. They also have some cool pictures and a couple interviews with skaters Roskopp and Hackett. Pretty decent stuff. Looking at this issue, it's loaded with potential.

FREE YOUTH#1 \$1 Xerox
1625 COMMERCE DR. #1, N. MANKATO, MN 56001

Real good job on Jeff's first issue, good clean layout but could use a few pick-ups here and there. Interviews with 7Seconds, Outcry, and PSD. It also has articles and reviews. Some good pictures if only they were half-toned. Anyway, a good zino and worth a buck.

PUSSYFOOT#3 \$1 Offset
PO BOX 3358, LA HARBA, CA 90632-3358

Pretty cool fanzine for the newsprint editions. Has a cool interview with Social Distortion and also Tender Fury. Lots of pictures and original articles like Dreamscapes and Kegmiester. A good investment.

MAXIMUM ROCKNROLL#52 \$1 Offset
PO BOX 288, BERKELEY, CA 94701

It seems to me that over the past ten issues, MRR's been focusing more and more on Political issues than bands. I guess for some people that's cool but for me, and I like political reading too, it gets a little too much. The last couple issues have been pretty repetitive. Still, this is a top quility zine with great layouts and cool coverage. A must for all beginners.

SFTG#3,4,5 \$1 Offset
PO BOX 2516 CYPRESS, CA 90630-1615

This is a pretty cool fanzine and it really improves alot from issue number three to issue number five. It's filled with lot's of cool(and big) photo's as well as alot of interviews and reviews. Very well put together and a quality printing job. Number five has interviews with the Misfits, Blondie, Faith No More and others. I give it thumbs up.

FANZINE *
* GALORE



Z I N E S

W e n d e M
i n = =

IRON CROSS#4 FREE Offset
1356 KAPIOLANI BLVD., SUITE
2-300, HON, HI 96814

Picked this one up when I was in Calif. Interesting printing job, poster size folded up to regular size. Lots of reviews and interviews and Biography's. First zine I've seen from Hawaii. Write for it.



SHEET METAL#1 \$2 Offset
2235 France Ave S., Mpls, Mn
55416

From the creator of Uncle Fester fanzine comes this thin but great looking zine, Sheet Metal. I think Jake does alot better job on this than he did on alot of the Festers. This one has interviews with Anthrax, Possessed, Meatmen, Wendy O. and lots of others too. I don't, however, know if I would pay two dollars for this. Still, something to check out.

AMEOBAMAN#1 \$0.25 Offset
PO BOX 43311 WASHINGTON DC
20010

From the creators of the WDC Period bring you a cool little comic zine. The humor is in somewhat good taste and is a very cool scene.

TIME TO UNITE#7 FREE Xerox
11980 WELBY, SUNNYMEAD, CA
92308

This is an interesting little one that is filled with poems and interviews. The quality was somewhat poor but an "E" for effort. The photo's aren't that bad and the writing is mediocre. Okay, that's my opinion but your reading it, right?

STRANGE NOTES#2 FREE Offset
PO BOX 1476, SOQUEL, CA 95073

A way-rad big skate rag. It's only like eight pages but it holds alot. Interview with Jeff Grosso and some cool pictures. I like the three color printing job. Anyway, this fanzine is cool, definatly pick one up.

FLIPSIDE#52 \$1.50 Offset
PO BOX 363, WHITTIER, CA 90608

Yet another long awaited issue of Flipside, S. Californias best zine. This issue is packed with a DOA interview, lots of cool pictures, comics and letters. I've never been disappointed by Flipside yet. (They also gave my zine a great review)

YOUR FLESH#12 \$2.50 Offset
PO BOX 3107, MPLS, MN 55403

Probably the most populer zine to come from Mpls. has got to be this. This issue is packed with interviews with Pussy Galore, Vile, and Sonic Youth. Also included are millions of record reviews and articles. Even though it can become boring real quick, it still has a great layout and a professional zeal to it.

DR. KNOW

The Oxnard, California based band, Dr. Know, were interviewed after their show with Blind Approach at First Avenue. This interview was conducted by Chris Heikens.

U.D.: When and why did you guys sign onto Mystic Records?

D.K.: Late eighty-three or eighty-four and we were desperate, we needed to put a record out and we also didn't have to pay for studio time. That's about the only reason we signed onto Mystic, which by the way, we're not on anymore.

U.D.: When did you originally form?

D.K.: Nineteen eighty-two Dr. Know started playing. In eighty-three is when we started playing alot of gigs. And then we put the album out in eighty-four.

U.D.: Do you have a pretty strong Oxnard following?

D.K.: Ya, we do. We have a pretty good following all over the United States. One of the big advantages is that we go really well with not only the metal kids but the punks and Hardcores as well which is really a plus.

U.D.: What do you think of the other Oxnard bands like Ill Repute?

D.K.: They're not together anymore. But there's really no more Oxnard bands that put out records anymore.

U.D.: Is this your first Minneapolis tour?

D.K.: Yeah, it's the first time we've made it to Minneapolis. It's our fourth tour however.

U.D.: What happened the last time you were supposed to play here?

D.K.: Our van broke down and we didn't have a number for the promoter so we weren't able to contact them and we ended up being about four hours late. We showed up and the gig was already over and the people had already left. Plus, we got lost when we finally got here.

U.D.: Did you guys lean more on the metal side on the new album?

D.K.: Not really, if anything it's more Rock and Roll. I mean it's more in tempo than "Plug in Jesus" were everything was really really fast. I guess it's going to be a more metal sounding album.

U.D.: When is your new album coming out?

D.K.: We're going to be recording it in September so I'd say probably by Christmas.

U.D.: Is it going to be on Metal Blade too?

D.K.: Yeah, we have a contract for three more albums with Metal Blade.

U.D.: Are you planning a tour for the next album?

D.K.: Yeah, what we're probably going to do is tour twice on it. Probably do a tour of the United States and then of Europe and then come back and do another

leg of the U.S. and the next thing you know, it's time to do another album.

U.D.: Have you ever toured Europe before?

D.K.: No, we haven't. We tried to get their on the last tour but we had problems. We just recently got our record pressed in Amsterdam by Road Runner Records, and that's only been out since January.

U.D. Have you repressed any of your older material in Europe yet?

D.K.: No, the rest of the stuff is just available as imports. That's why it's hard to sell records over there 'cause alot of kids can't afford to by the imports in Europe.

U.D.: Have you had any overly violent shows on the tour?

D.K.: It's suprising, on this tour most of the shows have had really cool crowds. On some of the previous tours we've had some really bad fights break out. The worst thing that's happened on this tour is a kid got hit by a bottle in Cincinnati.

U.D.: Who writes most the lyrics?

D.K.: Well, me and Carl are the only original members and Carl writes most of the music. I do arranging. Carl writes about ninty percent of the material. The new album has Tony and Tim doing alot of the writing too. That'll be cool because it will give the album a whole new and diffenet sound because there will be three people writing the material so it won't have that one-dimensional sound.



CHRIS HEIKENS

DR. KNOW

DR. KNOW

U.D.: I noticed you don't carry the generic Speedmetal sound.

D.K.: It's not the generic sound I guess, there's something different. Instead of dropping the old hardcore sound we kept it and tried to combine it with our new sound. It comes from these influences too. We listened to alot of Black Sabbath and Deep Purple when he was younger. It's not alot of the chung-chung riffs you know. It's just fast, alot of it has to do with the sound we have to.

U.D.: Do you any favorite bands to play with?

D.K.: Yeah, we always like playing with our freinds. Last tour we did twelve shows with Bad Brains. And they were great, one of the best bands. We usually like playing with bands we get along with.

U.D.: Do you like the Oxnard scene?

D.K.: I promote shows there and I really like it. It's really young there though. It's a really young scene although we've got the strong five-hundred or so. I usually do about two shows a month. I just recently lost the venue I was working with though. You got a cool club, really good sound. Really good ticket price too. Most places of this size cost around twelve bucks. Bands like to play here.

U.D.: Do you try and put any messages behind your songs?

D.K.: Kyle has written songs about the whole doomsday thing and World War three. Kyle writes alot of horror songs.

U.D.: Who designed your logo(the women with stick)?

D.K.: Our old bass players brother who also writes a comic called Love and Rockets. He designed that, he also did alot of early artwork for us. He's big time now and he's really busy and doesn't really have that much time to do things for us.

U.D.: How is the tour going?

D.K.: Well, it's been going really good, only one cancelation and that was at the Ritz and we're going back to play that with GBH. There's alot of pro's and con's to touring with the Exploited. The moneys not all that good but the exposure's great. We've headlined all of our other tours and I don't think we've played to more than five hundred people. Then you play with someone like the Exploited and you play to alot more people. Alot of people who maybe don't come to see you may go out and but your record.

U.D.:What do you think of the Minneapolis scene?

D.K.: I was really disappointed with the crowd tonite. Did we bore them or something? They weren't doing anything. I don't know, maybe it'll be better next time we come back.

U.D.: Any last words?

D.K.: I don't know, buy the records and hopefully next time we come out here, someone will know our material. Thanks alot.



CHRIS HILKENS



WRITE THEM AT:
DR. KNOW HEADQUARTERS
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OXNARD, CA 93031



CHRIS HILKENS

MINNEAPOLIS AQUATENTIAL SKATEJAM

Photos by Chris Heikens

Story by Mike Kovarik

DAY 1:

Anticipation soared as I road the MTC bus down to Lake Calhoun. I was ready for a full day of skating, crowds, blistering heat, and overall, excitement. After getting off the bus, I skated over to Calhoun and walked over to the Half-Pipes to stash my pads. While I was there, I happened to notice the set-up. There was a six-foot high footie with metal coping, a metal surfaced half-pipe, and a four-foot high footie. I'd skate these later, for now my heart was set on street style skating. Since sign-ups were already in session, I walked over and stood in line. While in the line, I noticed the street set-up. There was one launch ramp, one ramp to wall, one quarter-pipe with banked bakeside, a small triangle shaped ramp, and a curb. Ken Park (one of the Pro's) was on hand to judge. The competition was tough but the fun was shared by all. Chris Oberding took first place in the sixteen-year-old street style category, while I took second place in the same category. Good Company was on site to film the event, and while Gary Lumpkin was attempting to jump the quarter-pipe, he almost ate shit.

After the street-style competition was over, I headed over to the ramps. Kent Park blazed the big half-pipe and Brad Smith was unreal, he pulled so many different lip tricks that I was just blowing chunks every time he dropped in.



Chip Kovarik ↓



Chris Oberding ↑



MINNEAPOLIS
AQUATENTIAL
SKATEJAM

DAY TWO:

Kent Park, Brad Smith, and the dude from Zorlac all ripped the coping apart. All the locals were hotter than ever also. As I sat there in awe and amazement, I thought about how cool skating is. After the whole shibangel was over, I contemplated next years Aqua Jam with great anticipation.



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"It was pure anarchy.....dude!"

