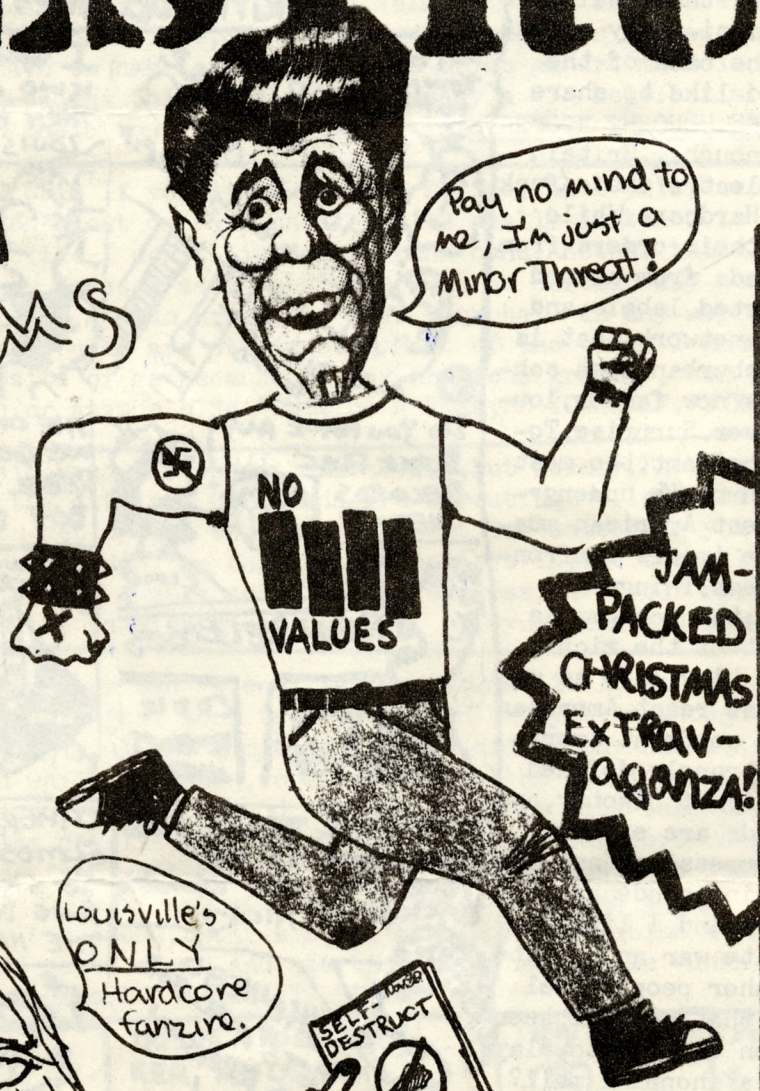


SELF- DESTROY

Volume I, No. 2
December '82

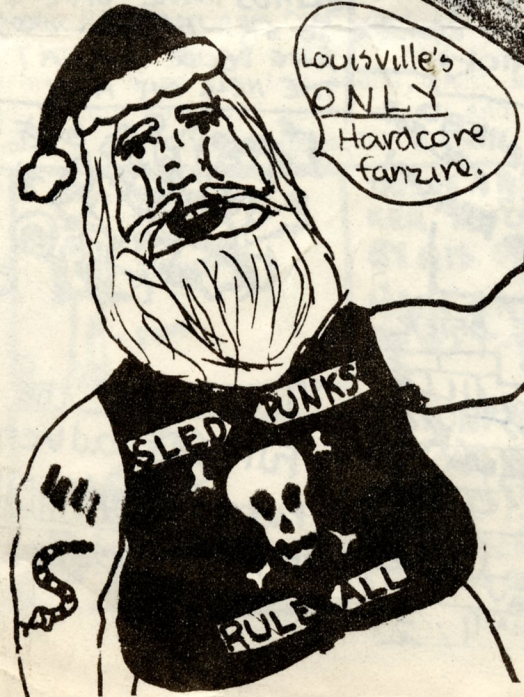
REAGAN
SKAMS

(But doe.
Nancy skank?)



JAM-
PACKED
CHRISTMAS
EXTRA-
VAGANZA!

