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Welcome to jam-packed issue number fourteen of Uncle Fester Fanzine. Due to the overwhelming success of my other Festering Publication, Sheet Metal Magazine, Fester will see an even more extended and erratic publication schedule. Those of you with subscriptions and those of you that have submitted something for review must realize that an issue will be coming eventually. You would be notified if Fester were to be terminated.

Considering the absolute mass of records and tapes sent in for review, it would be nearly impossible to fairly include everything received between issues. I do my best to keep up, but please don’t be angry if your release is overlooked. It will get listened to and an honest review sooner or later, possibly in Sheet Metal if I see fit (which is already three times the circulation of Fester only in its second issue). All record reviews are by me unless otherwise noted, though more folks will be helping out next time around.

Festering subscriptions are available at the price of $8.00 for the next four issues. The price is the same for a subscription to Sheet Metal (sample copy available for $2.00). Also, check out the stickers and t-shirts for both ‘zines, as well as the various Ferret Comix merchandise available. If you have anything to contribute to Fester, please don’t hesitate to drop us a line. Thanks for your support and please feel free to write with any compliments or criticisms.

Jake Wisely/Editor
Ad prices and info available upon request. Opinions expressed herein are those of each individual author, not Uncle Fester Fanzine/Festering Publications.

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ROCKIN’ LIKE A MUDDA ISSUE NUMBER FOURTEEN

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2235 France Ave. So.
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THE SPLATCATS
By Jake Wisely

There's a lot of rock revival these days, and if you're not careful you might tag the Splatcats as a revival band. Certainly their music, especially on previous recordings, has had a heavy degree of 60's punk into surf type influence, but with their recent "Feelin' Bitchy" LP on Moving Target/Celuloid, they blow any preconceptions out of the water.

I spoke with Shaggy Faust, Splat vocalist, about the changes that took place before "Feelin' Bitchy" was under way in the studio. It seems that former second guitarist Angel had a conflicting personality, while bassist Casino El Camino had a run-in with a Meat cleaver, eventually resulting in his friendly disjoinment from the band. Their replacements are Crank Spector on guitar and Rich Stitch on bass. When you consider that's two-fifths of the band, it must've had some effect on them. "It's interesting more live, and it'll probably come across better on our next album, day there's a much heavier sound, because Rich is a really top of the line bass player, and he has this humungous coffin—a cabinet that I call a coffin—about five feet tall, three feet wide, and three feet deep, so we just get this overpowering bass sound. And Crank has a really neat Gibson guitar, so he kinda has this real Sex Pistoly, Kinksy, type sound... So, in terms of the live sound, we have a much more 1977 sound. And musically we're a much tighter outfit."

Shaggy and guitarist Johnny Lichtening write the bulk of the music, though Shaggy suggests Rich and Crank will begin to contribute more. The pair seem to be raising everyone's morale. "The new musicians are really solid musicians, which helped us to actually play faster and better. We don't have to watch ourselves to see if we're going to get arhythmic and I'm singing marginally better, so..."

By far, "Feelin' Bitchy" rocks harder than any of their previous releases, with 60's kinda feel, 70's kinda momentum, and 80's kinda production. For the first time in Splat vinyl existence, the 'Cats were able to take their time in recording, also topping this release off with a classic cover photo illustration by Chuck Carlton and Mark Falls. "It's just a matter of wiping the slate clean. 'Feelin' Bitchy' has done better in the three weeks it's been out than 'Sin 73' did. All together. We're gonna be there to support our end of it, so I have no complaints now."

The Splatcats are off to Europe in April, only after their major du-continent publicity blitz, and then we'll see 'em splat stateside, a most anticipated showing. Down Under might get splated after America. "I'd like to think we could take a banana troller down to Australia."

"I'd like to think this isn't our flickering dying flame before we fall into obscurity," said Shaggy, with higher hopes for "Feelin' Bitchy". "We all know, however, that you, the public, will go out and buy it, as Shaggy quotes Karen Carpenter: 'We've only just begun!'"
Dee Dee IS a Punk Rapper! the kidz are still all hopped up and ready to go to the local discotheque-a-go-go. But this time, Dee Dee Ramone, Prince of Punk Rock, just might be headin' there with 'Em. Tim Stegall counts to four.

Nervous? You bet yer sweet bippy I was. It's not every day that I get the chance to talk to one of my biggest heroes. I mean, we're talkin' Dee Dee Muthafuckin' Ramone (!!!), jack! The Ramones' been practically my lifeblood since I was age 13. These guys practically INVENTED Americans punkrock 14 years ago. They took the basic Stooges sound, as well as a dollop of crushed Buddah Records bubblegum singles, stripped it down, sped it up, and dressed it up in a black leather jacket. That high speed scumpop was the first to be self-consciously tagged "punkrock", and the Ramones' "you-can-do-this-too" gospel was the catalyst that set off a million-and-one young bands to do the same. I know that their three-chord bamalama blitzkrieg pop, with Johnny's killer megawatt guitar locomotion and Tommy's (or Marky's) (or Richie's) (or Marky's, again) batterin'-ram drums, was one of the first "sounds" to ever cataract my synapses. To this day, Da Ramones still thrill. And my favest Ramone of all the Ramones was Dee Dee Ramone (!!!), 'cuz he was the coolest. He wrote "Chinese Rocks", taught the world how to count to four, wrote all the best Ramones tunes....

Nervous? Yeah! Dee Dee Ramone (!!!) was gonna be callin' ME, and everybody and his pet hyaena Roscoe decided to start callin' us about the time he was due to ring. Let's see you try to tell yer Grama to get off the line 'cuz someone more important wuz gonna be callin'! But I did it, 'cuz it was Dee Dee Ramone (!!!)!

Nervous? You bet! My palms were sweaty, I was hyperventilatin', my hands were shakin' and my knees were weak. I can't seem to stand on mah own two feet ....(SLAP! Dammit, Elvis, you count to four, wrote all the best Ramones tunes....)

Dee Dee was worn out from a hectic day of promotin' his single when we spoke in October. He'd been ridiculous. Why imitate someone who is imitatin' me? (laughs) So, I thought it would be really comical to write a rap about a rock star, with his wife wantin' to buy a Mercedes, and the accountant wantin' him to buy a Toyota, and he just wanted a Camaro. I thought it was a really funny situation, and I wanted to expose it to the kids and show them it was real all about.

Tell 'EM IT'S ALSO FUNNY 'CUZ, HERE YOU ARE: YOU'RE DEE DEE RAMONE, THE MAN THAT TAUGHT EVERY SINGLE PUNK ROCKER ON THE PLANET HOW TO COUNT TO FOUR, THE GUY WHO WROTE "BLIZZERIEB BOY", AND YOU'RE DOIN' A RAP RECORD! AND THAT'S PRETTY FUNNY IN ITSELF.

Dee Dee-But it's still like a punk rap. I did it with a little more, ya know, with a little bit of, ya know, a punk rock kind of, ya know, a punk rock kind of (laughs) I did it with a little bit of (laughs) And I'm gonna ask you about that. You do most of the background vocals on the ramones stuff. So, do you know you can sing real good harmony vocals. Why do you do those cheese shredder vocals like you do at times?

Dee Dee-That's me having fun, wantin' to do something hardcore. That's the hardcore side of me. And when I get the chance to do something (on my own), I usually try to do it at least a little bit hardcore, no matter what it is I'm doin', even the rap, it's important to me to keep the vocals hardcore. Some of my favorite songs that Joey has done—one of them was "Something in My Drink"—he sang it so hard. And that's my dream of how a singer should sound. That's the way my favorite singers sound. Joey's been singin' a lot harder now. On the new album, he sang a lot more in that style, which makes me really happy. I think the singing should be more degressive, more progressive, more playing. But, then again, I like other groups that don't sing like that. I like the Dickies, too.

Tell 'EM SURE THE DICKIES LIKE YOU GUYS A LOT TOO! (laughs)

Dee Dee-feah, and they don't sing with that hardcore style. Yet, that's what I really like about them, those kinda pop vocals, those Holly-wood vocals.

UO-YUKA, THAT'S WHAT REALLY APPEALS TO ME ABOUT THE RAMONES, AS WELL, SINCE THE BEGINNING. THERE'S THE HYPER, WILD, DRIVING MUSIC, AND YOU'RE DOING A RAP RECORD ON THE PLANET HOW TO COUNT TO FOUR TIMES?

Dee Dee-I think that's very true. (long silence)

 oro- (struggling to regain composure) GETTING BACK TO "FUNKY MAN", ARE You gonna get to it into the dance clubs and stuff?

Dee Dee-Yeah, and in Europe, it's like a minor hit already! And it's been played in all dance clubs over there. I also just wrote a song for the Chesterfield Kings...

By Tim Stegall

UP-OKE, I'M GONNA ASK YOU A REALLY GILLY QUESTION I ALWAYS START OFF INTERVIEWS WITH: STATE YOUR NAME, AGE, AND FAVORITE COLOR.

Dee Dee-Well, my name is Dee Dee Young, I'm 36, and my favorite color is gold.

UP-ALL WHAT DO YOU DO FOR A LIVING, Dee Dee?

Dee Dee-I'm a rapper now! And a punk rock musician.

UP-WHAT MADE YOU BECOME A RAPEE?

Dee Dee-There's a story to it, but basically I'm just doin' it 'cause of my love of the music. I just went rap crazy. I guess I just fell into the rap craze, and I got crazy too! I genuinely love the music. I wanted to do a solo project and I had a few reasons for doin' rap a thing. A lotta it had to do with...you know, if I had a hardcore song, it would be ridiculous, why imitate someone who is imitatin' me? (laughs) So, I couldn't get away with that. I thought if I did that, the press would get down on me. So, I had to break new ground and be adventurous, I had to go out on a limb and do something totally wacky.

UP-Well, "Funky Man" is a pretty funny record. Was that your intention?

Dee Dee-Yes, it's all done as a parody of rap music. The thing that struck me as being funny about the rap and the way it was written was the situation. One of the raps that inspired me was "Rappin' Rodney", (laughs) The things that happened to him in that were so absurd. I mean, you have a 55-year-old holdin' man boasting about what a sex symbol he is, whereas most rappers boast about how much they are (laughs) So, I thought it would be really comical to write a rap about a rock star, with his wife wantin' to buy a Mercedes, and the accountant wantin' him to buy a Toyota, and he just wanted a Camaro....

Dee Dee-But it's still like a punk rap. I did it with a little more, ya know, a punk rock kind of (laughs) I did it with a little bit of (laughs) And I'm gonna ask you about that. You do most of the background vocals on the ramones stuff. So, do you know you can sing real good harmony vocals. Why do you do those cheese shredder vocals like you do at times?