On Monday, June 22, an Anarchist protest was held in downtown Minneapolis. It started in no gent ly enough with soap suds in Fountains and Floating dough boys, but erupted into several skirmishes with mace wielding Police. They siezed a protestor who wrote "Smash the War Machine" with blue paint on a metal sculpture. Every body seemed to be calming down, then tempers started flaring again, so police formed a skirmish line and brought out the mace, the crowd soon disapeared. Then they sprayed again as they were marching through an ally near the Federal Courts building.

Police use Mace on anarchist marchers



Staff Photo by Guane Gray

Anarchists march erupts into skirmishes

Minneapolis police officers scuffled with anarchist demonstrators at 7th St. and Marquette Av. Monday as they attempted to arrest one of their group. The protesters' parade was interrupted on the street by clashes with police, who used M. marchers. Details on Page 18.



Staff Photo by Guane Gray



SUICIDAL TENDENCIES

LINE-UP:

Mike Muir...vocals
Louiche Mayorga...bass
Rocky George...guitar
R J Herrera...drums

U.D.: What happened the last time you were supposed to play here (they didn't show)?

MIKE: The thing with that is that we never had a show set up here, we had a month long tour and this was supposed to be the last show and we really wanted to play here. Anyway, we set up a show in Flint, Michigan and then First Avenue called us and said "We set up a show for you guys and the flyers we sent out got really good response, do you guys want to play?" and we told them that we already had a show set up in Flint. They offered to pay us more than the Flint club would but it's like even though Flint is smaller than Minneapolis, we had already set up the show so we ended up not playing. First Avenue asked us what they should tell the crowd and we told them that it was their fault and that they should have thought of that before distributing the flyers.

U.D.: When did SUICIDAL TENDENCIES originally start?

MIKE: December of nineteen eighty-two. It was me, Louiche, Grant, and Amry. Grant left the band a couple of weeks after recording the album and so we got Rocky who was a friend of Amry's. Then Amry left the band and we got Raulph who we all went to high school with. Before the album, we all practiced in Amry's garage and like wrote the lyrics in the kitchen. When we went on tour we had a lot of problems. It took three and one half years to really get good. When we first went on tour it was like our album had only been out for a month and no one had really heard of us so it was hard. But looking back it was a lot of fun.

U.D.: How is Suicidal Records coming along?

MIKE: It's doing pretty good, right now we have BEOWOLF, NO MERCY, and EXCELL. NO MERCY has an album out that just came out this week and EXCELL just finished recording their album and BEOWOLF's came out late last year.

U.D.: Do you guys like the Venice scene?

MIKE: Well we've only played in Los Angeles twice in the past two years and Venice like isn't that big, it's really part of L.A. The thing is that we have the same friends we had four years ago and we all get along because we're alike in a way. Some people say that a lot of people dress like us and it's not that, it's just a fashion that was here before we even came along. It's cool down there.

U.D.: How is your tour going?

MIKE: It's going alright, this is our sixth show. After we get back we're supposed to make another video and then go to England. The thing about being on MTV is that people say "hey, what are you doing, selling out?" and it's like better us than Duran Duran and also what are they doing watching it if they don't want us on there. I take pride in making it on MTV with "INSTITUTIONALIZED" and "POSSESSED TO SKATE" and being next to Duran Duran just makes them look stupid because I think we have a lot more to offer. I don't think anyone can be called a poser because everybody has to go to their first show. As far as I am concerned it's not for cool people, we put out music because we like it. People ask me "what if you sell a million records" and I'm like I hope I do because that means that that many people appreciate our music.

U.D.: Who wrote the music on "JOIN THE ARMY"?

MIKE: Louiche wrote most the songs, Rocky wrote three and I wrote one.

U.D.: What do you think of parents censoring you from their kids?

MIKE: You can interpret anything the way you want to. The thing is is that we're not writing songs for forty or fifty year old moms and pops, we're writing songs for ourselves and if a lot of kids like that I'm happy. We've been probably one of the most misinterpreted bands around but why should that stop me, everybody worries what everybody else is thinking and that stops them from doing what they want to do.

U.D.: What are your plans for the future?

MIKE: Well, we're like a band who believes in goals and if your gonna accomplish something you really got to know what you want to do. When the first album came out our goal was to sell twenty thousand and when we did it was like "cool" and when we went many times past it that felt great. We like to go out and do things instead of saying "I'm going to do this or that" we just do them. We're dedicated and we really know what we want to do. We plan to go back and make a video and then tour Europe and then a bigger tour of the states and then go over and play Australia and Japan.

U.D.: How is "JOIN THE ARMY" selling internationally?

MIKE: It just got released in Europe on Virgin records and that's cool cause it's like a big label. I hope people like it over there because I would love to go over to Europe.

U.D.: RJ, how did you get hooked up with the band?

RJ: How I got hooked up with Louiche was in 7th or 8th grade he was in a heavy metal band and Grant was in it too. I also like Black Sabbath and Jimi Hendrix and I always thought only those bands could play them and then Grants' band started playing all these covers and I was going "wow". And then me and Grant and Louiche got the band together and it evolved from there.

U.D.: Mike, I noticed that you sing more than yell on the new album.

MIKE: Yeah, they funny thing is that we did a demo before this album and the dude that was producing the album was telling the other guys to kick me out of the band and even told me to sing a certain way on the song I wrote. And it's like "hey I'll sing it the way I want to". I liked the way that it turned it and some people say that we turned metal but if you compare the albums what song on the first one is faster than "I FEEL YOUR PAIN" or "SUICIDAL MANIAC." The thing is is that most of the songs on JOIN THE ARMY were written at the same time that the first songs were. I think that if people pick up our new release and compare it to other new stuff on the market, they'll really like it. A lot of people think that you shouldn't make it big and that's dumb.

U.D.: What do you think of Steve Jones (SEX PISTOLS) meeting up with John Taylor (DURAN DURAN)?

MIKE: Well, it's like when he was in the SEX PISTOLS he was still playing Rock n' Roll, it was just in a different fashion. Now he's still playing Rock n' Roll except it's in a different fashion. The problem is that so much of this shit is disco, what do you need drums for, you got drum machines. At the time of the

SEX PISTOLS people needed to be shocked because there was nothing new and it's the same way now. People ne'ed to get back to the music. That's the thing about "INSTITUTIONALIZED" was that it got commercial airplay right after CULTURE CLUB and you'd be forced to think about it and hopefully dig it. Music should inspire people, and move people.

U.D.: I noticed that you went out after the show and started talking to people, are you a social person?

MIKE: The only difference between me and the crowd is that they're from Minneapolis and I'm from L.A. I like to get out and talk to people and see what they thought of the show. And I'm lucky cause I'm here and I'm doing what I like and not too many people get to do what they like. It's cool because if your a stranger and you say "hi" to someone they get freaked out but I get the chance to go out and talk with these strangers for no reason except that I'm in a band.

U.D.: Is there a SUICIDAL gang?

MIKE: No, it's just that people see a couple of people dressed alike together and they think gang and that's stupid. There was a time when a gang was nothing more than the Little Rascals.

U.D.: Do you guys think of yourselves as political?

MIKE: Well, politics are something personal. To make a long story short, just because I believe in something politically and I'm in a band doesn't mean I'm smarter than anyone else. If I think my politics that right I should run for office. Politics is for politicians, Religion is for preachers, and Music is for musicians.

U.D.: When you write your songs, do you keep in mind what other people are going to think of it?

MIKE: Well, we have to keep that in mind but you have to make yourself happy with it. A lot of people will inturpet it wrong and you have to live with that. In a way that's good because at least they're thinking. I can't go up ther and sing about something I really don't believe in. It's the same thing as if I was wearing Spandex. A reporter for a big newspaper once told us that if we had long hair and didn't have anything punk behind us that we would be playing in the big arena's. If that's what it takes, I'll stick to the small clubs.

U.D.: Do you feel flattered when people dress like you?

MIKE: Yes, I do. I think that's what "JOIN THE ARMY" is about is everybody as one. But it really doesn't matter what color your hair is or the way you dress it's what's inside that counts. I just like it when people dig our music cause I really get off on that.

U.D.: Do you have other jobs back in Venice?

MIKE: We did until quite recently. Me and Louiche worked at a skate shop called Streets of Venice. RJ used to work at a lumber yard. It's hard to hold a job when your in a band because of going on tour.



LOUCHE MAYORGA

PHOTO BY CHRIS HAIKENS

U.D.: Did you graduate from High School?

MIKE: No, when I was 16 I started going to Collage. I was influenced to get out of high school even though I had straight A's. I had a four point zero grade point average in High School but that doesn't really mean anything except I can repeat what I read out of books. When you get to Collage you start to think for yourself and really start to learn the truth. Intelligence is not just reading it's analyzing something and figuring out why a person said this or that and making a decision for yourself. Some of the smartest people I know didn't go to High School past the 7th Grade. You learn how to talk when your a baby by repeating what your mother says. When a person says that they're dressing a certain way because they don't want to dress like a trendy, they're letting the other person control how they dress. There are only two things that determine me, my soul and my brain.

U.D.: What do your parents think of everything that's gone on?

MIKE: They really didn't like it at first, like my mom would be watching Donahue and they'd have these people up there saying " Well we believe this and this" and my mom would say "see, see" and I'm like mom, look at these people, do I look like that, do my friends look like that? But now my parents really back me up. My mom even writes return letters thanking the person for writing. They're like proud, my dad even wears a Suicidal shirt. One day I was really mad and I said " One day were gonna be really big and making a lot of money" and he said " I hope so" and that made me feel real good. All the parents in the band are really supportive and they've even gone to a couple of shows.

U.D.: Any last words?

MIKE: Well, just that our new album is out and I hope people sit down and listen to it and really enjoy it. We hope to be back on another tour. Write us if you like.



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GLYNIS FREDRICKS



OUTCRY



LINE-UP:
Nathan...guitar and vocals
Brian...guitar and vocals
Jack...lead vocals
Tony...drums
Mark...bass guitar

photo:ch

OUTCRY OUTCRY OUTCRY OUTCRY

U.D.: What has been going on with OUTCRY since the MRR interview?

NATE: Let's see, we put out an album on Positive Force Records and went to Chicago and have been playing alot of shows. We've also had alot of line-up changes and have been writing lots of new songs. We just recently imported Tony from Wisconsin.

U.D.: Is there a new album to be expected soon?

EVERYONE: Yes, definatly. We should be recording in late August and have the album out by Spring of '88.

U.D.:Is there going to be a tour?

TONY: Yes, in spring we're planning to tour all of North America and Canada too. We love SNFU and alot of people have written to us from Canada.

JACK: We're planning to make a movie called 'Under the Purple Rain'!!!(laughter)

U.D.: Are you guys selling OUTCRY t-shirts and stickers?

NATE: Yeah, we're also selling pubic hairs and burned chest hairs(laughter).

U.D.: Do you think that your style of music has changed?