Louisville's
ONLY
Hardcore
fanzine.



(Elves slam
to Bullies)

In This Issue:

Live Reviews of:

DOA
MDC
BAD BRAINS

SEPTIC



DEATH
INTERVIEW
AND MUCH,
MUCH MORE!

Next Issue: In depth inter-
views with **HELLBONES**, **THE
REPELLENTS**. Live review
of New Year's gig in Newport
(Malignant G./Repellents + more)

SELF-DESTRUCT

Well, this issue took a little longer to put together, but there are more features covering a wider range of subjects: more live reviews and editorials, along with the usual bullshit. We stopped including letter grades in our record reviews, satisfied with just describing the album without rating its merit. There were more contributors to this issue, and subsequently, a wider variety of ideas and opinions were presented. We feel this issue is better organized and more comprehensive than the last, and we hope to continue improving with each successive issue. We didn't get any letters in regards to last issue, so we didn't have any to print as we promised. Whether you liked it, hated it, or didn't give a shit one way or the other, take time to sit down and express your views. We WILL print all letters. One last thing, I'd just like to say that I still get excited around Christmas. Those of you who think you're too "mature" or too "hardcore" to enjoy it, that's your problem. I'll have a good time. ----- Until next time, "Peace on Earth, Good Will Brett ----- Towards Men" - Merry X'mas

I read something the other day that really stuck with me. It was like a mini-essay on the American hardcore scene on the back of the American Youth Report lp. I'd like to share it with you.

"1981? Simple enough... Britain gave us New Romantic white/electro/disco/funk and America gave us... what? Hardcore. While art bands continued to take their orders from the U.K., aggressive muscleheads from around the country formed bands, started labels, and bull-dozed an anti-authority network that is digging its way into every suburban high school in the U.S. Punk-thrash is now faster, louder and more American than ever. Surprise. Today's Hardcore is the most dominant, the most obvious scene in the American music underground. Hardcore is intense, honest American music: burning red, white and blue images confronting specific American problems. Things are bad. America is falling apart; the economy is collapsing; Reagan is a puppet of the rich and the Pentagon is going to blow life as we know it into fragments. We must react. American culture desperately needs to confront American problems. Of course, any strongly defined movement is going to be guilty of bigotry, and Hardcore is no exception. Bands are either hardcore or they suck. How depressing. Gang mentality is no substitute for independence. I like Hardcore. I like the rush and I like the attitude. Fuck authority. I hate war and I hate big business, and I'm glad other people feel the same way. Isn't it great that not all teenagers are sucking on bongos on the way to play Pac-Man at some sick zoo of a shopping mall?"

RISE ABOVE

Bruce Pavitt, Editor Sub-Pop

SKINHEAD GOES TO LOUISVILLE



STAFF:

Rick A.K.A. "Mooch" Phil
 Sean (Mad Rat) Brett
 Sid Irv Chuck

BLOWING OFF STEAM

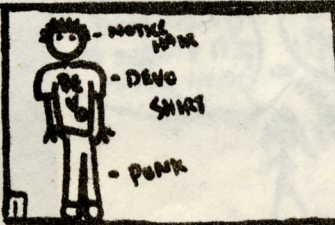
Since the beginning of this past summer, the music known as hardcore has spread to almost every medium-to-large sized city in the United States. Over the past month and a half, our city's great alternative music club, The Beat, has had four excellent hardcore bands. The Repellents from Indiana; MDC from San Francisco; DOA from Canada; and Bad Brains from New York have all played here, but to relatively small crowds. What's the reason for the weak turnouts? Hardcore basically appeals to people between the ages of 13 and 25. Since you have to be 21 to get in the Beat, the majority of the people involved in the hardcore scene are too young to get in to see the shows. We at SELF-DESTRUCT know of at least 40 to 50 people who live near us who are into hardcore. We can't say how many more there are in other parts of Louisville, but there must be a few. Since the first issue of our 'zine came out, we know of at least two hardcore bands that are forming where we live. Because of the lack of underage hardcore shows, we can't communicate with people in other areas that are into hardcore. That's why we need YOU to write and tell us about new bands forming, or just hardcore in general. We will print all letters. Send them to SELF-DESTRUCT: 2711 Pikes Peak Blvd, Louisville, KY 40214. Be different for a change. Don't just be a witness, form a band. You don't have to have great equipment or be expert musicians, say what you have to say through music. You reading this fanzine is already a big help. Let's all come together and make Louisville a great music town. Remember: THERE IS STRENGTH THROUGH UNITY!! -Phil-