Dee Dee-That's me having fun, wantin' to do something hardcore. That's the hardcore side of me. And when I get the chance to do something (on my own), I usually try to do it at least a little bit hardcore, no matter what it is I'm doin', even the rap, it's important to me to keep the vocals hardcore. Some of my favorite songs that Joey has done—one of them was "Something in My Drink"—he sang it so hard. And that's my dream of how a singer should sound. That's the way my favorite singers sound. Joey's been singin' a lot harder now. On the new album, he sang a lot more in that style, which makes me really happy. I think the singing should be more degressive, more progressive, more playing. But, then again, I like other groups that don't sing like that. I like the Dickies, too.

Tell 'EM SURE THE DICKIES LIKE YOU GUYS A LOT TOO! (laughs)

Dee Dee-feah, and they don't sing with that hardcore style. Yet, that's what I really like about them, those kinda pop vocals, those Hollywood vocals.

UP-What are your favorite songs on the ramones album?

Dee Dee-Oh man, it's hard to pick. I genuinly love every song on the album. There's this kind of pop vocals, those Kolloes-groups that don't sing like that, those happy songs. I think the singing should be more degressive, more progressive, more playing. But, then again, I like other groups that don't sing like that. I like the Dickies, too.

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By Jon R. Pike

The past couple of years have been alarming for people who believe in rock'n'roll and freedom. Washington housewives gathered in Congress to alert everyone to the menace rock'n'roll poses to youngsters and Jello Biafra was hauled into court to answer charges of selling pornography.

But, there's been good news too. Several rockers (unaided by their record companies) went to Washington to put the scarecrows in their place and Jello Biafra won his case.

Best of all, at least one band and one label decides the best way to fight the rock-baiters is to go do that voodoo that rock do so well.

That's right, the Leaving Trains and SST Records are using good ol' fashioned rock'n'roll hype with a big ol' whopping dose of humor to put the rock-bashers in their place.

The cover of the new Leaving Trains album is a high-arcing shot of a sun-lit blue sky, laced with clouds. Down in the corner in black and white is the name of the album... "FUCK".

Brian Long, director of college promotions for SST Records, says that when Falling James, of the Trains, approached the label with the name, they all saw an opportunity to not only take a poke at the new breed of record censors, but to just have a good time.

Word went out to the record stores to display the album slicks and posters as prominently as possible. Long says that the stores and the college/noncommercial radio stations that SST services, not only appreciate the humor, but have done all they can to get the name of the album before the public.

Long says all the cuts, except one ("So Fucked Up") are naughty word-free and suitable for airplay. Long expects some backlash, but says the whole thing should be put in perspective. "Oh, we expect the P.M.R.C. to slap our hands, it goes against everything they want to happen in the record industry. It's kind of weird though, I mean seeing that word on a record album is not going to make anyone go out and procreate wildly. Because the way the word is used in the record album cover, we're not saying fuck you, or fuck this, or let's fuck, it just says... 'FUCK'."
By Dave Clark

"They bring back memories of another time when people actually combined great skill, adrenaline, cerebral inspiration, creativity, attitude, and presence, all at once."

-Jack Rabid

The Big Takeover

Every week for the past 8 years or so, I've picked up the weeklies to check out what shows I might go to in the coming weeks. I find myself looking through the local club's calendars a couple of times in case I might've missed a booking by one of those few bands that have really and truly blown me away."Someone I know will put on a show that will leave me not only sweaty, but smiling ear to ear."

Naked Raygun is on of those bands.

You won't find their lyrics smattered with the political slogans, but you will see plenty of be-finned punks bouncing around the floor. "That's funny; you'll find just about as many people over the quarter century mark in the same room; screaming, singing along, and smiling like they were still in highschool."Remember how fun those first few punk shows were?"

Paul Bango and I caught up with NR after the first of two shows they played in early March in the 7th Street. First, at the first show we got a glimpse of some of the great new material off their new album, "Jettison," on Caroline Records.

John Haggerty-Guitar
And of course Karen, their manager.

UP-SO HOW DID THE RECENT SIGNING TO CAROLINE RECORDS COME ABOUT? AND WHAT ABOUT THE SELF-RELEASED NEW SINGLE, "VANILLA BLUE," ON SANDPOUNDER RECORDS?

JEFF-The single came out by us because we were curious to see how many we would sell, we wanted control of the whole thing, and do a blue and white vinyl record with a sort of strange song on the flipside. Homestead would have put it out, but we wanted to do it ourselves. As far as the Caroline thing, we shopped all the majors, but they didn't have anything to offer us.

JOHN-Especially contracts!

JEFF-So we signed with Caroline because it was a real good deal, and it's owned by Virgin so we thought they would be able to better represent us in Europe than we were previously.

UP-WAS THAT NEW VAN WE SAW OUT FRONT PART OF THE PACKAGE?

JEFF-No, we finally broke down and bought a van. We didn't really tour enough before, but we did a 20 day tour last fall and rental would've been $3000. So we bought a pretty good one, very fast, tires and everything (laughs). Since that tour mostly what we've been trying to do is get the record deal, get our single out, and get the album done.

We've only been playing out a little, playing mostly college towns in Illinois. We get up here around Dayton, Indiana too. Just been doing that to keep busy, keep the money flowing, keep us in shape live till the album comes out so we can kind of crank up the touring machine.

UF-UP THE NAKED RAYGUN WORLD TOUR?

JEFF-Yeah, we're gonna go out west soon, and then east out, and then wait till summer's over to go to Burgundy.

UP-WHAT KIND OF TOUR SUPPORT WILL YOU GET THERE?

JEFF-Well, Rough Trade picked up the album, and I guess they know people, booking agencies who can set up the whole thing.

JEFF-The Rough Trade thing isn't finalized yet.

JEFF-Well, Rough Trade didn't really pick up our album.

PIERE-We have got fan mail from all over the place, England, west Germany, and stuff. I don't know what that says.

JEFF-We even got our first letter from Japan, and New Zealand, lots of mail from New Zealand.

UF-I NOTICED YOU PLAYED A BUNCH OF NEW SONGS (PRESUMABLY FROM THE NEW ALBUM) TODAY.

JEFF-Last night we played even more, but we realized we better play some of the older stuff until the album comes out.

UP-SOME OF THE NEW SONGS SOUNDED REAL DIFFERENT, LIKE "WALK IN COLD".

PIERE-Eric's first song.

UP-THAT'S A LOT DIFFERENT THAN ANYTHING YOU'VE DONE BEFORE. JUST NOTICED THERE'S SOME ENHANCING OUT IN A COUPLE OF DIRECTIONS, LIKE "LIVE WIRE" IS A REAL AGGRESSIVE HEAVY GUITAR.

JEFF-Yeah, we sorta see certain groupings; kind of the "Roller Queen", "Peacemaker", "Live Wire", and a couple of other songs fit in there. "Walk In Cold" and... well that is a little different, because I sing a little lower. I used to think that was an A.K.O.P. all cover encore set.

JEFF-Wait. Just wait until tonight's show.

UF-YOU GUYS DON'T SEEM TO MIND SHOWING OFF YOUR INFLUENCES IN SOME OF THE COVERS YOU DO.

ERIC-How do you know we're not pokeweed at them?

JEFF-Well you know even the bands we were forced to grow up with, even though we think they're dopey now, there was something there. I'm talking about 15 year old bands, as opposed to 10 year old bands like the Buzzcocks, Stiff Little Fingers, and The Stranglers.

UF-SO THERE'S A COUPLE OF DIFFERENT LEVELS OF COVERS DO YOU?

JEFF-Yeah. And we figure as long as we're doing them, we might as well do them good. So we've never actually tried to take a cover song and change it like some bands. I mean sometimes it works real good, but you have to have a good idea. Like I've always wanted to cover "Downtown", real slow.

UF-OTHER PROJECTS? ERIC, YOU WORKED ON THE FAILHEAD THING. HOW DID THAT COME ABOUT?

ERIC-AI Jorgenson just asked me. He said Ian Mackey would be in town, and... do I want to play on a side of a record with him. I said I'd love to.

JEFF-John's working with a couple Chicago bands.

JOHN-Yeah, Chopstix, Stiffies and Certain Death.

UP-COMING WITH THEM?

JOHN-No, just showing them how to turn on their amps.

JEFF-Drinking their beer.

UF-I REMEMBER SEEING JEFF PLAYING BASS FOR BIG BLACK A COUPLE OF YEARS AGO.

JEFF-Those were the days (laughs)!

JOHN-Nothing against you guys, but it seems we can't get through an interview these days without the mention of Big Black.

UF-WELL, OKAY, WE'LL DROP THAT ONE.

UF-WHY Isn'T THE SINGLE "VANILLA BLUE" ON THE NEW ALBUM?

JEFF-It will be a bonus track on the CD, with an extra 3 live tracks (A live cover of Stiff Little Fingers' "Suspect Device" will be featured on the album too).

CONT'D

Photo by Bonnie Graham
Welcome To The Godfathers' Goon Show!

Whereas we discuss such dark secrets as Three Lions' foolishness for Prince and their forthcoming arena tour, on which they'll wear spandex and Bon Jovi wigs. A totally useless interview by Tim Stegall.

Face facts, folks: Musicwise, England's been deeper than Hugos' braincells since about 1982. Thirsty. I mean, all we've heard since then is a bunch of pretty fags with synth playin' imitation London punk. At rotten alt'natives like newwave and real noise, the only guitar hero we give a damn 'em with their own Fenders, just fer infiltrin' their neuroses upon us via popular song. And UK punkrock's been pretty stagnant, too, since the death of Cockney Revue. I mean, you're still around and still as rockin' as ever, and there's been a handful excite Britpunk aggro over the years (Newtown Neurotics, the Instigators). But, for the most part, all that the once scandalous London punk scene's given us in the article been glum hardcore, ala the Exploited or GBH (otherwise known as Great Big Haircuts, or - as I once chanted at one of their shows - "GO BACK HOME!!!")

Last rites shoulda been served ages ago.

By Tim Stegall

UF-HELLO GODFATHERS! WHY DONCHA INroduce yerselves so I know who I'm talkin' to.

GF #1-I'm George, I play guitar.

GF #2-I'm Mike, I play guitar too.

GF #3-I'm George, I play guitar sometimes, but mainly it's the drums.

UF-(for someone who claims to be a Godfathers fan) WHERE'S PETE AND MIKE?

GEORGE-They're handling other interviews at the moment.

UF-(Dumbly, and feelin' that way) OKAY.

GEORGE-If you don't want to speak with us, we understand.

UF-NAW, THAT'S OKAY! I WANNA SPEAK TO YOU GUYS!

GF-(Laughin' uproariously at the silly American rockpress scum suckin' up to them.)

UF-I'VE BEEN WAITIN' FOR THIS OPPORTUNITY FOR A LONG TIME, CUZ I'M A BIG FAN OF YOU GUYS. I JUST WISH THAT I HAD A LITTLE MORE THAN PITHY ANSWERS TO SIMPSON WITH YOU GUYS, BUT PERHAPS YOU'LL COME TO TEXAS AND WE CAN RAP OVER A FEW WHATABURGERS.