NATE: Yes, it's more guitar oriented, kind of like the LYNARD SKYNARD of punk rock(laughter).

TONY: I think that since the first album we have all improved immensely. We used to just play songs until we could play them and now we try to perfect them. I think that we have a more polished off sound now and we're doing something original.

U.D.: Have you built up a following since the album was put out?

NATE: Well, people out of state have finally heard of us and our record has been released in England in very limited quantities. We get letter's from across the country and we even got a letter from Belgium.

U.D.: Is the new album going to be released on Positive Force?

NATE: No, we're looking for something new. We wouldn't mind being on Twin Tone or Touch and Go.

U.D.: Tony, do you feel like your part of the band now?

TONY: Oh yeah, I feel like I'm part of the band now. I feel like if I said 'let's do all metal covers' we would. When I first joined the band it was like I was joining their band because I didn't know any of them but now it's like it's as much my band as it is theirs. I also feel like I've improved alot. I don't really take after the old style of drumming I add my own style and element to make better songs.

U.D.: So is OUTCRY coming back stronger then ever?

EVERYONE: Oh yeah. OUTCRY is gonna rock your tushie blue. The new album is so much more powerful.

JACK: It will make you pass out and wake up with a hard-on.

U.D.: Any last words?

JACK: I think that OUTCRY is an up-and-coming band and the stuff we play is different then the stuff alot of other people play. I think that it's a whole new idea about rock n' roll and I think that it's about time that a band like OUTCRY comes along.

NATE: If you wanna rock hard, you have to have a hard rock(laughter). No seriously, what we do is make noise that inspires emotion to a certain amount of people.

TONY: I think the thing about the new music is that we have more of a chance with this music to make it as a bigger band whereas the music that went on the first album wasn't as good and got us on a smaller label and this music should get us on a better and hopefully bigger label and that will mean that you'll be able to find the OUTCRY album just about anywhere.

NATE: We also want to play some out-of-town gigs, we play parties for free if you pay for the gas money and buy us some food.

If anybody would like to get ahold of OUTCRY for information, t-shirts, stickers, or to play a show or a party, write to them at:

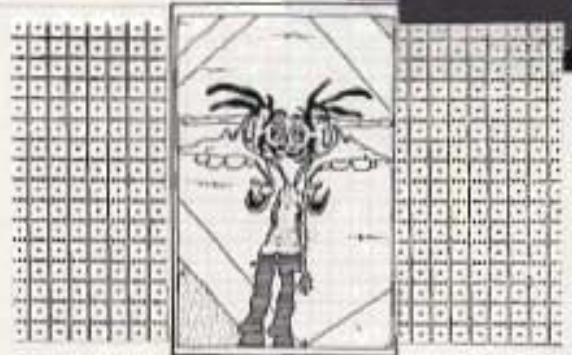
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NATE



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Statement of Purpose:

The Little Free Press is dedicated to the idea that we solve problems by first finding the primary cause of the problem and then focus on making changes in the area of "cause," instead of fiddling with layer upon layer of laws aimed at slowing-down the destruction (symptoms) i.e., finding and replacing the destructive motive with a life-supportive motive.

To encourage the discovery and use of one's individual POWER rather than giving it to a leader.

Perhaps the essence of the LFP focus is on total freedom and access to abundance for each individual.

We might call this UTOPIA. "What the mind can conceive, it can create."

I have to say that I am impressed by the variety of the contacts as well as the eloquence of the positions taken in LFP #54. If I understand correctly, what you are espousing is that branch of anarchism which fights for the politics of FREE. You are of course in good company, with Abbie Hoffman and William Godwin backing you up.

You see, I am an old-style leftist. My distrust of everything to the right of me is definitely culled from those golden 'sixties, which I was too young to be involved in. This means that I look at the capitollistic aspirations of the black, gay, and

otherwise liberal middle classes, and I gag at their reactionary altruism. We are doing the fascists proud: visionaries like Mussolini, Pinochet, Stalin, Reagan, Kennedy-butchers all. Are we too stupid to see the connection between Kennedy's dream of reaching the Moon by 1970 and Star Wars/SDI? Come now...

But I am wary of dogma and ideology--sceptical you might say - and so I remain in my corner of eclectic music and attempt to rebuild and to sanctify the old left by removing the core issues from the rosy-eyed nostalgia which the right-wing has sought to encrust upon the left.

Why are there no daily bombings in Washington, and Hollywood, and New York City, as there are in Paris and Lebanon? And why are American "artists" too stupid to see the subliminal cultural genocide in our environment? This stupidity amounts to complicity.

Just like the complicity between supposedly avant-garde galleries in the East Village (for which Families have been evicted into the streets) and the banks which set them up. Check out the decadence of the "art" scene which Karen Finlay (Village Voice, Spin) and her yams-up-the-ass represents and tell me that art or anything else is Free in America. But no, let's let Reagan whitewash us again with tales of oppression in the Soviet Union and Cuba, and then put in another pitch against Crack, and win all our hearts.

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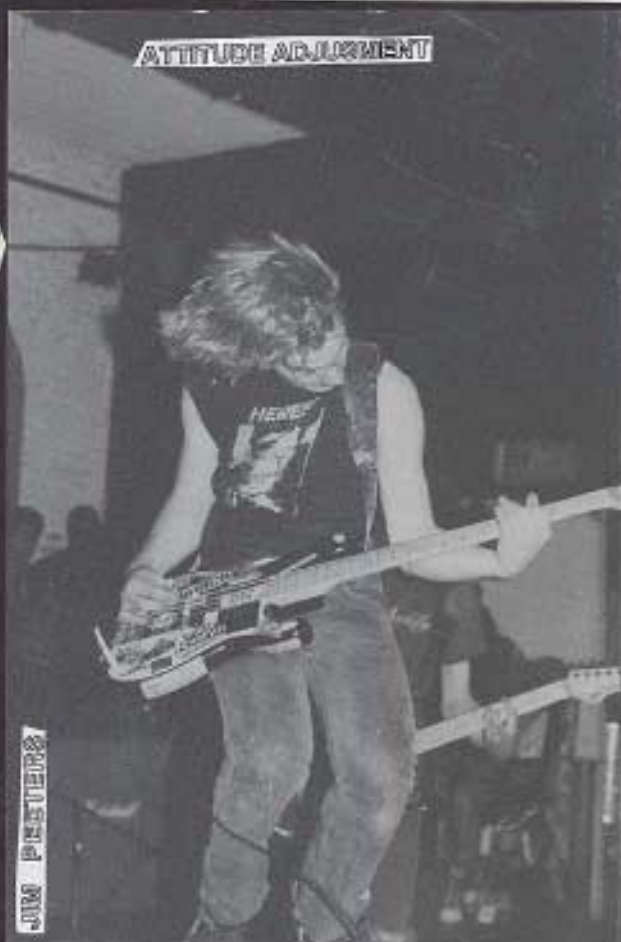


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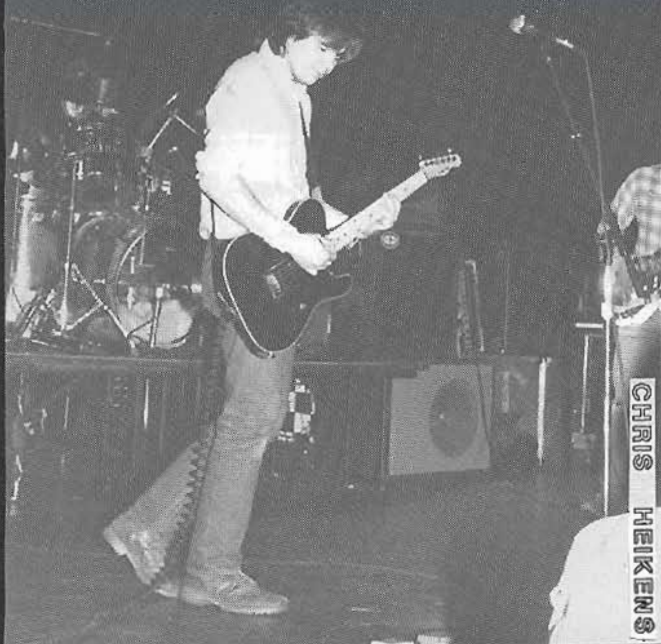


SCHEIDT MULIKENS

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FOR
D.O.A.
(sorry no interview
the tape got lost!)

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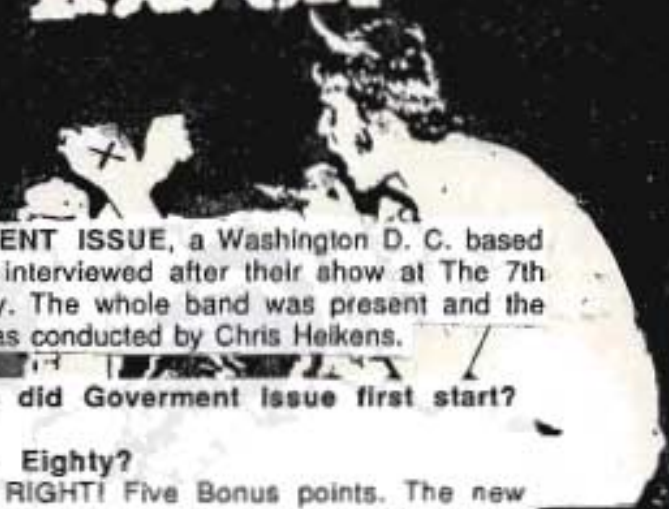
SACRILIDGE



CHRIS HEIKENS



GOVERNMENT ISSUE



GOVERNMENT ISSUE, a Washington D. C. based band were interviewed after their show at The 7th Street Entry. The whole band was present and the interview was conducted by Chris Heikens.

U.D.: When did Government Issue first start?

G.I.: Guess.

U.D.: Early Eighty?

G.I.: YOUR RIGHT! Five Bonus points. The new Government Issue started July 11th, 1986. I (Tom Lyle) have been in the band since October, 1981. John Stabb is the only original member. We have a new album coming out on Monday!!! You'll see that Peter Moffit and J. Robbins are on the album. Stabb is his real last name too.