Hey, everyone, WAKE UP!! If you listen to the Police, The B-52's, Devo, or the Go-Go's, don't claim to be a punk. And don't cut on punk until you've really listened to it. I mean you don't like every rock band, just like I don't like every punk band. Another thing, don't go to Rocky Horror or some Halloween party dressed as a "punk". There is no certain way punks dress or cut their hair. Punk is to be yourself, and to dress and wear your hair in any way which is comfortable to you. Also, don't think all punks are stupid bums. Most of the punks I know are very intelligent. If you think the opposite of me because of any previous grammar, then that's ok, because I'm not trying to impress you or anyone else. DON'T BE A FAKE, BE YOURSELF. PUNK'S NOT DEAD!! -Irv-


The Louisville music scene is shaping up slowly, but surely. The Beat continues to feature the best new music in the city, and new bands are sprouting up left and right. Now, how do we get you people out there to get up and show some support for something you care about? There are quite a few of us who are standing up for what we believe in, but the silent crowd needs to step forward. "Rise Above" is not just a song, it's an expression of our feelings. Change is inevitable, and we will change the face of the city. "Get off your ass and show some balls" -FEAR -Chuck-

Well, now that we have our own "scene", let's see what it looks like from the inside. As far as I can tell, the punks here feel some type of common unity. Even though most of them haven't thought about it, and probably wouldn't admit it if they did. Nobody has started any fights at the shows, or gotten hurt bad while slamming, so somebody must be looking out for someone else. There are no obnoxious bastards running around pinning everyone with the "poser" tag, and there aren't any destructive assholes demolishing things to prove how "hardcore" they are. In a way, I think most of the kids can see from what has happened in other areas, that beating the shit out of people isn't really any fun. Now, if any stupid fuck reads this and thinks I'm trying to give him ideas on how to screw up the scene, think again. I'm drawing attention to some positive ideas involved. And if any jerk-off comes along and starts giving Louisville punks a bad name, I hope the nazi dies of unnatural causes. DON'T FUCK IT UP!! -Sean (Mad Rat)-


PUBLIC VIEW 82




THIS IS A PUNK ROCKER. YOU CAN TELL BY HIS STRANGE HAIR AND HIS DEVO T-SHIRT.



ALL PUNKS ARE S & M FREAKS! REMEMBER... THE BAND ON C.H.I.P.'S WAS PAIN!



ALL PUNK ROCKER PERSONS ARE DRUG ADDICTS!! REMEMBER... SID WAS ON 20/20!



ALL PUNKS ARE POTENTIAL SUICIDE VICTIMS! (DONAHUE SAID SO!)

HELP US CONFORM THIS FREAK OF SOCIETY!! WATCH MORE T.V.!!! (RAT)

LOUISVILLE

TALK - ACTION = 0



LEXINGTON

OUR TRIP TO LEXINGTON (October 31, 1982)