GF-Yeah, we're comin' through Texas! UP-YOU GUYS STARTED UP ROUGHLY ABOUT '85?

GEORGE-That's right. Yeah.

UF-AND YOU'RE KINDA THE SPINOFF OF THE SID FRESLEY EXPERIENCE?

GEORGE-Not quite, just two members of the Godfathers were in the Sid Presley Experience. Then we all got together and decided to become the Godfathers.

UF-WHAT WAS THE SID FRESLEY EXPERIENCE LIKE? I'M NOT SURE MANY PEOPLE HERE IN THE STATES GOT TO HEAR THEM.

GF-It was the same sort of basic idea, only it was more limited.

KRIS-'Cos we didn't do an encore.

GEORGE-Yeak, big tour...

GEORGE-Yeah, there was 35,000 people there...

KRIS-'Cos we didn't do an encore.

GEORGE-All drunk by the time we went out.

GEORGE-All drunk by the time we went out.

KRIS-I donno. Their guitarist (chuckles) didn't seem to have much imagination. It was just like Steve Jones solos all the time, and that was it.

UF-SO THEY WERE MORE OF A BASIC PUNK ROCK BAND THEN?

MIKE-Kinda rock'n'roll. It's more of the fact that the Godfathers will try to use any sort of music. The Godfathers don't place limitations...uh, we don't limit ourselves at all. If we want to do a particular sound, we do it. Any particular label, we'll have a go.

UF-LIKE THE PSYCHEDELIC SORTA STUFF YOU WERE TOOTIN' WITH ON THE NEW ALBUM?

MIKE-"I'm right! Yeah!

UP-YOU'VE BEEN TAKIN' A LOT OF ACID?

MIKE-Not that much. Well, I dunno if we were limitin' to Louis Jordan, and my brother. We wouldn't want anybody to get hurt.

MIKE-Keep comin' in Finland! (laughter) We wouldn't want anybody to get hurt.

KRIS-"Cos we didn't do an encore.

UF-"CUZ YOU DIDN'T DO AN ENCORE, OK?

MIKE-YOU KNOW THAT YA HAPPA ENCORE IN FINLAND?

MIKE-Keep comin' in Finland! (laughter) We wouldn't want anybody to get hurt.

UF-WE DON'T HAVE TOO MUCH OF ANYTHING EXCITIN' COMIN' OUTTA ENGLAND IN A LONG TIME, SO IT'S REALLY IMPORTANT THAT YOU GUYS HAVE COME ALONG DON'T SOMETHIN' THIS HARD BUT VARIED, AS YOU PUT IT. ARE THERE ANY OTHER BANDS IN ENGLAND DOIN' THIS SORTA THING NOW? OR ARE YOU PRETTY MUCH IT?

GEORGE-I think there's a lot more bands using, to coin a phrase, real instruments, these days: drums, bass, guitar, rather than sequencers or synthesizers. But, I don't think there's any bands in England like us at all, no. Not that I know of, anyway.

GEORGE-Yeah we haven't come across them if there are.

UF-THIS IS YOUR SECOND TRIP TO AMERICA, RIGHT?

GEORGE-Right! We've been takin' a lot of acid recently.

MIKE-We don't talk about your drug habits or not.

KRIS-Thank you!

MIKE-Keep encouring in Finland! (laughter) We wouldn't want anybody to get hurt.

KRIS-It's about time we had a REAL guitar hero walk among us again.

This interview was conducted over the phone in March of '88. Godfathers was available Stateside includes their latest release, Birth, School, Work, Death, and a compilation of all their early singles, Hit by Hit, on Link Records. If one blast of "I Want Everything" doesn't heal yer soul and put yer puny life in order for ya, then there's no hope for ya. Go have a necktie party, dad!
UF—No, I've heard that you're on a major label.
MIKE—That's right! Yeah! And then,
MIKE—We're about to release "Birth, School, Work, Death" as the first single in England, and it was our choice. I don't think it's been released here.

KRIK—Oh, so you're gonna open for Poison.
KRIS—No, not at all, really. We're just gonna stand out from the norm.

MIKE—Well, we've got new clothes.

UF—The video's actually been getting some play on MTV, hasn't it?
MIKE—Incredulously. They have MTV in America.
UF—Well, it certainly is a breath of fresh air!
MIKE—Oh, yeah! Let's do a video exactly like "Metallic KO" on CD! (laughs)

Naked Raygun

UP—Some cool stuff is coming out on CD; Misfits, and now they have the Stooges out too.

ERIC—The Stooges? I'd like to hear "Metallic KO" on CD! (laughs)

KRIK—Any other bets you'd like to add?

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GANG GREEN

By Jake Wisely

Gang Green...Budweiser and Boston come to mind. And yes, it's true, Chris Doherty, the only remaining original Gang Green member and the dude I talked to, is eternally hung-over.

It's kind of funny. As I spoke with Doherty and perused the back cover to their new Roadracer LP, "You Got It" (distributed by MCA!), I spied the tiny "Stop The Madness" anti-drug abuse campaign label that skirts the edge of every Roadracer release. The irony occurs when you gander upward into the red eyes and pale faces of these four dudes in Gang Green, each burgeoning with...beer. Then, in closing I ask Doherty if he'd like to add anything. "...pause...Nah, I'm too hung-over to come up with anything right now." Anyways, I spoke with Chris just after Gang Green got back from a European tour with the Circle Jerks, visiting London, Belgium, Holland, and Germany, and other such places most American punk bands don't even dream of. So, without further ado, ROCK THE FUCK OUT!!!

UP-HOW DID YOU END UP HOOKING UP WITH ROADRACER?

Chris Doherty-I don't know. That's a question I get asked a lot, but I think just because they're nice guys and they treated us pretty good.

UP-DID YOU ACTUALLY HAVE A CONTRACT WITH TANG! RECORDS?

CD-No, we never contractually binded to Taang! at all. Actually, I helped start that label. So we're just movin' on to bigger and better things.

UP-WHO'S IDEA WAS THE SKATEBOARD SHAPED PICTURE DISK?

CD-Actually, it was Kay, the owner of Roadrunner.

UP-SO IT WASTN'T HARD TO CONVINCE THEM TO DO IT OR ANYTHING?

CD-Oh, they were fully behind it. It was their idea.

UP-HOW ABOUT THE RAMP ON STAGE?

CD-Yeah, in the video. That was our idea and we built the whole set ourselves.

UP-ARE YOU BRINGING THAT ON TOUR?

CD-No. There's no way we could 'cause most the clubs we're gonna be playin' at are gonna be-you need a fuckin' massive stage to do that. We rented a hockey rink to film that video. It took a lot of room.

UP-IT'S BEEN ALMOST EIGHT YEARS NOW, HOW DO YOU THINK YOU'VE LASTED SO LONG?

CD-I preserve my youth by drinking lots of beer.

UP-YOU'RE EMBALMED?

CD-Yeah, the punk thing is still there. We still have a lot of fun. We have a fuckin' blast doin' it.

UP-IS THIS LINEUP GONNA LAST?

CD-Well, the original lineup, those kids just went their separate ways after they got out of highschool. Then, when we had the two brothers (Chuck on guitar and Toe Head on bass), in the band, we just didn't get along. They were real assholes. The guitar player we had, Tony (Nichols), he's in another band called Kellar Rage and they're happenin'. They're a real cool band and he was just kind of temporary. But now, with Fritz (Ericson), the guy that played on the album, it's a really rockin' unit, really tight musically and as far as friendships go, everyone gets along very well.

UP-IS GANG GREEN WHAT YOU WOULD CALL A PUNK BAND OR A ROCK BAND?

CD-Yeah, exactly. In fact, I'm sufferin' from a two-day hang-over. I kicked it yesterday by getting really fucked up until nine o'clock this morning. And now I'm feeling worse than I did yesterday.

UP-ARE YOU ENERGY KIDS OR ROADRACER TEND TO DISBAND OR WHATSOEVER?

CD-Yeah, definately. We really feel happy and comfortable.

UP-WHY DID YOU BREAK UP DISBAND OR THERESA?

CD-Well, the original lineup, those kids just went their separate ways after they got out of highschool. Then, when we had the two brothers (Chuck on guitar and Toe Head on bass), in the band, we just didn't get along. They were real assholes. The guitar player we had, Tony (Nichols), he's in another band called Kellar Rage and they're happenin'. They're a real cool band and he was just kind of temporary. But now, with Fritz (Ericson), the guy that played on the album, it's a really rockin' unit, really tight musically and as far as friendships go, everyone gets along very well.

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Prison Bound

The New LP.
Available Now.
By Jake Wisely

UF—What category of music would you be in, if one at all? Bobby Ebz—Geez (laughs), really none. We're just kinda staggering around.

Can you believe it?! GG Allin and Genocide in the same issue! F.D., right? Well, it may seem a little more ironic when you consider the parallels. Besides the fact that GG and Bobby Ebz, Genocide's vocalist, are good friends, Genocide is just nearly as perverse as GG. Instead of being a circle of friends, it's more like a circle of sex, drugs, violence, and rock 'n' roll. "He's my fellow abuser of women." claims Ebz, referring to the infamous GG Allin.

Even though Genocide is soon to be as infamous, they do have some tact. When asked if their shows are as offensive and shocking as GG's, Ebz replied smugly, "Certainly not, nor do we make any effort to make them that way either."

UF—What are your live shows like? BE—What are they like? They're interesting. It depends on how much we've been drinking.

They do, however, make sure it's an exciting time. "We stick out like a sore thumb wherever we go." claims Ebz.

Their latest LP, and in fact their first record all together, "Submit To Genocide", is a battery of post-punk cum glam cum thrash metal dragged through the gutter. It's sanitary. When asked if their label, New Renaissance, had anything to say about cutting back on the shitfuckcuntsluts, Bobby replied, "They've been totally cool about everything." This makes me wonder if bad language is a good selling point, and I'm betting that it is.

UF—Why do you guys choose to write about such shocking things? BE—(giggles) These are the things that are part of my daily life.

UF—What about a song like "Live To
Fuck-Puck To Live?  
BE--That's an anthem for our whole generation. Pepsi ought to be taking that one pretty soon and endorsing us.

Even though Ebz didn't directly admit that the likes of Alice Cooper and Iggy Pop influence him, they are a couple of his favorites and quite obviously may have played a role in his dementia. In fact, Ebz's pose on "Submit's" back cover is extremely Iggy in style. "Of course I have a much better physique," claimed Ebz. "And he ain't got no tattoos either over his nipple."

This brings me to another point. Bobby's tattoo is an encircled thick-lashed eye. Some of you that have seen the album might have been curious as to what that specific emblem (which is visible in about twenty-three separate places on the record's jacket and insert) meant.