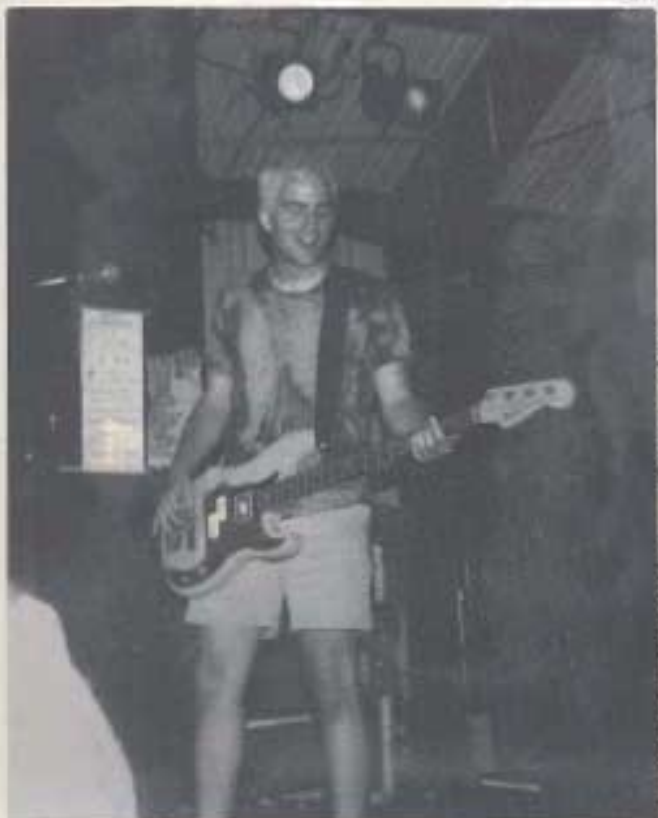
U.D.: What label is the album going to be out on?

G.I.: Giant, which is a new Dutch East label. Fountain of Youth used to be our label but now Giant is and Dutch East has more control. That's cool because there will be more people to promote it and it should sell well. The name of it is "YOU".

U.D.: How has your tour been going?

G.I.

AT THE
FROM



CHRIS HEIKENS PHOTO BY:



GOVERNMENT ISSUE:
TOM LYLE-GUITAR
JOHN STABB-VOCALS
PETER MOFFIT-BASS
J. ROBBINS-DRUMS

G.I.: GOOD. I was thinking about this. If I get used to this kind of lifestyle and all I had to worry about is the leaking oil in the van or the occasional personality conflicts with other members in the band than I would be a happy man for the rest of my life. That as opposed to my life, and collage, and how much am I going to make, and what's my salary, and all the things of everyday life. In that broader perspective I think that the tour is going really great. The last couple shows we played in Canada were really amazing. The turn-outs we got were really good and the bands we played with were really good. One of those being the Doughboys.

U.D.: How many more tour dates?

G.I.: Six and then we're back to play D.C. on September 6th at the Lingerie Club which is this little brick bunker which is kind of lame but the promoter is a cool dude.

U.D.: Did you play any of the Rock Against Racism concerts in D.C.?

G.I.: No. The yippie concerts. They call it Rock Against Racism but it's really Rock for Pot. It's a pretty disgusting spectacle. Beefeater played one of the R.A.R. shows and they got up there and said "We're here to play for Rock Against Racism and we want nothing to do with your disgusting Pot habit. The yippies got all shocked and pissed off. They took away the drummers cymbals while he was playing and unplugged the bassists plug. It was pathetic. And then they demanded an apology because they were indignant over this stupid thing. Beefeater responded by saying "Listen, we don't care two bits about your pot habit, we're here to Rock Against Racism."

U.D.: Are you guys active in the D.C. scene?

CONT. →

G.I.: If it means playing shows than yeah we're part of the scene but it depends because it's divided into so many things. We're not really connected with alot of the Discord bands which people think of as the D.C. scene. That kind of revolves around the 9:30 club which is a big venue in D.C. where Dischord bands usally play. People seem to like us in D.C. and we really like it there so I think that that's supporting the scene.

U.D.: Are Bad Brains still in D.C.?

G.I.: No, I think there either in Los Angeles or New York.

U.D.: Do you have hopes of being on a major label?

G.I.: It would be nice. I don't know. You could be burned in so many ways buy getting a bad contract. We all hope that we can eventually support ourselves from the band but for now it's fun just to play music. I think Giant might be a big thing. We were in Billbord magazine listed as a pop-rock band. That made Stabb happy. He's the most pop-rock of us all.

U.D.: Who writes most the lyrics in the band?

G.I.: Stabb writes every single lyric thus far. We contribute different parts though. It's a group decision.

U.D.: Are you guys still a straight-edge band?

G.I.: Yes. We're straight but not "straight-edge". Uniform Choice is a straight-edge band. In a Flipside poll thay listed Straight-edge as a type of music so I wrote in and said "It's a Minor Threat song, not a movement." We don't do any drugs. I (Stabb) won the award for best on-stage spaz attacks. I also took second place for best on-stage comedian.

U.D.: What's the meaning behind the song "Last Forever"?

G.I.: Oh, that was recorded under a house I used to live in. It's another variation of "Teenager in a Box". It's about a friend of mine that I wrote a poem about when I was in my poem stage. I wrote a story called "Some trips last forever" and I thought we would be



inovative by doing it non-studio like. It's about a freind of his who killed himself. He got drunk and into an accident and hit another car and he died. It's pretty literal. I (John) played all the drums on that song.

U.D.: Are you planning another tour for the next album?

G.I.: We're on tour for it!! So we toured early. All the records are out in Europe, they know our material. The tour wnet realit well too. We played Holland, Germany, Switzerland and many others. John is in love with a girl in D.C. When he see's her it's like kissy-kissy with stars and fireworks. It's the love theme for Ben-Hur.

U.D.: Why do you play a strait set with out any breaks?

G.I.: We try to keep people from throwing or yelling or spitting at us(laughter). It also keeps it flowing. I used to be in a Minor Threatish band.


U.D.: What do you think of Dag Nasty?

G.I.: I like them, I don't know about John but. D.C. is funny about their hardcore, they like to keep it confined and Dag Nasty wanted to tour and make it big and that wasn't cool in D.C. so they moved. They're off of Dischord. "Wig out at Denco's" was they're last album. I Hate Dave Smally's vocals. Sorry. He's whiney. First he was in straight-edge band that turned Bon Jovi and then he was in another stright edge band. I don'y know. Doug is a cool guy though. He's a real inspiration.

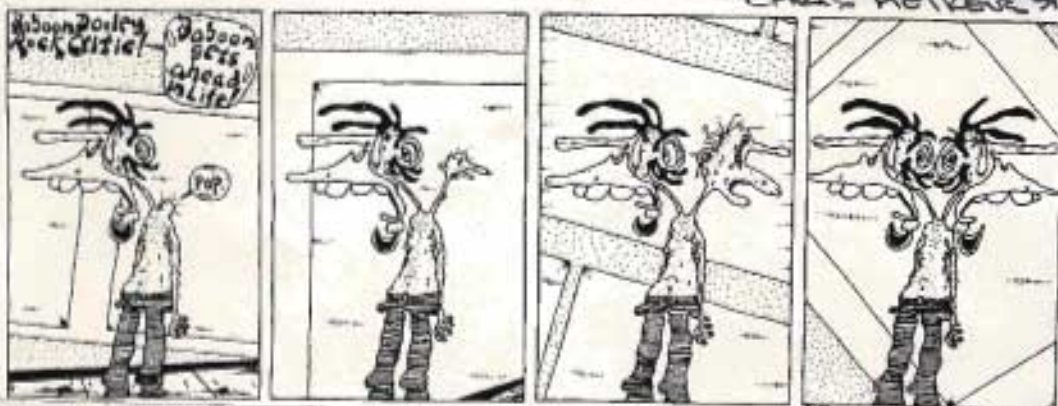


**GOVERNMENT
ISSUE**

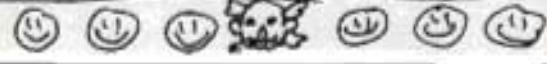
U.D.: Any last emotional words?
 G.I.: Yeah, live clean like Peter Moffit. I guess that's good. We don't have any real message to put across we just want to have fun in a constructive manner. I think we're succeeding in not fucking our lives up and playing shows. if you'd like to write us, please do so. Take care.

Write to them at:
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ATTENTION BANDS:
 Send in your demos to be reviewed and also a brief history of the band. Also, send photo's or artwork if possible.



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BANDS FROM THE CITY

LETHAL Agression, formed in the March of '85, exploded into the NJ hardcore scene with power punk and crucial moshing originals in their very own thrash style. Since may 23,'85 when they played their first show, Lethal Agression proved to be an up and coming hardcore band. They released a 3 song-live demo of their first show which was unexpectedly traded around the U.S., Canada, and Europe. In Sept. of '85 their bass player(Spencer) and their drummer(Phil) left the band. This held L.A. back from recording their first studio demo. Kenny and George from a South Jersey band Incubus wanted to join a different band and L.A. turned out to be it. The line-up from Oct. '85' to date is:

Rob-guitar Kenny-drums
John-vocals George-bass

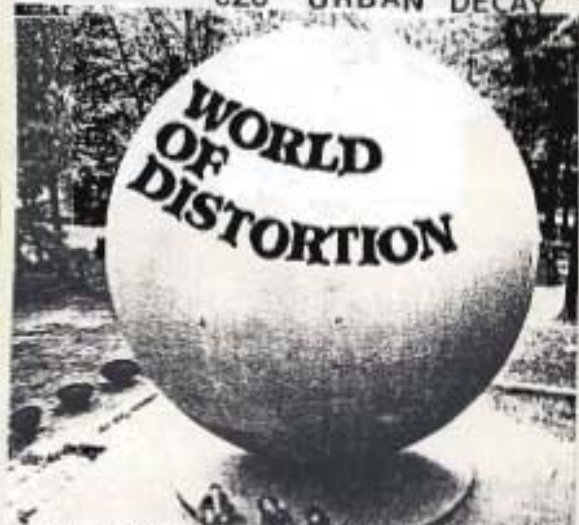
In Nov. of '85 L.A. recorded a 7 song demo titled "From the cunt of the fuckin whore." A great response from the tape landed L.A. a couple of good shows, including one headlining show and a four-date tour with DRI. The demo sold over 600 copies and has gotten great reviews in over 25 fanzines. L.A. have a total of 25 originals including the 7 song demo and are going to be on Complete Death Vol. 2 from Death Records in '87. This could help bring Lethal Agression out to many punk, thrashers, and skins everywhere. **LETHAL Agression**

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BANDAGE

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WORLD OF DISTORTION are not a pop band, they are not an art band, they are not a funk band, and they certainly are not a trendy band (whatever the term really means.) What the World Of Distortion might actually be is best described by their listening habits. Punk Rock, Beatles, 60's garage psych, urft core, Hendrix, Stravinsky...The list goes on, but punk rock meets Jimi Hendrix might be the best way to describe the Distortion's sound. The World of Distortion are:

Aram Heller:Guitars(Ex Dark Cellars)
Scott Ferguson:Bass,vocals(Ex Trodds)
Glen Sherman:Drums,vocals(hack...)

The World of Distortion have just completed an LP for Voxx Records which will hopefully be released in November. After that, they hope to do some road work(coinciding with various conflicting work scheduals.) For now The World of Distortion would like to expand ther horizons (and yours) by playing in other cities around New England. But your opions are also important. We want to hear from you. Thank you very much!!!
**STANTON PARK RECORDS PO BOX 58
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THE LADDS FROM BELLEVUE are a group. The Ladds From Bellevue are a concept. These Ladds belong in Bellevue! Who in their right mind would form a band solely to cover songs? And who would form a band to cover only obscure sixties garage/psych material? And furthermore (Sic), what nuts would confine their choices of material to New England bands that most people haven't heard of? Well ask no more, for these Ladds (and one Lass) have dedicated this project to this prospect. The Ladds from Bellevue are...