Well, it was all set, Malignant Growth (for whom I am singer), was actually going to play with D.O.A. in Lexington on Halloween night. We had four carloads going down there, with Phil and Mooch riding with me. Funny as it may seem, none of us had ever been there, so we had to all follow Chris in a mini-convoy. Since my car doesn't have a tape player, we had to resort to singalongs to keep ourselves occupied. "No Values", "Wasted", "Violence", "IN The Black", and lots of Minutemen made the miles go by real fast. We pulled into the Carver Community Center at about 4:00, and the place was desolate. We fucked around for awhile and did a soundcheck (really weird acoustics) and right in the middle of our check, D.O.A. starts wandering in. Well, I figured that they would be sort of stuck-up, being established artists and all. I couldn't have been any more wrong. They were friendly, enthusiastic, and Dave Gregg (their guitarist) even got out and thrashed with Phil, Mooch, Dave M., Irv, and the Moores during our set. Shit, D.O.A.'s manager, Ken, even slammed on a few songs. The person who really struck me as epitomizing the thinking punk was their roadie, Tom Borghino. He was telling me about the Skeeet hardcore scene, which he says is built around heart. They really do want to make things better, but go about it in a positive way. This is the same thing we are trying to get across. People need to stick together. Too many people are using the scene as somewhere to fit in, yet they never put anything back into it. Hardcore is not putting on your Circle Jerks shirt and slamming at a gig on Friday night, it's a way of life. It's not something you decide to be, it's something you ARE. Well, I'm getting all excited and getting off the subject. Well, the first band to play was the Synthetics from Lexington. They are two guys with a shitload of keyboards. The music was different and interesting, but, as far as my tastes go, unexciting. We played next, and considering that my voice echoed like I was singing inside a tin can, and Chris and Mark couldn't hardly hear each other, it went pretty good. Next was Dementia Precox from Dayton, Ohio. I won't say nothing about them, because I believe if you can't say something nice, don't say nothing at all. Seems like if you were going to the trouble of getting a band from Dayton, you'd get someone like the Toxic Reasons. Finally, I was going to get to see D.O.A. live on stage. I'm not sure, but I think the first song was "I'm Right, You're Wrong" from their just-released WAR ON 45 e.p. It doesn't matter, every song they did was fucking awesome! They played a wide variety of songs. They did songs such as "UNKNOWN", "Rich Bitch", "Slumlord", "13", "The Enemy", "Whatcha Gonna DO", and "D.O.A." from their first two albums (Something Better Change and Hardcore 81). And "Liar For Hire", "Class War", and "America the Beautiful" from the new e.p. The highlights of the set were a remake of the old sixties song, "War" (what is it good for?), a reggae tune called "War in the East", both of which are on the new e.p., and their encore, "The Prisoner". The Louisville crowd (me, Phil, Mooch, Irv, Dave, and the Moores) had been slamming during the whole set, but for the last song, it seemed like every person in the place got out there. Two big guys in leather & chains, a Billy Zoom clone and countless others joined in the fun. Then towards the very end of the song, everybody sort of piled up on each other at the edge of the stage. For just a few fleeting seconds we all left Lexington and Kentucky and the U.S. and we were in our own little world without any worries or responsibilities. It was momentary Paradise. Just those few little moments make struggling through each day seem worthwhile.