"It has no significance. It's just a logo for the band. There's no deep dark meaning behind it." So much for that point.

Genocide, together now for about two and a half years, was signed to New Renaissance via their demo. The label plans to release an EP picture disk sometime this summer (hopefully) and a tour might coincide. I wondered what would be displayed on the disk, but should've guessed, retro-geek, so we'll probably want our pictures on it," said Ebz as a matter of factly.

Genocide could be in the forefront of what I would call "The New Age of Glam", vulgar and violent, but then again, maybe they're just sick.

Adrenaline
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ROY G BIV's
Debut EP

GODFATHERS

Mike--Yeah, year! American punk sort of lost its way quite badly, didn't it?

UF--Yeah, and it started to get that way in England too, with stuff like O.H.M.

MIKE--Yeah, but I don't think they sold that many records, in comparison with the American stuff. They don't have as big an audience.

GEORGE--The only thing of their's that's good or worth listening to, in my opinion.

MIKE--I've seen them live a couple of times, and there'll be two or three times in the set where they sound really awesome, and most of it'll be a dirge.

TIM--They're really amazing.
The idea of takin' these cheap guitars and jamming screwdrivers and stuff into 'em, then runnin' 'em through tremendous Marshall stacks and comin' up with the different textures they got. That's totally amazing.

Kris--Actually, I saw Sonic Youth once a couple of years ago. I was really impressed 'cuz the guitarist with the floppy hair smashed 'is guitar on the first number. I thought "Oh, man! It's gonna be great!" But it wasn't really.

UF--SO TELL ME KRIS, HAVE YOU SMASHED YOUR GUITAR YET?

Kris--Now, not yet. I can't afford it at the moment.

MIKE--We're waitin' for the sponsor-ship deal.

TIM--Well, you've got the Mod suits on. You could very easily become the early Who.

GEORGE--I'm wearing a Union Jack jack- et at the moment, actually. As I'm speaking to you.

MIKE--I think you should study your fashion manual, actually. They are; mod, they are not.

UF--NOT REALLY, HUH?

MIKE--No, there's a very specific style for a mod suit, if you check it out. It's an Italian cut with...

GEORGE--three buttons, ticket pocket...

MIKE--Ticket pocket on the right hand side.

KRIS--I usedta have one, actually. During two-tone (1976-79 British ska revival).

LEAVING TRAINS

Record labels are doing their best to lay down and hope the antics of the P.M.R.C. and like-minded folks won't affect their profit and loss statements too much. With this sad state of affairs in mind, it's good to see one of the rock underground's premier labels use such a nasty, yet subtle, approach to show just how silly a whole bunch of folks with little on their hands and minds, can be.

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BABOON DOOLEY ROCK CRITIC!: BABOON GETS AHEAD IN LIFE.
by John Crawford

Many of you have seen a Dooley comic strip before, whether it was in these here Festering pages or the myriad of other publications John Crawford's deadbeat character has appeared in. Baboon Dooley is a classic, and in many ways a mockery of the punk scene and its various social factions, and by God if it isn't 99.9% fact (though us types don't like to admit it).

Those of you familiar with the tooning of R. Crumb, the man whose heyday was in the '60's, presenting comic relief for wacked hippies, will find comfort in Crawford's work, that is if you're "inside" the punk scene. Crawford is the to the punk scene what Crumb was (and still is) to the hippie scene. In fact, it may've well been God himself condoning Dooley when R. Crumb said this of Crawford: "An astute clever fellow tuned into our times most keenly."

I've been waiting a long time for a book of Baboon and now that I see it, it's incredibly impressive. 250 pages of classics from recent ages with stage-setting introductions by Bob Black, Byron Coley, and the Church of the Subgenius' Rev. Ivan Stang. Multi-colored and perfect bound, "Baboon Gets Ahead..." is worthy of a plastic bag post-reading (Goooh!). 'Tis available for $9.95 from Popular Reality Press/PO Box 3402/Ann Arbor, MI/48106 -Jake Wisely

BUY THIS TOO.
by Pete Wagner

A sequel to "Buy This Book", Wagner uses his great comic ability to spread the word of the 1999 Brain Trust (where they have no members, only leaders). The Brain Trust, for common understanding, is similar to the Church of the Subgenius, providing political and social satire for the masses. Wagner is also staff cartoonist for City Pages, the weekly newspaper of the Twin Cities where his biting political humor has brought him under fire (literally!) more than once. "Buy This Too" contains something to insult everyone, but if your sense of humor allows you to take it in stride you will laugh very hard. Wagner is extremely talented and deserving of your support, so don't hesitate to get your autographed copy today! $7.95 from Pete Wagner/PO Box 14009/Dinkytown Station/Mpls., MN/55414 -Jake Wisely

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BAD NEWS #3-$1.50—Angry Reagan Youth, DGA, Jello Biafra, and lots of cut and paste punk graphix. Facked with tons of other stuff. Bob Z./125 E. 3rd St./New York, NY. 10009.

THE PC3 #32—$1.75—Tabloid style mag devoted to independent music with Murphy's Law, Red Hots, Wendy O. Butthole, as well as all the other merchandise in the musical realm. 11 Julian St./Norwich, CT. 06355.

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Universal Congress Of Riding like a worldly snake from the ashes of Neanderthals, the man who evolves the true "Bop" spirit just standing around, punches his "Universal Congress" right into his brain. The Congress will simultaneously put your head apart and put it back together just right. The two songs on this lightening record are a must for all fans of masterful guitar playing. SST 109 (LP/CA $7.50).

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LOCAL BANDAGE LOCAL BANDAGE

It's old news to most of you, but for those of you who don't worship the mass of music we Minnesotans like to call Minneapolis, Huerker Du has disbanded....Morticia's "Mortal Fear" LP is hot and out....Blind Fury has added former Powermad guitarist Bill Hill to their ranks in an effort to reinvigorate their sound and are considering the studio. Powermad's "Absolute Power LP" will be out soon, as will Repka (Negadeth's "Peace Sells"..., Circle Jerks' "V"...), etc. Disturbed have signed with Relapse Records, and their "Disturbing The Peace" LP is due accordingly....Avatar has released a pending four-song demo entitled "Sadistic Trump"...Progressive hard rock outfit Offender came out with their while back and are kicking in on the live scene....Let It Be record store is doing their part by holding free shows weekly in their shop, Call for a schedule: 339-7439. Other Minneapolis bands to look out for (and all of them) are Blind Approach, Kubla Khan, Halo of Flies, T exacerb, Cows, Blue Hippo, and a ton more.

THE COUP DE GRACE by Jake Wisely

When you think of Minneapolis, I can almost guarantee that heavy metal is not the first thing to pop into your mind. Rather, Prince, The Replacements, or cold might seem more realistic. Well, there's a few people who are out to change that stereotype. Whether it be by way of record, live shows, or written word, Minneapolis is soon to surpass (at least in quality) those meccas of metal we refer to as San Francisco and New York. JUST YOU WAIT!!!

There's none more equitable a saying than "The Young Shall Overcome", especially when speaking of The Coup de Grace, Minneapolis' most recent metallic merit, born into overwhelming popularity before they even released their live show. Considering the Coup's highly original and technical thrash approach, not to mention the some enthusiasm, it's easy to see why they've broken out so quickly. Jim Mercherle is the spirited frontman on vocals and guitar, while Steve Westling lays down his energetic Fert-like blast on drums. The fruit of the Coup's four-piece effort is embodied in their raging live performances and is permanent captured on 24 tracks in the form of a four-song demo, entitled "Bombs Away". The Coup de Grace lets 'em rip with "Barbed Wire", "Bombs Away", "The Prophecy", and "Society At Large". Four tunes of this caliber is rare from a band still so new.

After listening to "Bombs Away", I think you'll agree that The Coup de Grace are definitely well above average and have tapped the potential that a band needs to be successful. They intend to keep rampag-
GAYE BYKERS ON ACID

THE TEN HIGHEST LEVELS OF INTENSITY

BALANCING ACT-Three Squares and a Roof LP
It's really tough to find a band that sincerely believes in what they're doing but doesn't alienate the rest of us. Most bands will cater (or limit themselves) at least to some extent, to a certain musical style, and many just plain hassle the listener with philosophy or technicality. It's hard to say what I mean, but "Three Squares..." is almost a perfect record in the face of modern music. Balancing Act guitarist, Jeff Davis, describes their sound best: "Folk music comes in a lot of different shapes and forms, and in a sense this is folk music, but I think our influences are a lot broader than that. We love a lot of punk, and bob, and blues, and Thelonious Monk. Without consciously trying to be eclectic, we've created this blend that's unclassifiable.

GAYE BYKERS ON ACID-Trill Your Own Hole LP
I've got to admit, the Brits are dam righteous in popularizing this slab. You bet the Bykers rock, right between psycho Hendrix, the best of Popes, and a Vietnam flashback. Heavy on the wah-wahed git riffin', and behold incredible production. Definately the psychadelic for our times, maybe a lot of melody and hooks, not something you'd expect after seeing the loud splat of a cover. CIRCUIT/5 Crosby St./New York, NY./10013

FAGANS-Live: The Godlike Power of Twang LP
I guess there's just no more putting it off, I'm forced to come clean with the words to describe this LP. I'm not rockin', fuckin' funky-ass as the last, snap, hip-hop, wah-wah, twank, crank, pluck, and swank hard rock stoners and beyond. Funk is their attitude, and they hook ya with the hooks and stosnin' rhythm section. Heavy as metal, but articulate like microchip technicians. Say fuckin' cool. EMI/1750 R. Vine St./Hollywood, CA./90028

SAVAGE REPUBLIC-Live Trek 1985-1986 double LP
If nothing else, Savage Republic has been doing this a lot longer than the thousand or so noisier experimental groups on vinyl, but there is something else, a lot of something, we'll start with appearances, considering you see a record before you listen to it. Nate Starkman and Son (their label) has consistently dealt releases with incredible beauty, setting the mood for the music. In the case of "Live Trek", we also have the bonus of a centerfold showcasing various attractive postcards announcing the live shows and tour dates contained in these LPs. Savage Republic creates a mood as the Cure tries to mold, but can't, even in the studio. This slew of live instrumentals flows from rock to track with melody, no abrasion and leaves my head swirling, even without stereo effects. Highly recommended. NATE STARKMAN AND SON/FUNDAMENTAL/PO Box 2309/Covington, GA./90026
Every once in a while, a hardcore record surfaces that defies all traditional musical aspects of punk rockness. "Trial" is one of them. It'd he nearly impossible to list all the aspects of this LP that inspire me to savor, but let's start with the guitar. The guitar. Pete Chrisziel is the soul of VA's music. He rhythmicates, melodotates, and crunchatates (not necessarily in that order) all over this vinyl, driving what seems to be a Les Paul like one might ride a leopard. Let us now focus on the songs. The songs. They are written, arranged, orchestrated, produced, etc. (not necessarily in that order) with hooks, curves, caves, and punches. They are amazing, and they are punk.IFile under "Fuck Yeah!!"GIANT/PO Box 570/Rockville Centre, NY./11571-0570

Between three guys, the best incarnation to date, Volcano Suns creates more swirling power than ten heavy metal quartets and twelve Luciano Pavoratti's put together. Thundering bass fronted by one crunch of a guitar create the seething backdrop for the layers of guttural vocals.LMy room is literally rumbling under this tremendous blast, so I'd better turn it up...My mind was blown the first time, and it just keeps getting blown. VOLKANOSUS/PO Box 570/Rockville Centre, NY./11571-0570

With a name like Satan, it's easy to toss this record aside with all the other dime-a-dozen thrashers so apparent these days. First of all, Satan in not a thrash (let alone death) metal band, and "Suspended Sentence" proves this all too well. In fact, if anything, they are an extremely talented, highly under-rated conglomeration of technical speed, plodding Sab-metal, and guitar rock, strung tightly by highly reserved appropriate production. Whether they are Satanic or not is of no consequence, they are great at what they do, and even original, if not downright enthralling. SPV/ STEAMHAMMER/PO Box 56 65/3000 Hanover/West Germany

This trio from Athens bulldozes their way through power progressions. Strangely, something sticks...
with you. I think it's the melodic nature of the vocals, but I wish he'd blow his nose before he sings.