Aram Heller:Guitars (W.O.D.)
 Carl Biancucci:Bass (Classic Ruins)
 Bryn Carlson:Drums (The Hackmasters)
 Chris Horne:Vocals (The Brood)
 Erik Lindgren:Keyboards

The ladds are currently making plans to record four or five more songs in order to rescue them from hopeless obscurity.
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BLUE HIPPOS, an extremely talented group of local rockers, have recently signed to Twin/Tone and put out their own 12". Members coming from old Minneapolis bands such as Otto's Chemical Lounge and Rifle Sport, how could one go wrong? They couldn't. This band of R&B rockers add snaz and a little punk to their amazing live performance. The Blue Hippos are:

Paul Osby : guitar,vocals (Otto's...)
 Al Schroeler : bass
 Jim Pitrioski : drums (Rifle Sport)

The three members of the band are all excellent musicians and prove this on their 12". I think that with some distribution, these guys will really hit it big. They have already built up quite a following here in Minneapolis. Paul Osby's guitar work is phenomenal and they also use a saxophone to highlight their songs.
 TWIN/TONE RECORDS 2541 NICOLLET AVE SOUTH, MINNEAPOLIS, MN 55404

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CHRIS HEIKENS

UNDERDOG

Line-up:
Dan...guitar
Russel...bass
Drake...drums
Carl...vocals



Underdog, a New York based band, were interviewed at First Avenue after playing a hot show with 7 Seconds. This interview was conducted by Chris Heikens.

U.D.: When did Underdog first start?

UNDERDOG: Febuary of nineteen eighty six. It was myself Dan on guitar, Russel on bass, Drake on drums and Rich on vocals. That's before we did the E.P. It was on New Begining records and we did the "Join the Fight" E.P. on Crippled Youth.

U.D.: Do you play alot of shows in New York?

UNDERDOG: Yeah, probably every month and a half. We play to all kinds of people every kind we can reach, especially hillbillies and rednecks. We played this party on July fourth back in the woods to all different kinds of people. There were skaters and peacepunks and skinheads and hillbillys.

U.D.: When do you think you'll have an album out?

UNDERDOG: Early winter or springtime, at the latest next summer. We don't know what label it will be out on yet. We have a few offers.

U.D.: What do you think about the negitive skin scene?

UNDERDOG: It's not cool. I mean it's always good to give an optimistic view to things, it always makes things look a little brighter and happier.

U.D.: Have you built up a pretty good following in New York?

UNDERDOG: Yeah, we never used to get shows at CBGB's and now they want us all of the time. We started out playing first to all these bands that weren't very good and then we slowly built up a good reputation in like the few months that we've been playing.

U.D.: What do you write about in your songs?

UNDERDOG: Friendship, individuality, life, reality. Personal, some overall views of things that are going on. Our old singer wrote most of the lyrics. Carl writes some, Russel writes some. I, Dan, write the guitar parts and Russel will writes the wicked bass lines. Mostly all of us write the lyrics and music. We also try not to be influenced by anybody, we try to form our own ideas. We take in what's going on around us and we form our own point of view.

U.D.: That was a great Bad Brains cover you guys did.

UNDERDOG: Thanks, we love Bad Brains. Their one of our favorite bands, along with Negitive Approach and DOA. We used to do a Negitive Approach cover, "Ready to Fight." Those guys are great.

U.D.: Are you guys planning another Underdog tour?

UNDERDOG: Yes, hopefully next summer if we can. It would be alot easier because our drummer would be out of high school and we could try to do a full-length tour. This tour went great. There were alot of different types of people that we met. You never know what your going to run into when you go to different town. Pretty much it's turned out well.

U.D.: Do you guys skate?

UNDERDOG: Yeah, we all do. We're going to be on a Thrasher "Skate Rock" compilation pretty soon.

U.D.: Are any of you strait(drugs)?

UNDERDOG: No, we all do our own thing. We're not a strait-edge band. We're a reality band.

U.D.: How has your tour been going?

UNDERDOG: Well, we've had an average of one hundred to one hundred and fifty people at a show. Tonites show was bigger because we played with 7 Seconds. A few shows we even headlined ourselves and drew one hundred to one hundred and twenty five people. It's like an up and down thing, I mean we've also had our fifty person shows but it's all fun. It's been like a summer of fun.

U.D.: Do you guys like the New York scene?

UNDERDOG: Yeah, we're really part of it. We've been going to shows for like six years. We've all been to A-7 which is like one of the first clubs in New York. We like bands like Agnostic Front and Cro-Mags, they're cool. They all have their own point of view, their all different people. I can understand what their trying to say.

U.D.: Any closing comments?

UNDERDOG: UNDERDOG: UNDERDOG: UNDERDOG:

UNDERDOG: Be yourself and have a fun time in life, you never know when it's going to end so live it to it's fullest. Do what you want and don't listen to your oppressors. Look for our album soon, it should have twelve to fifteen songs on it and have inserts too, the whole works.

UNDERDOG:

UNDERDOG:



UNDERDOG:

UNDERDOG:



Write to them at: Underdog c/o Dan Derella
 2 South, Route 9w Congress, New York 10924
 or: Underdog 204 9th Avenue Del Mar, NJ 07719

For any bookings call: 1(914)268-5600 ask for Dan.



Sacrilege

JIM PERKINS



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Skinheads

COURTESY OF THE SF. CHRONICLE

IF A NEO-NAZI movement is gaining headway among the Bay Area's young people — and even though the number of followers may be relatively small — education, peer and family pressure and judicious law enforcement can counter what could become an ugly and dangerous trend.

Many teenaged skinheads with their bizarre hairstyles and punk clothes are merely making their dernier cri in fashion, but it is believed that others are joining racist gangs and releasing their juvenile distrust and insecurity at the risk of any minorities available in their neighborhood.

A group of skinheads terrorized a black woman in a San Jose park recently and problems attributed to young white supremacists newly attracted to this deviate ideology have been reported in San Francisco and Marin county this summer.

SCHOOL AND FAMILY counseling can combat extremist indoctrination and police agencies can enforce laws against alcohol and other drugs that are related to much of the racial violence. Community-wide efforts must be mobilized to halt a youthful, but nevertheless menacing, drift toward racism.

THE PROTESTING!

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Stop Skate Harrasment, what really happened? Why were we there and what's the point? If these questions popped up in your mind, don't feel stupid, there's some good answers to them.

When we skate, it's like our form of freedom, except on wheels. That freedom, our freedom, was taken away last summer by the Minneapolis Police Department. With the harrasment ever increasing, this action set us off, we decided to fight for our rights.

On June 6, 1987 about two-hundred fifty skaters, punks, bettys, and even a few parents showed up to protest the brutality and continued harrasment toward skateboarders in the downtown area.

Skateboarding has already been banned in St. Paul and other cities across the country and we've decided that we're not about to let it happen here in Minneapolis. The whole thing was a tad unorginized but with the help of "Wheels" Plumber, Jeff Westling and Paul Wessmiller, we managed to produce flyers, stickers, a banner, and a hassel free skate session downtown.

We started skating down the Nicollet Mall, the reason being 7th ward council member Barbara Carlson had banned skating from here and claimed we were uncontrollable. Our first stop was the Hyatt Regency Hotel which has the most killer banks downtown. We skated at the Hyatt for about half an hour and during this time only one squad car showed up (consiqeuntily, he did nothing. I guess there is strength in numbers.)

After finishing up our session at the Hyatt, we skated towards the IDS Center. When we got there, we decided that we would skate on through, using the pedestrians as a salom course. Our protest took us other places but that's not really the point.



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What most people don't understand is that our taxpayers money is being spent on harrasing kids on skateboards. While they're harrasing these kids, serious crimes are being committed, crimes like rape, murder, and even gang wars. This is our real problem. It is now November and we have been meeting with city officals and councilmen every since the protest, we are even working on getting a skate park going again. The thing is, WE NEED MORE SUPPORT! Winter is here and there's nothing to do except snowboard and watch skate videos so you say, well, why don't you get off your lazy ass and write to your mayor, Don Fraser(or whoever yours may be) and tell him that you want a skate park for Christmas. If you really want to do something about it, have your parents write in. The more people that write in, the bigger chance of actually getting it. It doesn't matter if your a prep, loser, punk, jock, suburban, or even a street vagrant, as long as you skate.

Some helpful hints when skating downtown are
 1) to avoid old bitchy people, if they hassel you just tell them how bad they're hemroids hurt and that you really don't care and just skate away before they call the pigs.
 2) always make sure that you have an ordinance handy and if your not on Nicollet Mall, put up a verbal fight and ask why your board is being taken away. If you give in and let them take your skate, you'll probably lose it.

We at Stop Skate Harrasment have made t-shirts with all kinds of offensive designs on them so if you send us a letter and a stamp, we'll send you a catalog. If you have any comments, critisizms, or little sisters send them in(care of the 'zine, or to the address's below.) When you send your letters to your mayor, send them to City Hall, c/o Mayor Don Fraser(or your mayors name.) Remember, Skateboarding is not a crime.



LIVE LONG . SKATE STRONG

GEOFF MARTIN

**STOP SKATE HARRASMENT
 4946 SHERIDAN AVE S.
 MPLS, MINNESOTA
 55410**

STOP SKATE HARRASMENT: THE PROTEST

ALL PHOTOS: C HEIKENS

427.300. Rollerskating and skateboarding. (a) No person shall ride or propel rollerskates or skateboards upon a public street, highway or sidewalk, except in a prudent and careful manner and unless such a person be capable of efficient control and such rollerskates are operated with reasonable regard to the safety of the operator and other persons upon the streets, sidewalks and other public highways of the city.

(b) No person shall ride or propel rollerskates or skateboards upon the Nicollet Mall or any plaza-like area owned by the City of Minneapolis, without first obtaining a permit from the city council pursuant to section 440.20 of the Minneapolis Code of Ordinances. (60-Or-303, § 1, 12-29-80; 83-Or-252, § 1, 10-14-83)

DESCENDENTS

A FINALL
Tribute

The following interview with Milo and Bill of the Descendents was done after their last show ever in Minneapolis. After interviewing them twice before this, I feel like I understand them more as people now, not just a band on stage. As Bill once said "We're not a punk-rock band, we're the Descendents. We are our own bosses, and we write our own rules." The Descendents are one band that I'm really going to miss. Before starting the interview, I think we should review a history of the band. The following material was given to me by Milo Aukerman, used with his permission.

What do you want out of life? Love? Peace? Money? Wouldn't it be better to just have ALL? ALL is all you need. And the Descendents provide it on their last LP, appropriately entitled ALL.