DEAD KENNEDYS: "Bleed For Me / Life Sentence" 45. The DK's, once an exciting groundbreaker for the hardcore scene, are having trouble following a fantastic debut l.p. "Bleed For Me" lacks considerably due to bad writing, but "Life Sentence" is somewhat better. Vocals are great, as usual, and the music is intense with a full sound. The DK's are four talented guys, and I recommend their first album, "Fresh Fruit For Rotting Vegetables", to hear them at their peak. ALL of their songs contain a message, but the group seems to be running out of things to say. Hardcore belongs to the youth, and these guys should stick to production and promotion while they've still got money in the bank. -Chuck-/// UNSAFE AT ANY SPEED: Various Artists. Some more killer cuts by these bands from Boston. All the bands from "This Is Boston, Not L.A." are on here with the exception of Decadence. The Proletariat exploit President Reagan to the max on their song "Voodoo Economics", while Gang Green rips as always on their cut, "Selfish". Overall, this E.P. shreds!! -Phil-/// D.O.A.: "War On 45". This is fucking great! Side one kicks off with "Liar For Hire" and "I'm Right, You're Wrong", both of which are fresh inspiring tunes which make you want to sing along. Then they go into the awesome "America the Beautiful". Maybe it's because I saw them do it live, but this song makes me shit in my pants every time I listen to it! Side one closes with the self-explanatory "Let's Fuck". Side two begins with a burning cover of the old sixties song, "War". This is as powerful a song as I have heard in a long time. Next is the subtle "I Hate You", then, out of the blue comes "War in the East", which has a distinct reggae flavor to it. It's not forced & contrived like most white reggae, however, it's exciting, and really gets a good message across. It also shows the vast amount of vocal ability the members of the band have. "Class War" rounds out the record, getting you all riled up and wanting to hear more. So you just flip it over and listen to it again, and again, and again... -Brett-/// MINOR THREAT: 8 Song E.P. Minor Threat is kick-ass from the word go! Every song on this E.P. is typical M.T. If you have ever heard the band, you know what I'm saying, if you haven't heard them, you've got your head in your ass!! The great cuts here are "Seeing Red", "Bottled Violence", and "Minor Threat". That's not to say that it's not all great, 'cause it's all worth repeated listenings. "I Don't Wanna Hear It" tells about the people who snout bullshit every time they open their mouth. I'm sure you've met a few here and there. Minor Threat not only produces great rock-n-roll, their message is very clear. If more people listened to bands of this caliber, maybe the message would serve its original purpose. -Chuck-/// PROCESS OF ELIMINATION: Various Artist. This 7 inch E.P. features 8 great bands from the Midwest. The Necros, Meatmen, Negative Approach, Youth Patrol, Toxic Reasons, Violent Apathy, McDonalds, and The Fix are all represented here. The Meatmen play their comical "Pornographic Hardcore", while the Necros, Negative Approach, and The Fix all lay down some heavy thrash sounds. McDonalds play one hilarious song called "Minature Golf." Toxic Reasons and Youth Patrol each play one hard-edged song. Very highly recommended! -Phil-/// NEW YORK THRASH: Cassette only on ROIR tapes. This hardcore compilation from New York's finest adds a fresh sound to the scene. It contains 22 songs by 11 bands. (10 of these bands are from N.Y., but also thrown in are two Bad Brains tunes from their latest release.) The best bands on this tape are The Fiends, Adrenalin OD, and False Prophets. The lyrics, when understandable, are pessimistic and often political. The Fiends talk about drug abuse Vietnam: "Too busy noddin' out, TO try to fight, I'm all fucked up, On Asian White." I recommend this tape to any hardcore fan. The tape cover folds out into a history of the N.Y. punk scene, and gives background info on all the bands. -Chuck-/// YOUTH BRIGADE: Sound & Fury: This is a really good album by a great band from L.A.. There is a band in D.C. called Youth Brigade, but all similarities begin and end with the name. The band on this album makes excellent use of all three members voices. By intertwining and singing around each other, they create a vocal sound that is truly refreshing. If you liked "Boys in the Brigade" on the BYO compilation "Someone Got Their Head kicked In", you will love this record. The songs are really positive, about youths uniting and working together towards a common goal. The three Stern brothers (Shawn, Mark and Adam) show that musical talent definitely runs in their family. -Brett-/// BLACK FLAG: Jealous Again: In my opinion, this certainly lives up to previous Black Flag. It contains older cuts when Ron Reyes was still at the mike. All the songs are great, but I especially like "You bet I've Got Something Against You". Cuts like "Revenge, White Minority, and No Values" still worthy of repeated listenings. (Personally I prefer Ron over Henry Rollins). -Chuck-/// BLACK FLAG: T.V. PARTY: Well considering Damaged is just about my all-time favorite record, you can imagine how excited I was when I saw this up at Phoenix. I rushed home and flung it on the turntable, anticipating some more gnarly guitar from Greg Ginn and Co.. Now I've liked Henry since he was in S.O.A., but he sounds so convincing, so real on here that I don't even want to try to put into words. Side one has a new version of T.V. Party slowed down a bit. I like it better than the version on Damaged, since it replaces the mentioning of the now defunct "Vegas" with my personal favorite "Quincy". Side two OPEN'S

RECORDS CONT.