NOKEANSNO-Dad/Revenge 7"

not as if the actual player is more towards basic jazz, but the metalhead.

NEW REKAISSANCE/PO Box 50/Atlanta, GA.

What is there to say? Nomeansno is more experienced the Dots' music, I content with this than your average skinhead would be more, although I suppose your average punk rock! They literally lack the more hair lacking, the port the more I'm-velosing, especially via head

THE OUT-Question In Your Eyes/Level 35/Los Angeles, CA.

Always August- LP

Behind the beauty we call this record's album cover (in watercolor!) is music I've quite likened to, but I don't like the Grateful Dead. Always August seems to draw a lot of influence from the Dead, even though they're from Virginia, but let's just say they groove a lot more. The expanse of horns creates a wonderful effect, pulling more towards basic jazz, but the guitar often gets trippy, though not as if the actual player is tripping or not. It's incredibly light and fluffy jive, with a bit of dissonance just to make sure it's alternative music.

SST RECORDS/PO Box 1/Lawndale, CA.

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Behind the beauty we call this record's album cover (in watercolor!) is music I've quite likened to, but I don't like the Grateful Dead. Always August seems to draw a lot of influence from the Dead, even though they're from Virginia, but let's just say they groove a lot more. The expanse of horns creates a wonderful effect, pulling more towards basic jazz, but the guitar often gets trippy, though not as if the actual player is tripping or not. It's incredibly light and fluffy jive, with a bit of dissonance just to make sure it's alternative music.

SST RECORDS/PO Box 1/Lawndale, CA.
rock’n’roll but often turns into classic, album cover is music just beyond this LP’s demented, if not bass, and pretty diverse vocal configurations. “Money-Go-Round” is the epitomy of this description, and the other tunes work and bend from this standard. There is an element of stupidity to some of the tunes on “Guffahw”, but the original production usually compensates and the end product is wonderful. The production usually compensates and the end product is wonderful. EXPLOITED-Death Before Dishonour LP

How do they keep going? Talk about flogging a dead horse, the Exploited are just plodding through punk rock, as unmotivated as day one. At least Discharge and some of the Exploited’s various other peers are progressing, or quitting. Why haven’t they practiced what they preach? “Death Before Dishonour”, bah! BIAFRA-Big Stick

At times, they approach seriousness, progressing, or quitting. Why haven’t they practiced what they preach? “Death Before Dishonour”, bah! BIAFRA-Big Stick

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HALP A CHICKEN—case.

Firstly, this five-censor (over twenty minutes of music) cassette was produced by Bob Rould, as evidenced in the drums and guitar. It rocks and repeats and results in some psychotic jams and some light-hearted rock (intentional or not). Best of all, Halp A Chicken is great punk music, especially loud. High hopes for these dudes indeed.

DANGTRIPPERS—Incantation 7"

Aimed at the college crowd, this is Dangtrippers-Incantation 7" vinyl and the overall quality ownership, and just because this two-song "I'll Kill Ya" vinyl and the overall quality. From production to sleeve is near perfect, consistency is always evident. Of ten the lack of experimentation, giving this five-minute of music) cassette was in some psychotic jams and some light-hearted rock (intentional or not). Best of all, Halp A Chicken is great punk music, especially loud. High hopes for these dudes indeed.

IT'S IMATERIAL—Life's Hard and Then You Die LP

I might say that I'm rather sick towards mere straight-out metal and an instrumental twist surpasses the more commercial end of reggae, but not in the death rock sense. Depressing, but eclectic. SST RECORDS/Box 1/Lawndale, CA./90260

RAFED RAYGUN—Vanilla Blue 7"

I've always considered anything by Naked Raygun worthy of widespread ownership, and just because this two-song "I'll Kill Ya" vinyl and the overall quality from production to sleeve is near perfect, consistency is always evident. Of ten the lack of experimentation, giving this five-minute of music) cassette was in some psychotic jams and some light-hearted rock (intentional or not). Best of all, Halp A Chicken is great punk music, especially loud. High hopes for these dudes indeed.

BLACK FLAG—Wasted...Again LP

"Wasted...Again" is a posthumous compilation of Black Flag's rockin' party tunes. Stretching back over a decade, with nearly as many line-ups to match each year, these twenty monstrous tunes are not in chronological order, or any order for that matter. With that in mind, it's great to go from their late '70s version of "Louie Louie" with Des Casden on vocals to the more recent video hit with a mean look on his face. Flags are not necessarily all the classic Flag tracks I've included, so I hesitate to call "Wasted...Again" a greatates hits LP, but I'd deny "TV Party" and "Six Pack" the right to be called all-time party classics. SST RECORDS/Box 1/Lawndale, CA./90260

FRANK FRENCH & KEVIN KINNEY—Everything Looks Better In the Dark LP

This album is a curious blend of garage, rock, folk, and surf music, passionate. "Big Daddy" Roth was in his heyday. Recorded best 12"es, this LP is proof that original rehashing can and does exist. French and Kinney are certainly not innovative, but their talent for songwriting and an instrumental twist surpasses that fact. Highly recommended for any fan of the aforementioned music. TWILIGHT RECORDS/Box 95265/Atlanta, GA./30347

FINI TRIBE—Want More 12"/Make It Internal 12"

Two modern disco 12"ers, drawing heavily from '70s "Do It Yourself" parts. This is on the lighter side, less intense, and I'd hesitate to call it "punk" as such because the beat ain't that big, though the rhythm is of the quite danceable sort. AX RECORDS/2445 N. Lincoln Ave./Chicago, IL/60614

SLOVENLY—One Poste LP

Beyond the punk cover you go "what the..." at, is some fairly nice music, and quite obviously "but. The plinking guitar and mono-twists could be a cover. There's harmony in the music and fun drumming, but otherwise I find Slovenly rather boring, not as unemotional as...
sound that I would consider slightly alternative. At times they're interesting, but usually those stints only last a few seconds (mostly the intros). Each song is between three and four minutes long.

DEPARTMENTAL ALLIANCE/10 30X 594M/11706

KSR E3 Y /IKDEFEKDENT LABEL ALLIANCE/3av Shore, NY./11706

DAVID LEE ROTH-Skyscraper LP

DAVID LEE ROTH is one of the coolest dudes in rock. Arrogant or not, that's what makes him an incredibly personal and his live shows entertaining. It also goes without saying that his band is one of the most talented conglomerations in rock, with or without Hilly Sheehan on bass (though I prefer it with). Steve Vai has been a hero of mine since his days with Sappa, and needless to say, two of my heroes in one band makes a pretty strong argument. I need not explain that "Skyscraper" contains 75% commercial 3.S. (you're lucky it's not more), but anything with Vai riffing is worthy of a listen, if not worship. To put it straight, I'd dig this album whether they were playing country, classical, or industrial. WARNER BR0THEBS/3300 Warner Blvd./Burbank, CA./91510

EAR CANDY-V/A cass.

A compilation of this sort is almost impossible to judge right out, considering the variety. This cassette contains 14 tracks from 14 different styled Chameleon Music Group bands, a sampling. From the noisy melodic experimentations of Savage Republic to the AOR hard rock of Silent Rage to the straight-forward pop, which is most prominent. Other worthy tracks from the Hard-ons and Caterwaul as well, however, the sound quality throughout is rather tinny and thin. RELATIVITY/187-07 Henderson Ave./Hollis, NY./11423

MISSION OF BURMA-12"

Certain bands from '79 to '82, and damn if I don't hear the Mission's influence upon the myriads that came and are to come. Big Dipper, to name but one, and I might say the Husker's, but they were already in full swing. Not a Boston band that doesn't owe a little something, but ignoring all modernizations, this rocks. If there wasn't in fact a song on side two called "Sing-A-Long", I'd say these are the kind of songs you can sing-a-long to. Catchy hooks and post punk chunks. TAANG!/PO Box 51/Auburndale, MA./
THE LICE ARE ROLLING-A Play It Again, Sam. Considering the locality of the "Up On The Sun" LP, though "Mirage" was an impressive release. It's nearly impossible to be unimportant. Anyways, what I'm trying to get at is that this is their best to date, though I prefer earlier "Snakeboy" stuff. Considering the locality of the "Up On The Sun" LP, though "Mirage" was an impressive release. It's nearly impossible to be unimportant. Anyways, what I'm trying to get at is that this is their best to date, though I prefer earlier "Snakeboy" stuff.

TOK JIMMY & THE RHYTHM FIGS-Higgs Drunksus Maximus LP

Certainly most of you heard that certainly most of you heard that certainly most of you heard that.

SORORITY SAMPLER-W/A LP

When attempting to review a various artists compilation, it makes it easier to be more accurate if a certain band is set from the first song to the last song. It's not necessary mean the same genre of music throughout (oftimes those bands become extremely redundant), but there is a certain link each band's sound that allows the listener to flow from song to song, band to band, without abruptness. I imagine that this quality is often in the hands of the overall producer, the person who can filter out and other such things you might think to be unimportant. Anyway, what I'm driving at is that this compilation is fairly self-explanatory. The Kinsten, Long Ryders, Savage Republic, Three O'Clock, Mangled, Rain Parade, Wednesday Week, and 11 others, six of which are previously unreleased tracks. An impressive release. It's just seems to be really unmotivated, so no say, I find it hard to catch the groove.