The amazing saga of the Descendents begins in 1978, when three friends, bonded together by a desire to achieve ALL, began practicing a unique form of musical destruction. Even at this early point in the Descendents' history, evidence of ALL can be found: On the cover of drummer Bill Stevenson's high school folder, the omnipotent word is boldly scrawled for ALL posterity to see.

Thou Shalt Covet Thy Neighbor's Food. By 1981, the Descendents were joined in their quest by a fourth member, singer Milo Aukerman, and they promptly released the highly acclaimed Fat EP, a work of gastronomical portions. The 5-song record included the classics "I Like Food" and "Weinerschnitzel," proving that the Descendents, in the category of food consumption, could achieve ALL.

Thou Shalt Go For Greatness. After a year of local live shows, the Descendents were prepared for their next stage of musical destruction. In 1983, they released the legendary Milo Goes To Collage LP, which garnered rave reviews in the major dailies, both locally and nationally. This vinal salute to adolescent energy and individuality was embraced by the Descendents' ever-increasing audience, and the band moved several steps closer to total ALLtudinatin.

Thou Shall Not Commit Adulthood. A year-long hiatus in 1984 only made the band members yearn for that adolescent energy once again, and the Descendents returned in 1985 with their second LP, I Don't Wanna Grow Up. Descendent fans across the country could now see the band play for the first time, as the Descendents embarked on their first U.S. tour.

Thou Shall Not Suppress Flatulence. Two tours and a line-up change (they aquired Ray of SWA on guitar, and Doug of Incest Cattle on bass), the Descendents blew a breath of fresh air into the music arena with the release of the LP Enjoy, in 1986. The intestinal disturbances of the title track, along with the visual frenzy of the "Kids of Coffee" video, helped to keep Enjoy high on the Alternative Music Charts for several months.



C. netkens

Thou Shall Commit Thyself To An Instituton. The new Descendents LP ALL is the band's most challenging record yet. Another line-up change, replacing Doug and Ray with bassist Karl Alvarez and guitarist Stephen Egerton, showed that this was one universal band. An intricate playing style premeates the pop melodies of "Coolidge" and "Clean Sheets," while "Van" and "All-o-gistics" reveal the Descendents final destination, i.e. total insanity. As the Descendents story comes to a close, we can clearly see that:

ALL is omnipotent, omnidirectional, and omnivorous.

And soon it will be omnipresent.

THE LINE-UP:

Vocals: Milo Aukerman
Bass: Karl Alvarez
Drums: Bill Stevenson
Guitar: Stephen Egerton

ALL

Discoeraphy

- Ride The Wild 7" single (1979) Orca Records
- Fat 7" EP (1981) New Alliance Records
- compilation LP, "Global Probing," (1981) New Alliance
- Milo Goes To College LP (1983) New Alliance
- Life is Ugly LP, "I Want To Be A Bear," (1983) New Underground Records
- American Youth Report comp.LP, "I'm Not A Loser," (1983) Bomp Records
- I Don't Want To Grow Up LP (1985) New Alliance/SST
- Bonus Fat 12" EP (1986) New Alliance
- Enjoy! LP (1986) New Alliance/Restless Records
- "Kids of Coffee" video, (43 seconds), (1986)
- ALL LP (1987) SST Records

URBAN DECAY: So why the break-up?

MILO AUKERMAN: I'm going back to school, back to graduate school. The rest of the band is getting a new singer, Dave Smally, who used to be in Dag Nasty. See, I'm going off to graduate school and Dave is just finishing it up. The scholastic tradition of the Descendents will continue! He's a pretty bright fellow. We kind of traded Doug, our old bass player to Dag Nasty for Smally.

U.D.: What field are you going back to school for?

M.A.: I'm going back to study Biology. People have really been supportive of me because I have really lofty ambitions. Obviously Bill, the Descendents, and me really wanted to climb some mountains with the band. Now that I'm going to be going to school I'm going to be doing something with equally high aspirations. I'm not like copping out or burning out, I'm just changing my ALLuler expectations to a different focus. I still want to achieve ALL, just in a different way.

U.D.: Do you think there is ever a chance of the Descendents getting back together?



BILL STEVENSON
- DRUMS (current)

M.A.: The surprising thing about the break-up, it's almost a shame I guess, is that there was no animosity and not even any artistic differences. These guys are going to play some great music with ALL and I'd really like to be a part of it. A lot of stuff would get in the way of a reunion for whatever that's worth, whether it's a one-week tour or back together for good. There's no animosity whatsoever between us and if it wasn't for my screwed up head that tells me I have to go fill it with lots of facts, I'd really love to stay in the band. So it's kind of up in the air. In fact, it kind of opens up new avenues for both parties.

U.D.: Do you still plan to keep in touch with each other when you're in college?

M.A.: Ya, I'm right down the road at San Diego. The thing is I've been living in a van with these guys for two years and Bill's my best friend. It's gonna be like quitting cold turkey. It'll be weird.

BILL STEVENSON: It's a positive thing. It's like he wants to go on with his school and I've been wanting to work with David for awhile so it's like an ideal situation for both parties. Well, for all parties.

U.D.: So Bill, what are the plans for your new band ALL?

B.S.: Well, it's just us and Dave. There's not much else I can say.

M.A.: Our approach to music, say if you were weaned to MTV, may seem very unconventional. It's like we get in this practice room and we just Go For It, it's a very physical thing. Me and Bill have spent a lot of time in that little practice room and we know that the only way you ever going to get anything done is if you sweat it out. If you look at it, it's pretty much going to stay the same because look who it's coming from, not four strangers, but four personalities coming together as one.



KARL ALVAREZ - bass (current)
DESCENDENTS

B.S.: Well there's a lot of people that are into the back in the old days thing and I don't dig that. I mean, I was into punk in 1978 and that doesn't mean that that was better than now. We started to play music that just blows my mind. I was really impressed with album and all the albums we've done. That's what life is about, getting excited about art and feelings and emotions. Living is feeling. Who cares about yesterday, your never going to get that old girlfriend back, so fuck it. Your never going to get Ozzy to come back to Sabbath and GEN X are never going to play again.

U.D.: What do you think of bands trying to get a certain message across to people, like Youth Brigade and Social Distortion in "Another State of Mind" or "Decline of the Western Civilization?"

B.S.: I don't know, we choose a different meaning. We try to put a message across, just not that way. I think that all we can do is try our hardest and put ourselves on the line and let that be our message. Hopefully, we can show people that what we're doing is more important than what we're saying. The lyrics that we're writing aren't really for everybody, there really personal. Me personally, I can write for myself and

ALL-O-GISTICS

(Lyrics - Stevenson/McCullison Music Egerton)

Thou shalt not commit laundry
 Thou shalt covet thy neighbor's food
 Thou shalt not create ties with the scathed
 Thou shalt always go for greatness
 Thou shalt not commit adulthood
 Thou shalt not partake of Deceit
 Thou shalt not suppress flatulence
 Thou shalt commit thyself to an institution
 Thou shalt not have no idea
 Thou shalt not commit hygiene
 Thou shalt not take the van's name in vain
 Thou shalt not allow anything to deter you in your quest for all

KIDS ON COFFEE



then hope that people can relate to it. The message is more the way we're doing what we're doing. Driving the van, living in it, being an Underground band, driving hundreds of miles and then getting up on stage and putting on a great show. We don't complain a lot about doing things. This is our job and we like it. Maybe someone will come out of the show and say "WoW!" It does get difficult though. That's the message I want to leave people with.

U.D.: Milo, how do you feel about leaving the band?

M.A.: Well, it hasn't really hit me yet, I'm sure it will. I went through a time when I let certain inconveniences in the band really bug me, that might have some part in my decision to leave the band. But now that we're on our last tour I'm going "wow" I'm sure I'll miss it. The only thing that's keeping me from totally being bummed is that I'm not leaving it to go be a bum or a burnout, I'm quitting it for something I feel is going to be something really relevant in my life. It's going to be a challenge to keep on communicating because I really enjoy communicating with other people on tours. I'm going to be ALL's roadie. I will try to keep up that communication. If I can do that it won't be that bad. The whole idea behind the band has been friendship.



peeters



billy!



peeters

DESCENDENTS

milo '87

finALL
tour

U.D.: Well, thanks alot for the interview once again and I want to say thanks alot for the interviews and being a big part of the punk scene and I think I can talk on behalf of alot of people and say that it's a bummer to see you guys go.

MILO: Well thank you for doing the interviews and thanks to all the Descendents fans who I'll really miss.

BILL: Take care and watch out for ALL!!!

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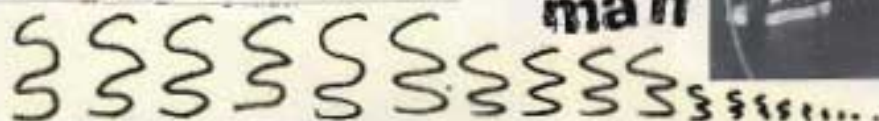
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DESCENDENTS



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buttons, Nasty electronic guts
or photo's and such. Send
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Minneapolis, Minnesota
55406

DISTURBED

Minneapolis' NASTY

"METAL"



Watch MTV Basement Tapes (if you can stomach it)
for the World Premier of "Disturbed"'s new video
clip "BOUGHT AND SOLD" look for an LP soon.

We are THE BONELESS ONES, a four-piece band located in the San Francisco Bay Area. We have been on a number of successful independent records and wish to move to a major record label. But enough of that... a brief history:



MAX FOX



Founded in the summer of '84, The Boneless Ones played numerous shows at all the local venues. After tremendously good feedback from our live shows, a tour was unavoidable. So as the summer of '85 rolled around, the band geared up for a west coast tour by recording for the "Wild Riders of Boards" compilation put out by Thrasher Magazine and the "Them Boners Be Poppin'" compilation produced by Boner Records.

The tour was a great success and we received a number of rave reviews including a great review from Playboy Magazine. Encouraged by the response we immediately started work on our next project and in January of '86 recorded "Skate for the Devil." The record was timed to be released in conjunction with a "Skate for the Devil Tour."

This tour was also a great success and included a number of shows with the Circle Jerks in Arizona and Texas. After heading through the south the band joined DRI. The DRI dates included Chicago, Minneapolis, Madison, St. Louis and more.

After returning to home base the influx of reviews for "Skate for the Devil" was mind boggling. Some of the magazines we were reviewed in were Creem, Spin, and Thrasher.

We've been working on our next project and think it is time to show it to interested record labels. Included is a Demo tape of four of our new songs, and of course, a copy of "Skate for the Devil." We are ready to record our new material and we are excited about extensive touring.

boneless ones:

luke skeels guitar
 tim stiletto drums
 troy takaki bass
 max fox vocals



THE BONELESS ONES

The following interview was done with Max Fox, of the Berkeley based band **The Boneless Ones**. The interview was conducted by Chris Helkens both at Max's house and while cruising around Berkeley.

BONELESS ONES

U.D.: What do you think of the violent skins down here(BASH)?