MEAT PUFFETS-Huevos LP

In my eyes (or ears), not much the Puffets have done can compare to the "Up On The Sun" LP, though "Mirage" was an impressive release. It's nearly impossible to be unimportant. Anyways, what I'm trying to get at is that this is their best to date, though I prefer earlier "Snakeboy" stuff.
HEY HEY HEY, JUST WAIT A GODDAMN MINUTE. WHERE'S THE DRAWING? WHERE'S THE CUTE LITTLE DRAWING IN THE FIRST FRAME?

I MEAN, THIS IS A FERRET STRIP, AND IT DON'T LOOK SO GOOD, WHAT WITH AN EMPTY START.

OR CAN'T YOU HEAR ME. YOU'RE PROBABLY TOO STONED TO LISTEN!

YOU GODDAMN, ARTSY FARTSY, LITTLE SON OF A BITCH CARTOONIST YOU'RE TOO MUCH OF A MOTHER-FUCKING EXISTENTIALIST TO DRAW A SIMPLE, SHITTY LITTLE BEGINNING!

WHY, IF I WEREN'T A TWO-DIMENSIONAL CHARACTER, I'D... OUFFF!

SUCK ON GRAPHITE RODENT.

HEY HEY HEY, TUST. WAIT A GODDAMN MINUTE. WHERE'S THE DRAWING?

WHERE'S THE CUTE, LITTLE DRAWING IN THE FIRST FRAME?

THIS IS A BAD REFLECTION ON ME... ME D'YA HEAR. ARE YOU LISTENING TO ME, MR. CARTOONIST?

D'YA HEAR. ARE YOU LISTENING TO ME, MR. CARTOONIST? YOU G oddamn, artsy fartsy, little son of a bitch cartoonist. You're too much of a mother-fucking existentialist to draw a simple, shitty little beginning!

WHAT'S THE POINT?

WHAT'S THE POINT?

PART I: POST ADOLESCENT MALE BONDING + THE NEXT BIG THING

DIDN'T YOU READ ROB ST. CHRISTIAGA IN THE VILLAGE VOICE Pazz + Jop Poll? LOUD ABRASIVE GUITAR MUSIC IS DEAD! IT'S TIME TO ROCK TO THE WORLD'S GREATEST!

PART II: POST ADOLESCENT MALE BONDING + THE NEXT BIG THING

THIS BOGOMOLIAN WAX WINDERS COLLECTION IS A TRULY MODERN ROCK 'N ROLLA!
Definitely the new commercial side of metal with a hard rock edge, though the sound and production in a little more a la Ramones rather than the Stooges.

A lot of stupid cliché party lyrics, and a lot of stupid cliché rock guitar. Not as completely potent as their previous three-songer, but generally good.

**NEGATIVEVIA**

**A New Album From...**

Escape From Noise LP

Nearly impossible to do justice to in words, Noise is high quality, maybe communist, maybe not, political dub, experimental, electronic and conventional music. It is a part of a generation with contributions from Ray Area celebs: Jello Biafra, Jerry Garcia, not to mention Hervy Kailer, Mark Kothauber (Devo), Alexander Hacket (Elasticzende), residents, and a ton more. Otherwise, NegativeVia is a piece. Expect the unexpected.

**TRAINED ATTACK DOGS**

**Fizza EP**

Definitely grows on ya. Finds the burnin' country underground rock sound that the Lone Ryders and Jasan and the Scorchers used to have, lotsa licks and lotsa humor, with even more one-two upbeat snare rhythms. It didn't click at first, but at the right volume, like I said, it comes up on ya. Raw Records/P.O. Box 40075/Philadelphia, PA. 19106-5075

**THE HIPPUS**

**Forty Forty LP**

Definitely a highly anticipated release, live Hawkwind pulling off unit, pushing the '70s glam into modern underground, rock, punk, and jazz influences. Humor plays a big role, as Bob Forrest's usually drunken slurs rave on whatever it takes. The inspired guitars are really where it's at, though, picking and sounding bluesy and densely. It is brilliant and it is spattered with contributions from Bay Area celebs: Jello Biafra, Jerry Garcia, Bob Forrest's usually drunken slurs rave on whatever it takes. The inspired guitars are really where it's at, though, picking and sounding bluesy and densely. It is brilliant and it is spattered.
Practically every other album ad in this magazine is either promoting or reflecting the stress of modern living. Now, after four years of quiet preparation comes ESCAPE FROM NOISE. Negativland's new LP comfortably enfolds you into an ever-changing audio landscape which is delightfully pockmarked with gentle challenges at every conceptual U-turn. This complexly stunning studio opus also blends Negativland's sharp attack and aggressive beauty with the sizzling sparkle only contemporary technology can provide.

So, if the noise in your brain has reached the point where you either need a gun, or need to pay some well-deserved attention to yourself...don't fire - buy'er! It's a comfort to be held and a wonder to behold.

ESCAPE FROM NOISE.

SST 133 (LP/CA $7.50) Make check or money order payable in U.S. funds to SST Records P.O. Box 1, Lawndale, CA 90260. Visa, Mastercard. & C.O.D. can call SST mail order (213) 835-5810/Credit the SST Hotline (213) 835-4955 for prod. info.

NEW ADVERTISEMENT FROM NEGATIVLAND.

A NEW ADVERTISEMENT FROM NEGATIVLAND.

A Land Without Fences. A new phase in the sound of Paper Bag has come with their second record for SST. A Land Without Fences. Recorded direct to digital — all live, no overdubs — the record truly captures the essence of Paper Bag. Completely improvised, the music on this record shows a grasp of melody and intuitive playing never equaled. SST 170 (LP/CA $7.50)

NEW LP CASSETTE AND CD

If'n. The second wailer. Ed, Mike and George enter the sophomore sweepstakes and ditch the beanies on the second FIREHOSE album "If'n". Fourteen tunes recorded in eighty-five hours, that go way beyond anything three dudes should be able to do. Includes Sometimes, Honey Please. Anger and For The Singer Of REM. SST 115 (LP/CA $7.50 CD $15.00)

STILL AVAILABLE

Ragin', Full-On. Mike, George (FROMTHEMINUTEMEN) and ed (FROMOHIO) are FIREHOSE. Usually a firehose stops things from burning. This FIREHOSE does the opposite and will burn your stereo down if it's not closely watched. White-hot levels of power and intensity pour through the 'HOSE onto this, their first record. Fifteen songs that should only be used in case of an emergency boredom attack. Includes Chemical Wire. SST 079 (LP/CA $7.50 CD $15.00)

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PAPERBAG: IMPROVISATIONAL MUSIC CO.
One of the heaviest fucking metal you may've read in this issue, NY./10012

New York, KY./10012 WORLD ENTERPRISES/75 Bleeker St./ New York, NY./10012

INFERNAL MAJESTY-Done Shanty Defy LF One of the heaviest fucking metal slabs to blast my head in a while.A band can be fast, technical, punk, thick guitared, fast tempoed, but at least be checked out anything, the only drawback is the licks and appendages, diversified. It's always struck me that MFC has been recognized as musicians, they're talented people, but they're in a genre that generally doesn't recognize talent. It seems to me that the guitarist, while I can't find his name anywhere, has a lot of complex jazz and fusion tendencies, as well as a talent for the acoustic flamenco. Either way, the overtones are of hardcore, but more complex and musically inclined than the word usually implies. Damn cool jacket too.

RAMONES

UP-(excitedly) OH, YEAH? DEE DEE-It's on their new album, and it's called "Baby Doll". It's like a little hit in Europe right now, and when they go on stage, the place goes nuts. They're sellin' out all of their concerts, and "Baby Doll" is a little hit.And when they walk off stage, they play "Funky Man" (over the p.a. system)! The first time they did it was in Stockholm, Sweden, a coupla nights ago. UP-THAT'S PRETTY COOL. HAVE YOU WRITTEN SONGS FOR ANYONE OUTSIDE OF THE KIDS?

DEE DEE-Yes, I'm trying to get a song to the Georgia Satellites. I wrote one that that I thought would be real good for them, and I'm just in the process of making a tape (to send to them). I think that this would be a great song for them.

UP-Y-KNOW, THE GEORGIA SATELLITES CLAIM YOU GUYS ARE A BIG INFLUENCE UPON THEM.

DEE DEE-Yeah, but I'm just doin' it 'cuz I think it would be real neat to be able to do a song and possi- bly get a hit with it, but not sell out in the process. And the Georgia Satellites are one of the few groups that can do that, which I think is great.

UP-WEEL, REALLY, IF THE RAMONES WERE PROMOTED PROPERLY, IF SIRE WENT AND ACTUALLY PUSHED YOU GUYS, THE RA- MONES PROBABLY COULD GET A HIT. I MEAN, YOUR STUFF IS CERTAINLY KEL- BIG ENOUGH. ON A SIMILAR NOTE, I'VE READ A RUMOR THAT SIRE WANTS TO DROP THE RAMONES.

DEE DEE-No, they wanna re-sign us! UP-WEEL, THAT'S GOOD TO HEAR! I WAS

THE NILS

In many of the reviews and articles you may've read in this issue, there's a lot of reference to '77 punk, thick guitared, fast tempoed hard rock, and kind of an early punk revival. The Nils form to these while. A band can be fast, technical, punk, thick guitared, fast tempoed, complete Satan references, but aren't heavy. Infernal Majesty rides the Slayer sound, but doesn't copy, and has talent and extreme articulation. If it even means anything, the only drawback is the tags almost perfectly, though they are far from just rehashing (considering they've been doing it for the whole time) and they are certainly not plodding. The Nils have modernized real punk, added some licks and appendages, diversified the songwriting, essentially just souped it up. They are an incredible rock band doing punk. They have a very full and melodious sound, much like many other late '70's groups, but they've decided to leave the sloppy aspects out of the studio, and maybe just save it for the stage. ROCK HOTEL/PROFILES/740 Broadway/New York, NY./10003

KDC-Millions of Damn Christians LF It's always struck me that KDC has never received the credit they deserve as musicians. They are talented people, but they're in a genre that generally doesn't recognize talent. It seems to me that the guitarist, while I can't find his name anywhere, has a lot of complex jazz and fusion tendencies, as well as a talent for the acoustic flamenco. Either way, the overtones are of hardcore, but more complex and musically inclined than the word usually implies. Damn cool jacket too.

DIAMOND HEAD-Behold The Beginning LF Some of you might be more familiar with Diamond Head than you know. In fact, if you're a Metallica fan, you may actually be hearing up to two of Diamond Head's original songs when you turn on the radio (or if you're lucky enough to own the record). Metallica claims to have coverd these tunes and do owns a lot to Diamond Head, one metal band who was in the forefront of the British heavy metal invasion, but couldn't stick it out to stardom. Hane are they more popular today with two different recent posthumous compilations (one in the U.S. and one in Europe) as well as Metallica's version of "Helpless" and "Air And Twill" hitting it big. Either way, there are powerful tunes and proto-acid metal here somewhere. I'd love to know how it evolved. Included there are some lines written by Lars Ulrich. METAL MADNESS
THE RAMONES

ABOUT TO SAY, WHAT THE HELL ARE
THEY DOIN' PICKIN' ON THE RAMONES
WHEN THEY USED TO SELLIN' TONS OF RECORDS PER YEAR!

DEE DEE-I KNOW!

UF-KELL, THAT'S GREAT, I'M GLAD TO
HEAR YOU'RE NOT GONNA GET DROPPED.

DEE DEE-No, we're not going to
get dropped.We're leaving for a tour of
Europe tomorrow, and we just got
back from a tour of California for a
couple of weeks, and when we come
back from Europe, we may do a six-
week tour opening for the Cars.

UF-O.KAY, LET'S CLEAR UP ANOTHER RU¬

DEE DEE-WELL, WHY DID HE LEAVE BEFORE?

UF-IS KARKY BACK FOR GOOD, OR IS HE

DEE DEE-No, alcohol.

DEE DEE-No, he's in for good.And he's

UF-I WOULD'VE LIKED TO HAVE HEARD

DEE DEE-No.The rumor got started be¬
cause Richie left the group, and we
were really worried.We thought, "well, how could we replace him?
we didn't know if we could do it,
but then we got in touch with Marc
(Bell), and he really saved the day.
It was close call there. We really
could've broken up if we hadn't
found the right drummer.

UF-OK, WHERE DO YOU THINK THE
ALBUM TOC: HOA'THAT COME ABOUT?

DEE DEE-KELL, we've always been big
fans of Blondie, and we've always
wanted to do something with her...so,
we thought we found the right song
('Go, Lil' Camaro, Go!') to do with her,
so why not go ahead and do it?
And it was a pleasure to work with
her.

UF-WE WERE TALKING ABOUT BANDS THE
RAMONES HAVE INSPIRED. DO YOU KNOW
THAT THERE ARE A WHOLE BUNCH BANDS
OUTTA AUSTRALIA THAT CLAIM
YOU GUYS AS REAL BIG INSPIRATION UP
ON THEIR?

DEE DEE-That's what we keep hearing.

UF-THERE WERE BANDS CALLED THE EASTERN
DARK THAT DID A SONG IN TRIBUTE TO
YOU GUYS CALLED "JOHNNY AND DEE DEE",
HAVE YOU HEARD IT?

DEE DEE-No! Where can I get a copy
of it?

UF-YOU MIGHT TRY MIDNIGHT RECORDS.
THE EASTERN DARK ARE IN LONDON TO¬
GETHER, 'CUZ THEIR LEADER LOST IN A
CAR ACCIDENT LAST YEAR. THEY STARTED
OUT, THEN ANNOUNCED THAT
THEY WERE GONNA PLAY ONE SONG FROM
"ESTABLISHED N.O.P.", IN SEQUENCE,
FROM ALL OF YOUR ALBUMS AS EVERY
SHOW THEY DID. (laughs) I DUNNO HOW
FAR THAT'S OUT, BUT THEY HAD A
TRIBUTE TO YOU GUYS ON THAT
RECORD.

UF-KELL, THAT'S FANTASTIC!

UF-THERE WERE BAND CALLED THE EASTERN
DARK THAT DID A SONG IN TRIBUTE TO
YOU GUYS CALLED "JOHNNY AND DEE DEE"... YOU
HAD THE RIGHT FLAVOR! RIGHT?

DEE DEE-Yeah, he was just doin' us a
favor by filling in.

UF-IT'S A GOOD SONG TO.

DEE DEE-Well, that's fantastic!

UF-WHEN WERE YOU THE?

DEE DEE-About six years ago.

UF-I FEEL LIKE YOU'VE BEEN ON
touring or recording for a long time,
which is great. Do you have any
favorite places to play?

UF-GIRL, WHO ARE THE NEW YORK
DOLLS IN COWBOY DRESS?

DEE DEE-No! The New York Dolls
in cowboy drag? How's it goin'?
Hey, they were fun.

UF-IT'S A GIANT INFLUENCE OVER
HERE. I THINK YOU GUYS ARE THE
BIGGEST INFLUENCE THAT THE
RAMONES HAVE HAD ON THAT
MUSIC."THE RAMONES MIGHT
BE THE RECORDER, BUT YOU GUYS
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UF-OKAY, LET'S CLEAR UP ANOTHER RU¬

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favor by filling in.

UF-IT'S A GOOD SONG TO.

DEE DEE-Well, that's fantastic!

UF-IT'S A GIANT INFLUENCE OVER
HERE. I THINK YOU GUYS ARE THE
BIGGEST INFLUENCE THAT THE
RAMONES HAVE HAD ON THAT
MUSIC."THE RAMONES MIGHT
BE THE RECORDER, BUT YOU GUYS
ARE THE NEW RAMONES FANS.

UF-THERE WAS A BAND CALLED THE EASTERN
DARK THAT DID A SONG IN TRIBUTE TO
YOU GUYS CALLED "JOHNNY AND DEE DEE",
HAVE YOU HEARD IT?

DEE DEE-No! Where can I get a copy
of it?

UF-YOU MIGHT TRY MIDNIGHT RECORDS.
THE EASTERN DARK ARE IN LONDON TO¬
GETHER, 'CUZ THEIR LEADER LOST IN A
CAR ACCIDENT LAST YEAR. THEY STARTED
OUT, THEN ANNOUNCED THAT
THEY WERE GONNA PLAY ONE SONG FROM
"ESTABLISHED N.O.P.", IN SEQUENCE,
FROM ALL OF YOUR ALBUMS AS EVERY
SHOW THEY DID. (laughs) I DUNNO HOW
FAR THAT'S OUT, BUT THEY HAD A
TRIBUTE TO YOU GUYS ON THAT
RECORD.

UF-KELL, THAT'S FANTASTIC!

UF-THERE WERE BAND CALLED THE EASTERN
DARK THAT DID A SONG IN TRIBUTE TO
YOU GUYS CALLED "JOHNNY AND DEE DEE", HAVE YOU HEARD IT?

DEE DEE-No! Where can I get a copy
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SHOW THEY DID. (laughs) I DUNNO HOW
FAR THAT'S OUT, BUT THEY HAD A
TRIBUTE TO YOU GUYS ON THAT
RECORD.
Today, in the world of hard rock music, it’s almost impossible to find a band that just...plays. Ya gotta have flash pots, smoke bombs, light shows, and spiked-hair half-wits playing bogo rock through banks of fake amplification. I must say, I still consider Bruce Springsteen my ultimate rocker, both in musical quality and sincere emotion. Attitude is everything, I may be, however, Bruce and I have taken our final big-block 396 romp down Thunder Road. It isn’t his money. I wish I had it. It isn’t his beautiful wife. That’s fine. It’s not even the mind-blowing success. Making it is what it’s all about, as long as you stay true and heartfelt. It’s just that a lot of people “into Bruce” these days look like the exact opposites of everyone he sings about. His concept crowds look like a bunch of Young Republicans. Scary.

If you like your rock heavy, but without mindless metal riffs, churned forth by zit-faced satan-suckers, I have a band for you. They are called the Del Lords, and I think they are really cool. They look like men and play like men, the former being a major miracle in rock these days. One guy even looks like Robert Blake! The Del Lords are pretty much fronted by a guy named Scott Kempner. Now, if you are too young to remember, or have had your face pushed up under some rock somewhere, let me tell you about Mr. Kempner. Scott used to be called “Top Ten”, and played in my fave band of all time, the Dictators. Back then, Scott played some of the most inspired rhythm guitar you’d ever want to see, or hear. Decked out in his tank-top t-shirt, arms flying windmill all over his Strat, hair falling about to his butt, and mighty power-chords rumbling from a vintage Fender amp.

Little has changed with Scott these days. Same shirt, style, Strat, and sound. As for the hair, it looks like Scott time-warped back to the days of real barbers and got him a Fonzie-do. In ’78, Scott seemed to dream about California and beaches. They had it. It isn’t his beautiful wife. Wish I had it. It isn’t his money. I wish I had it. It isn’t his beautiful wife. That’s fine. It’s not even the mindless metal riffs, churned forth by zit-faced satan-suckers, I have a band for you. They churned forth by zit-faced satan-suckers, I have a band for you. They churned forth by zit-faced satan-suckers, I have a band for you. They churned forth by zit-faced satan-suckers, I have a band for you. They...
UF: WHAT KINDA CAR DO YA DRIVE?
DEE DEE: A Mercedes Benz 300XD. I like to drive around the neighborhood and go cruisin' down the highway in it. And go to the country in it.
UF: WHAT DO THE RAMONES HAVE PLANNED FOR THE FUTURE AND ANY MORE RECORDS?
DEE DEE: Yes, I'm doin' a rap with Chubby Checker to "The Twist". And I'm comin' out with a rap EP in March, with five songs on it.
UF: WILL THE CHUBBY CHECKER THING BE ON IT?
DEE DEE: That'll be the single. As for the Ramones, we'll be playin' clubs in the Northeast for awhile after the tour.
UF: DO YOU GUYS EVER DO ANOTHER MOVIE?
DEE DEE: Sure we would, if someone offered it to us.

DEE DEE - FESTERING COMICS COMING SOON ON FESTERING PUBLICATIONS:
- "Toxic Shocker" - A splatter book with works from R.K. Sloane, Jeff Gaither, Brad Moore, Jim Blanchard, and Steve Wooldridge. Check out the loads o' color cover.
- "Ferret Comix" #10 - A full-sized edition with more new fuckin' hilarious strips, plus a multi-colored cover and a "Not Some Fucking Weasel" sticker.
FESTERING PUBLICATIONS
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Mpls., MN. 55416
PRICES ON BOTH BOOKS HAVE NOT YET BEEN DECIDED, HOWEVER, INQUIRIES ARE WELCOME AS THEIR RELEASE APPROACHES. SEND S.A.S.E.
now, fear, the ability to be grossed out and existing nightmares can and do become reality in the sickest and most truthfully brutal forms. One of those forms in GG case of the blahs, whatever the hell they are. The only living, breathing, defecating, and consuming. Your worst that nobody wants, needs, or asks for, but they are there, of me was reality. Because in that reality exists things left in the world that really scared the shit out of me was reality. Because in that reality exists things that nobody wants, needs, or asks for, but they are there, living, breathing, defecating, and consuming. Your worst nightmares can and do become reality in the sickest and most truthfully brutal forms. One of those forms in Go Allin.