MAX: Well, you know, it's a pretty destructive scene at the shows and they're usually the people that start the fights, atleast in California. I think it's about the biggest down here and New York too. But other than that, the skins are almost like a new breed you know. I mean on one side you look at it like their fucking everything up and then you look at what the scenes supposed to be all about they're like a new blood crying out against what's going on and they're doing their own thing. So if you look at it that way, I'm not saying that we should support it or anything, but they have their point. It's probably a pretty stupid thing to say, but it's true.

U.D.: Do you find yourselves giving off any messages in your songs?

MAX: The one thing that we've tried to do is get the point across to not take yourself so seriously. If you don't stress yourself, you'll probably get by a little easier. I don't know if we're striving towards the positive-unity type of thing because we've always been kind of a humor band. If you look at our record it's pretty much a mockery of a heavy metal album. I mean, some of the stuff we did on purpose but some of the stuff we looked at the album and it was funnier than shit just the way it turned out.

U.D.: Are you releasing anything on vinyl soon?

MAX: Right now we're trying out drummers for the new Boneless Ones. We've got offers from two different record companies, Boner and Alchemy. I'd like to call it "Kick out the Jams" but only time will tell on that one.

U.D.: Do you guys bring your skates on tour?

MAX: Oh yeah, that's how we meet half the people on tour is through skating. I can't even think what a band would do on tour if they didn't skate. It would be ten times more boring. It helps take your mind off things. That way you don't drink as much on tour plus you can meet tons of new people.

U.D.: Have you changed your musical styles at all?

MAX: Well, I wouldn't say our musical style has changed as much but from our first releases on "Them Boners be a Poppin" and "Skate Rock 3" we've improved our equipment which will change our tone. That's the one thing that's always bummed me out about alot of Punk Rock records is that even though the band might be great the recording is turning out grungy. I think that's the one thing that we're striving for is a clear sound. We'll probably get the same person, Kevin Army(?) to produce it. The songs will probably be dealing with some of the people that just quit the band. I write most the lyrics.

U.D.: When are you planning on touring again?

MAX: Probably at the end of this summer. We are definatly going down south and we hope to hit the Great Lakes region too so look for us. (Max and his roommate, Mark, offer to show me around Berkeley so we leave and interview ends.)

BONELESS ONES

© MAX FOX ©

14 fulton street

berkeley. calif

94701



SHOWS REVIEWS



Government Issue/Test Monkey 7th Street Entry, 8/22/87

I was pretty excited to see G.I. again because I had just recently seen them with DRI at the Farm in San Francisco. This show was not that publicised and that was a bummer because not many people showed up. I didn't arrive downtown until five o'clock so I missed most of Test Monkey. From what I did hear, they sure have improved.

I went in the club right before Government Issue started and talked with them a bit. When they hit the stage they started the set with "Say Something", a cool song of their year-old self-titled album. Their set consisted of playing one song into another which sounded cool because it kept the music flowing. Stabb's vocals were intense and even though he acted a little strange, he had a great stage performance. He really showed emotion in his voice and encouraged people to sing along. Tom Lyle kept up with powerful guitar work which really stood out. Jay, their new bassist who replaced J. A. Leonard, played some great riffs and showed a lot of emotion through his sound. Marc Alberstadt played his kit with intensity and kept the beat very well. Half-way through the set, some dick spit on Stabb, god knows why, and almost ruined the show for everybody. Why people like that come to the show I don't know. A bigger question is why did he stay after if he didn't like it? Luckily, G.I. didn't play his games and came back out for some more rockin' tunes. They played old stuff like "Fun and Games" as well as newer material which will be on their new album (see interview). They played a hot show but they were even better at the Farm. Even though some people didn't like them (I don't think they know what they like), I liked the show a lot and am looking forward to their next show. (CH)



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Descendents/MIA/Doughboys First Avenue, 7/13/87

When I heard that the Descendents were breaking up and that they were having a finALL tour, I had hoped that they would come here and my wish came true. It's kind of a bummer to see the Descendents break up because they put a major impact on this nation's scene. Throughout the years, their original power-pop-punk music has pleased my ears and I'm sorry to see them go. Anyway, on with the review. A fair amount of people had shown up and the crowd seemed excited to see them.

The first band to go on was the Doughboys, a Canadian band. They were great! They played their own style of music that slightly reminded me of The Replacements in their "STINK" period. It also seemed that the crowd really appreciated them. I'm looking forward to seeing the Doughboys again.

Next up was MIA. They started their set with newer material and then switched back and forth between their old and new stuff. They used to be a lot hotter, but they still played a good set. Mike's guitar work seemed to have improved a lot since their last album. Great backing vocals by Bill and Stephen of the Descendents! One person yelled out for them to play faster material, and Mike responded by saying, "If you want faster stuff, you're a couple years late." Even though they were slower, it was a good set.

Finally, the band that most came to see, the Descendents, came on. Milo was much more energetic than the last tour. Carl, Stephen and Bill were equally exciting. Bill Stevenson's drumming was superb and at times seemed to overpower the songs. Stephen Egerton's guitar work was simple yet powerful. Milo Aukerman's

DESCENDENTS FIN ALL-TOUR

mia



CONTINUED..

vocals seemed to flow with the motion. They seemed to please everyone by playing everything from, "I Like Food" to "Hurtin' Crew" to "Coolidge." This was a great way to go out, and if any of you haven't seen them live you missed a good thing! (CH)

Corrosion of Conformity/Outcry/DKV First Avenue, 7/29/87

This is the third time I've seen Corrosion and they're still really hot live. This time around they were touring for their "Technocracy" album which had been released about a month before. This was also the first show Outcry has played for about two months. The crowd was cool and it wasn't that hot out so everything was set for this show.

DKV came on first and played one of the sloppiest, most unorganized sets I've seen in a long time. By the looks and sounds of the crowd, it looks like I wasn't the only person to think that. I felt sorry for Mark, who's bass was being borrowed by DKV, because people were throwing water at the DKV bassist. A really boring twenty minutes.

Outcry came on next and were a refreshing change from DKV's sloppiness. Tony was in top form tonite with some great drumming and Nate, Brian, and Mark each stood their own ground too but always staying together to keep the music flowing. "The Buffalo" sounded great.

Corrosion of Conformity took the stage third and started in right away with their new singer Simon Bob. Simon is a good vocalist but, atleast for me, doesn't share the intensity of their old bassist "Mean" Mike Dean. Their new bassist seemed to be in good form, keeping with the old material nicely and adding his own element and style to the new. Woody played some nice guitar work and cranked out some hot solos. Reed Mullin was, is, and will always be a great drummer and no more needs to be said. They did my favorite, "Kiss of Death." This was a great show for slamming because the pit seemed not to be as violent as usual. Thumbs up on this show. (CH)



DIRTY ROTTEN IMBECILES

DRI

DRI/Outcry First Avenue, 6/9/87

When I heard that DRI was coming, I wondered what their new crossover style would be like. The moment that I arrived at the show I noticed alot of metalers, which pretty much signified DRI's crossover theory. This was also an exciting day for alot of us underagers, for it was the last day of school! What a way to start the summer!

Outcry came on first and played a fairly good set, though they were not at their peak. Tony not only kept the beat but really added to the music. Nate and Brian kept up with their guitar, dare I say, wizardry?!? Jack's vocals were up to par. Jack lost his medallion...again, this time for good! Who knows, maybe two little boys picked it up and went and bought ice-cream!?!? Mark came out of the dark corners for this show...so watch for him in the future(don't look to close...MH). Look for the Outcry interview in this issue.

Next came on DRI, who played a fair set. These guys used to be alot more fun to watch in their 'dealing with it' days. Kurt growled up some pretty intense vocals, while Spike stood his ground on guitar. Their "crossover" was in full gear tonight, playing both their old "hard-core" sounding songs with their new "speed-metal" sounding songs. The crowd really seemed to get into them. The slamming was fast and intense.

Overall, a cool show, but nothing to cry over.

(CH)



CORROSION



7SECONDS

7Seconds/Underdog/IminintAttack/
Armeggedon First Avenue, 8/13/87

When I first heard of this show I wondered where Kevin and the boys were now, musically. Anyway, I went to the show and the first thing I noticed is how few of people had shown up. This surprised me because even though 7 Seconds have taken to a slower style of music, they still had a pretty big following.

The first band, Armeggedon, I missed because I didn't make it downtown until four thirty. From what I hear from other people, I didn't miss much.

The first band I got to see was Underdog, a semi-skinhead band from NYC. They kicked in right away and played a really strong power-pop-hardcore sound that reminded me a little of Murphy's Law. The sound was lousey which was a bummer because Underdog was great, they even did a Bad Brains cover. I'd like to hear some vinyl from these guys.

Next up was Iminint Attack, a speed metal band that has been around quite a while. They played a decent set but was a little generic of the speed metal sound. Their vocalist was really good however. Overall, an okay set but nothing to rattle your bones.

Finally, the band that everybody came to see, 7 Seconds, took the stage. Kevin came out and started in right away with some new material that sounded alot better live than on album. One thing that was different is that Steve Youth was back on guitar, atleast for the tour. I seemed to enjoy 7 Seconds alot more this time than last. They had alot of sing-alongs like "Colorblind," and "99 Red Balloons" as well as some of their newer material. The best part of the show was the encore of "If the kids are United." This show was alot better than the last time they came through. (CH)



Anthrax/Metal Church/Powermad First Avenue, 6/16/87

Outside it was ninety plus degrees and a fifty plus humidity. Inside...oh...probably about seven thousand eight hundred degrees fahrenheit(the melting point of rock). Anyhow the heat made everyone irritable, cranky, and a bit snotty. Perfect for a very abrupt metal show which turned out snotty within itself.

I had looked forward to Powermad's return to the stage with curious expectations. It had been over a year since the technical ladden metal foursome gerged out. Reasons being that they had lost Bill Hill(guitarist and co-writer) due to...well, who cares. Bill's doing what he wants and Powermad's doing the same and I'll leave that at that. Anyhow, Powermad has added todd, a very good seventeen year old guitarist who went for it that night with a fraction plus percentage of finesse. Sometimes, quite good. Other times...not quite as good, but never bad. Think about it, this is probably the kids first real gig...oping up for Anthrax. I think that when he gets a few gigs under his belt and loosens up, he'll fit the bill perfectly. Adrienne commanded hid kit more than adaquately. He pummeled out the fills and double kicks with some intresting off-timings and not your average counts. The most entertaining person to watch here is Jeff Like. This man is all over hell with his bass, visaully and astectically. He attacks on his bass sometimes like it was a guitar. All this put together with Joel Dubrue's clean, crisp, and clear sounding vocals make Powermad one of the cities best metal bands.

On to Metal Church. With the addition of a new guitarist, they kicked ass as it has been siad. The sound was loud but not to the sound of total distortion. The

ANTHRAX



CONTINUED....

opening number "Ton of Bricks" pretty much set the mood for their short set. Their lyrics are moronic, silly, stupid, and fun. I have a feeling they weren't supposed to be but...so what. I had alot of fun.

Next came the gods of speed-metal, Anthrax. Yes...they still have the stack of combat camouflaged Marshall stacks. Intense! Yes.. they all leap around the stage like speed-freaks(which they aren't, nor are they druggies,boozers, or sluts). Yes.. they have the best metal drummer on the face of the earth. The opener, "Among the Living," got the entire crowd skanking and moshing. I was sure the whole place would come crashing down any second. During "Indians," Joe Belladonna put on a full head dress and pow-wow'd the crowd. "I am the Law" sang the crowd, once again singing over the band. Joe took advantage of the situation and relaxed a second and let the crowd do his job. The whole big picture, the tunes, the crowd, the heat, the sound, the energy, the everything made this one of the best shows I've been to. If you missed this one.....you'll be crying squirrel piss in your combat boots because you know what a chump you really are. (Earl Root)

ANTHRAX AT FIRST AVE.



SUICIDAL TENDENCIES

Suicidal Tendencies/Accused/Blind Approach First Avenue, 5/2/87

I was waiting for along time for the Suicidal's to come back and it was worth the wait. This time they were on their "Join the Army" tour promoting their new album. I was also intrested in seeing the Accused. There were a hack-of-alot-of people here, infact, just about as many as the time when they didn't show up(see interview).

Blind Approach came on first and played a better set than usual. I think that playing alot of shows has improved them. Their guitarist is very good, infact, exceptional for his age. The music is still a little generic but is getting some originality. Not bad.

The Accused came on and played an energetic set of speed-metal-core Seattle-style. The "Martha Splatterhead" concept fit really well with the feeling of the music. They played some really fast and intense tunes and the crowd seemed to accept them, though not much slamming.

Next came those crazy boyz from Venice. Their back, Suicidal Tendencies on their third tour through Minnesota. The energy flowed through the audience and the pit was a living hell. Masses of people running into each other at the same time, and at times seemed a little violent. Mike Muir sang, yelled, and growled some intense vocals to songs such as "Suicidal Maniac" and "Possessed to Skate" while still doing old songs like "I Saw Your Mommy" and "Facist Pig". Rocky George's guitar work was phenominal. I've never seen such fast and complicated riffs played with such style. He did a great five minute solo. R J Herrera ripped on drums. He puts alot of hardcore drumming to shame. Louiche Mayorga's original style on bass really makes him stand out in the music. They even did the classic "Institutionalized." They are really cool guys and played one of the best shows I've been to besides DOA. (CH)

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Exploited/Dr. Know/Blind Approach
First Avenue, 7/14/87

I was really excited this week because not only were The Descendents and MIA playing on the thirteenth, but The Exploited and Dr. Know were playing on the fourteenth. A lot of people showed up for this show and it seemed like a pretty cool crowd so I was excited to see the band from Oxnard and the famous English Oil band(I thought).

Blind Approach came on first and First Avenue seemed to have some trouble with the stage lights but this didn't seem to bother anybody. Blind Approach seems to be getting better, I don't know if this is from their experience or practicing but whichever it is they are more enjoyable to watch now. The drumming could be a little tighter and keep up a little better but an "e" for effort. They even tried playing a slow instrumental which wasn't that bad. I see some good potential in this band.

The next band on stage was Dr. Know, an Oxnard band that plays a combination of hardcore and speed metal. They played a set of mostly new material but also played some stuff off of "Plug in Jesus." The set was tight and very entertaining. A cool transparent guitar.

After about an hour of waiting for The Exploited to take stage, First Avenue finally told people that they had not shown up. They told people that they could come back tomorrow and get a two dollar refund but that they must leave now. After I exited, I stood around talking outside the club for about twenty minutes and finally saw the Exploited drive up. They said that they were late because someone slashed their tires in Chicago. After talking with First Avenue for a couple of minutes, Wattie came out and told the crowd that First Avenue couldn't let them play because they had another band booked for after the show. Everybody left and seemed a little pissed about not being able to see them. Even though the Exploited didn't play, the show was pretty good. (CH)

REPLACEMENTS

Replacements/?

First Avenue, 5/27/87

Look out! Those obnoxious drunkards are back. That's right, Paul Westenberg and the Replacements! This time without the aid of Bob Stinson, who was replaced by Bob Dunlop. I'm sure it was hard to fill Bob Stinson's shoes, but Dunlop does it well.

The first thing I noticed when I got inside was the amount of people, there wasn't a square foot of ground that wasn't being stood on. I missed the first bands name...but that's okay because they left no lasting impression on me anyways.

Those seemingly immortal idols, the Replacements, came on next. They were as drunk, snotty, and arrogant as ever. The musical part of the show was great but I don't really get into watching Paul jump around on stage and bring down the drum set. They did a really cool "Iron Man" cover too. It's disappointing to see such a musically talented band so sloppy live. I guess the loyal Replacements fans don't really care, a lot of people seem to really enjoy being insulted by them...I guess. A classic example is when they came back out for an encore, first they walked on stage like they were going to play but kept walking to the other side and when they actually did do an encore, Paul started by saying "Not that you guys deserve this or anything..." But, if your one of those loyalists who loves to see them drunk and obnoxious, and you missed this show, you might as well have hung yourself. (CH)



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OVER KILL

Necros/Overkill/Megadeth
8/7/87

First Avenue.

I arrived before hand and hung-out in front of the Ave. talking shit about our "scene" closing down and all that. Thank the "entity" that they got another three years to fill our heads with the kind of stuff only First Avenue can deliver.

The Necros came on first and I think I liked them better when they were skinheads. Somehow they have hy-bred or crossed-over into Leslie West meets GCR being beaten to death by Black Flag. "Tons-O-Fun"...almost.

Next came Overkill. From the first thunder filled thud to the last latent screech, Overkill was definatly in control and knew how to work an audience. The crowd seemed to feed off the energy and really get into it. Their guitarist really gave his "all" and had a really unique and fun style to watch. The drumming was also as tight as tight as could be, with exceptional solo's and not to overly cliched fills. The bassist also stood his ground and definatly had the look, sound, and feel for his instrument. The real pleasure was Bobby "The Blitz". He could surge his voice to operetic highs and then the next second could growl like a rabid dog. He really looked like he was enjoying himself. The highlights were "Power-surge," "Overkill," and "Electro-violence." Overkill ended with a bang and I can't wait to see them again.

NECROS



Finally, Megadeth came on. That's right, sniveling Dave Mustaine took the stage and the crowd exploded with the expectations of some "really big" show. I always thought Idol's were what you wanted to be, not what you are or manifest yourself as. What I'm trying to say is that the kids really dug Dave's drunken obnoxiousness and when he got overly lippy or rude, the kids grooved on it more. They completely looked over his sloppy playing and poor sound. Overall, dissapointing, but a few good cuts like "Skull beneath the Skin," "Rattlehead," and "These Boots." To end all nonsense off, Mr. Mustaine and our own Pete Davis had a little power struggle at the end of the show with (of all things) the big video screen. Dave's whole attitude was: I'm Dave Mustaine and too bad your not and I want to see my fans. This show would have been okay if it had not been for Megadeth. (Earl Root)



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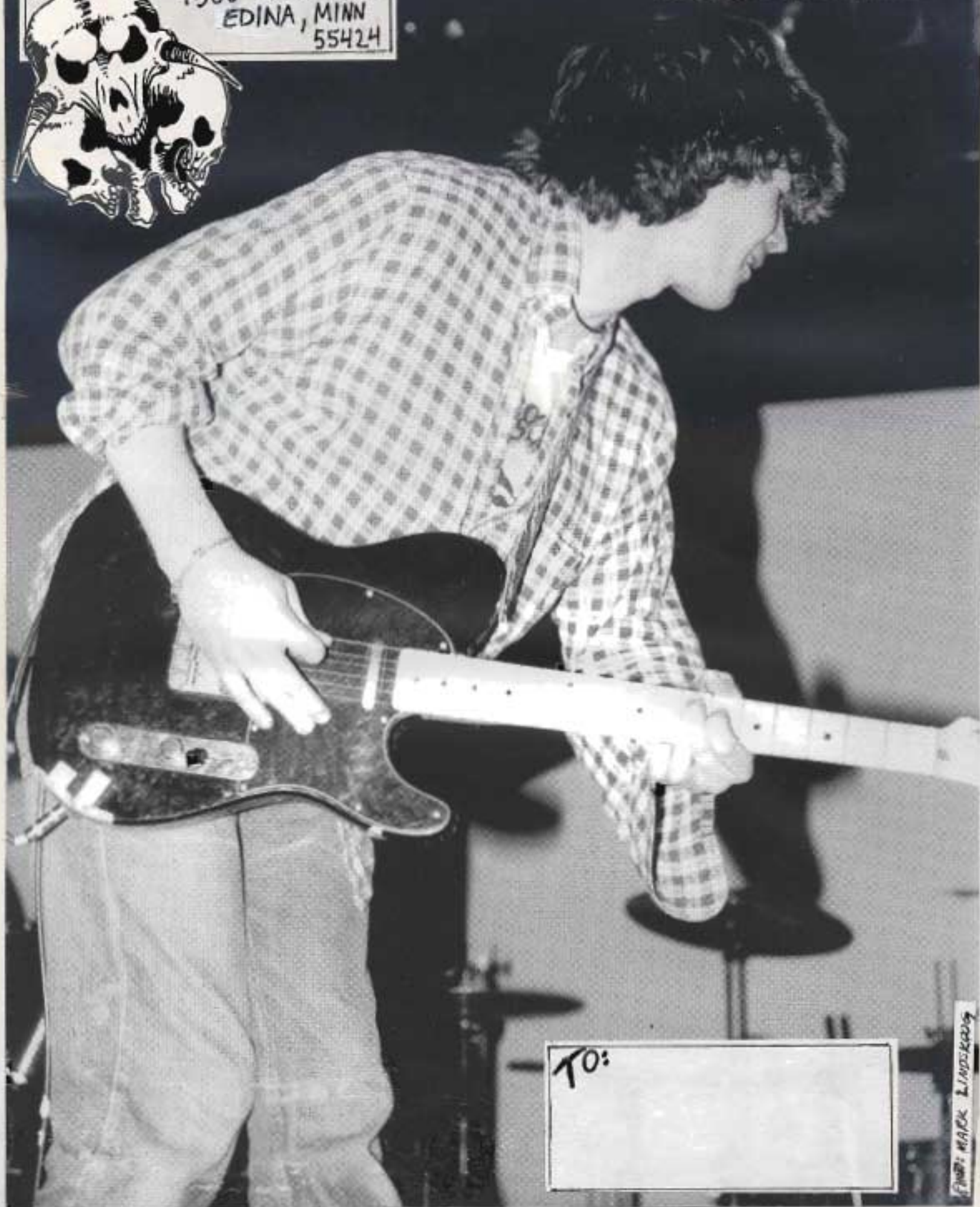
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