Unlike most psychopaths, serial killers, and mass murderers, Mr. Allin has some very different and real ideas on who/what the fuck he really is. Yes, I did say psycho-path and if you read on I know you'll agree with me. Charles Manson had a grand plan and design, Hitler wanted the perfect race, Henry Lee Lucas was just a murder junkie, and Ed Gein thought he could survive only on the flesh of humans. All of these creatures had one thing in common, some goal or motivation for their crimes. GG has nothing more than intense hatred for himself at first glance, but a further look finds him giggling like a kid at what he's done; he's damn proud of it. There seems to be nothing left inside this shell of a man (and a pretty tired, beaten, and diseased body it is) except for the show-off. You know, he's the kid in school who would eat bugs for a quarter or beat someone up you didn't like and you didn't even have to pay him.

I was completely naive to this whole deal about GG when my editor asked me to cover this. People told me that he ate his own shit on stage and that he beat himself bloody with the mic and on and on. I thought this would be like the Rentors' cartoonish attitude or possibly part "Satanic" like Slayer says they are, so I really thought nothing of it. Remember, I laugh at grove films, shit and fart jokes ran out in the seventh grade, and even the best sex can't replace the thrill of power. So, I leapt forth into the unknown, which for most part was more stimulating than the rest of that evening.

I arrived on time at the Fucking Shit Biscuits' headquarters, where Mr. Allin was hiding out. He really doesn't have a real band and gets who he can to play for him, whenever someone is stupid enough to give him a stage for about 20 minutes. This would be a record performance time for GG, for if the fans don't end up killing him, the police step in. People in town had heard he was here and were all already looking for him. Rumor has it that he won't live to see 1989, and in the share he was in when I met him, count me in for twenty bucks. GG has a very distinct odor to him that could probably be whiffed from the neighboring county. His hair was black from dirt and grease and what teeth he had left were broken, blackish green and rotting. Huge scars on top of scars on top of scars covered his entire body and self-inflicted tattoos saying "Fuck You", "GG IS GOD!" and "GG IS GOD!" were only a few of those visible. Before I go any further, I will remind you that this is all for real and I am not making any of this up. What was said and done will be transcribed verbatim and you can be the judge for your own viewpoints on this self-destructive, insanely boasting scumbag they call Go Allin. God to some/ the only true punks? 

UF- WHERE THE FUCK ARE YOU COMING FROM?
GG-I don't know, the bus, where the fuck am I coming from?
UF-DID YOU DIG IN THE LAST COUPLE OF DAYS?
GG-I don't remember. I think they let us go on in Boston, but that was the only one in about 20 or more fucking days. We haven't played any of these, I think.
UF-I'VE HEARD A LOT AND SEEN NOTHING AND HEARD NOTHING FROM YOU...
GG-down there Friday night and you'll see the same thing, you'll hear nothing and see nothing. They cancelled our show. The guy thought I was too ugly. Ron Parker—They said he was going to cause too much trouble.

GG did get to play. I did not attend, but the reports from the few that went consisted of showing beer bottles up his ass, pissing and shitting on biscuits and eating them, an almost complete rape and a beating by a skinhead who had hit his girl in the head with a mic stand and sent her to the hospital. I missed a big piece of the sickest history being made. Earl Root

UF- THEY AREN'T GOING TO LET YOU, UH, PERFORM?
GG—Well, they told me, asked me, if I was going to shit on stage. Does Exlax come in brown wrappers? (laughs). So I asked them when they said virtual nothing...I told them to fuck off because I can't do anything. I fuck it.

UF-ARE YOU SAYING THAT WITHOUT THE ANXIES YOU WOULD HAVE NO MATERIAL?
GG-Yeah, and it's all Ron's fucking fault. Yeah, some good friend. Drag me all the way up here for a gig and fuck...?
RF—They saw the T-shirt and they said no way. Shit, the shirt scared me, I mean look. (laughs)
UF— WHAT'S THE DEAL WITH THE SHIT?
GG-It's just shit. It's a statement for our time. Everybody and everything is shit. I love shit and I love to shit and I fucking want to shit on people. Alcohol is the best thing for shit. Fuck, it makes it all runny and watery and makes it spray all over the fucking place. Alcohol is the best fucking shit. I try a quart before I go on stage and eat a lot of Exlax and chocolate and...

UF—NOW I SEE WHY THEY WOULDN'T LET YOU PLAY. I SUPPOSE YOU GET THAT A LOT. I MEAN, YOU SAID BEFORE THAT OVER 20 HAVE BEEN CANCELLED.
UF-Well, sometimes they let us play, but then they're sorry that they do. They wish they would have shut us down earlier than they did. I guess things are getting better cause last year we played twice (group laughter). I mean, shit, after one gig, it took us almost six months just to recover. All for about $20, and we always end up owing the club for damages.

UF—JIMMY YOU DON'T GIG OUT TOO OFTEN AND IF YOU CAN'T FIND A GIG HERE, DO YOU WANT TO TELL THE WORLD WHAT YOU WOULD HAVE DO? IS ANYTHING PLANNED OUT OR DO YOU JUST GO FOR WHATEVER OR WHAT?
GG—Yes, it is whatever is happening at the time.
RF—Now I was under the pretense that we knew what we are going to do before hand.
GG-We don't even know what to play.

UF—OKAY, WHEN DID YOU TAKE YOUR FIRST SHIT OR STAGE?
GG—Okay, that I remember. It was in Peoria and I was playing in a band called H.A.C. It was a straight-edge show. I mean fuck, me of all people booked on a straight-edge show. I was drugged and crooked out of my mind and there were all these kids outside protesting me and the show cause I was going to ruin their hall and their wonderful little scene and all that shit. I said, "Yeah, I show you a wonderful little scene and watch this motherfucker and I was shit—ing and throwing it everywhere and you should have seen these little bastards run. It was a ritual. They'd run and then go back out and eat a lot of Exlax and chocolate and they'd throw it everywhere and they'd say—"

UF—SO DID YOU DO ANY MORE GIGS THERE?
UF-ONE REALITY I KNOW EVEN YOU CAN'T ESCAPE IS THE LAW.
UF-SO WHAT YOU ARE TRYING TO SAY IS THAT YOU ARE TAKING
UF-PEOPLE WHO HAVE SEEN YOU HAVE TOLD ME THAT YOU ROLL
GG-Well, it depends. If there are girls there I'll rape em
GG-You mean my cock? (laughs). No, what I'm saying is don't
GG-They're a bunch of fucking morons (historical and evil
GG-Yeah, we hate the fucking audience. I hate you, I hate
GG-And they deserve to be shit on. Fuck, I'm not telling
UF-30 IT GETS YOU BY?
UF-DO YOU HAVE A BAND WITH YOU, THAT FLAYS BEHIND YOU?
GG-And they deserve to be shit on. Fuck, I'm not telling
UF-ONE REALITY AND OVER-EXTENiating IT TO THE POINT OF REPUL-
UF-You have a lot of albums?
UF-WHY DO YOU HATE THE AUDIENCE?
GG-Yeah, and that's one of my good nights. I mean sometimes
GG-Fuck no. They'll never book me again on another straight-
UF-KEY DO YOU HATE THE AUDIENCE?
UF-ARE YOU TRYING TO SAY THAT IS YOU ARE TAKING
UF-Reality is shit. Shit is God. God is
GG-Knowing what's around on broken glass, shit, fiske, and cum ok people
GG-And they deserve to be shit on. Fuck, I'm not telling
UF-ANY DO YOU RAPE THESE PEOPLE, PENETRATION AND THE FULL ACT?
GG-And they deserve to be shit on. Fuck, I'm not telling
UF-IT'S GONNA BE A SPORT FOR SOMEONE IF?
UF-Now I've been through and then you see the people who come to the show
UF-30 IT GETS YOU BY?
UF-IT'S GONNA BE A SPORT FOR SOMEONE IF?
UF-ANY DO YOU RAPE THESE PEOPLE, PENETRATION AND THE FULL ACT?
UF-DID THAT ONE GET OUT, THE SHIT?
UF-SO IT GIVES YOU BY?
UF-SO IT GIVES YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
UF-30 IT GETS YOU BY?
Wasted Again. Imagine if your favorite Flag party tunes of all time were put together in a room. Then, the room was filled with hundreds of your best friends. Before the cops come, you better slap on Wasted Again, a collection of all the songs that make you want to party. Six Pack. TV Party. Wasted. Rise Above and twelve more festive Flag tunes. SST 166 (LP/CA $7.50 CD $15.00)

Who’s Got The 10 ft? This release catches the Flag unfurled one night in Portland, Oregon. IP. 40 minutes, cassette. 70 minutes. Either version has enough Flag fury to raise the dead. Contains My War, Loose Nut, and Louie Louie. SST 060 (LP/CA $7.50 CD $15.00)

In My Head. Nine new Flag songs. Produced by Greg Ginn. This 1985 release of crunching rock tunes like Drinkin’ And Shovin’ and Restless At 21 destroys. Cassette features three bonus tracks. SST 045 (LP/CA $7.50 CD $15.00)

Family Man. 1984 saw the release of this stunning record that showcases the diversity of Black Flag. Side one contains nine riveting readings by Henry of his poetry. Side two has four instrumentals with bassist Kira. SST 026 (LP/CA $7.50 CD $15.00)

My War. The pivotal 1984 release features nine blasts of primal power. Henry and Greg are joined by Dale Nixon (Greg Ginn) on bass and Bill Stevenson on drums for My War. Nothing Left Inside. I Love You and six more. SST 023 (LP/CA $7.50 CD $15.00)

Black Flag: Everything Went Black, a compilation released in 1983. This record examines the era of Flag before Henry, Johnny Bob, Chavo and Dez. Contains My War, Loose Nut and twelve more. SST 015 (2xLP/CA $10.00 CD $15.00)

Jealous Again. It’s 1980 and Greg, Chuck and Robo have a new singer named Chavo. Together these four produced an American classic. Tracks include title song, Revenge, White Minority, No Values and You Bet We’ve Got Something Personal Against You. SST 003 (12” 45 $6.50, included on CD 007)

Nervous Breakdown. The breakdown heard around the world in 1978. Greg Ginn, Chuck Dukowski, Brian Migdol and Keith Morris sing and play. The track plus Fix Me, I’ve Had It and Wasted. SST 001 (7” 45 $3.00)

Live ’84. This is an amazingly accurate portrayal of Black Flag live in concert. The Flag roar through Six Pack, My War, J ealous Again, Slip It In, Black Coffee and fourteen other incomparable Flag tunes. SST 030 (CA only $7.50)

Six Pack. Yet another vocalist for Flag, this time in the person of one Dez Cadena. Joining up with Greg, Chuck and Robo, Dez lends his vocal talents to Six Pack. I’ve Heard It Before and American Waste. SST 008 (7” 45 $3.00)

TV Party. The dual guitars of Greg and Dez fuel these three songs recorded in 1982. Bill Stevenson and Emil drive home the drums lines on TV Party. My Rules and I’ve Got To Run. SST 012 (7” 45 $3.00)

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