with "I've Got to Run". It is, to put it simply, the best song they have ever recorded. Not only is it ten times as fast as anything since "Depression", it has a riff that just won't quit. Side two ends with with areally good stop and go tune called "My Rules" (not the Void song). Henry dominates this record as he does everything else. (Sorry Chuck, Henry is better). -Brett-
 //MINUTEMEN: Bean Spill EP: The Minutemen do it agian! 5 great songs played in typical M-men style, (you know, quirky jerking bass lines, twangy guitar, with choppy beats). The Minute-men's combination of music and lyrics can't be beat. Spill the beans that make me sing.
 Outstanding! -Rick- //T.S.O.L.: Weathered Statues: This record is a definite improvement from their "Dance With Me" Lp. Don't get me wrong, musically it was an excellent record. I just don't get into all that horror rock bullshit. I much prefer the themes they explore here. The first tune "Man & Machine", is the fastest song they have evar recorded. The next, "Weathered Statues", is really slow with real intricate lyrics. But, If its great lyrics you want, the third song, "Thoughts of Yesterday", is for you. ("All my friends have died or gone away, I live my life for thoughts of yesterday"). The record finishes out with "Word Is", a reggae -influenced tune with the usual great lyrics. Lyrically, this is one of the best purchases I have made in a while.
 -Brett- //7 SECONDS: "Skins, Brains, & Guts". 9 great hardcore songs from the healthy Reno (Skeeno) scene's top band. Choice cuts include "Racism Sucks", "Anti-Klan", and "This Is My Life". Great music and great lyrics! Get this, got it, good! -Rick- //HYPNOTICS: "Indoor Fiends". Side one - "Weird People" is first. A great tune which also appears on the "American Youth Report" compilation. Definitely the best song on this album! Next is "Eating Soup", which almost has as much energy as the first song. "News" follows and is pretty good, too. The rest of this side sounds pretty much the same, so by the time "You're Sick" comes around, it gets pretty boring. Side two - "I'm Running" Just what I expected, nothing different, until "S & M", which just gets you into it enough to creep through the next six long, drawn-out, boring songs. Don't get me wrong, this album isn't shity, it's just that if you've been listening to "Not So Quiet..." for the last two weeks, you'll probably wish you hadn't bought it. -Sean- //FEAR: "The Record". Fear expresses a positive attitude with a bizarre sense of humor. They blend excellent musicianship with gravelly, sometimes wailing vocals. The music is always fast and loud, but has a quality that sets it off from the typical hardcore vein. Maybe this is why their appeal is so widespread. Most songs have a message but some just poke fun at anything from insane asylums ("Camarillo") to saxophones ("New York's Allright..."). Another hilarious cut is "Beef Baloney", the title says it all. On the other hand, the band is serious about what they do. In Flipside #30's interview with them, vocalist Lee Ving said, "To show anger is to show you're thinking, and that is American." "We don't want to come on stage like Darby and be so fucked up... and not get any point across to the audience". Smart band, smart buy. -Chuck- //LIFE IS UGLY SO WHY NOT KILL YOURSELF: Various Artist: Good, not great, but good. Side one - Red Cross (or is it Redd Kross?) Blech!! The descendents replenish hope for side one, and things stay pretty active with some good tunes from Anti, Ill Will, and China White. The first side is all you should buy this album for. Side two is a completely different story. Only the Minutemen save this side from being being totally useless. But "Shit You Hear At Parties" is so short, that is doesn't help much. I got totally sick when I heard 100 Flowers, Zurich 1916, and The Plebs. Sachrine Trust were not bad, so I didn't smash the record. Not entirely bad. Side two was mostly garbage. so think twice before you fork over the bucks. -Sean- //EASTERN FRONT: Various Artist: Side one of this live compilation has some great bands, D.O.A. starts it all with "Unknown", followed by "Fucked Up Baby", which is probably the best cut on this album. T.S.O.L. does "Love Story", and the Lewd spits out "Suburban Prodigy". Warzone's "Yahoo Song" is pretty interesting, and "Ever" by Flipper is mostly feedback and fucked-up gibberish about a fight in the crowd. Great stuff, huh?. Side two leaves a lot to be desired. The Offs lead this side off with "One more Shot". Kinda weird. The wounds, The Tanks, and The Toiling Midgets finish off side two. If you want to buy this record, get it for side one. Sound familiar? -Sean- //

- TOP 5 RECORDS!
- RICK:
- ① 7 Seconds - Skins, Brains, ...
 - ② Neck - and E.P.
 - ③ Unscrewed at any speed
 - ④ Any + All Minutemen
 - ⑤ Not So Quiet ... - Various
- Brett:
- ① The Master Tape - Various
 - ② SS Perennial - The kids will have their say
 - ③ Iron Cross - skinned
 - ④ Prince - "1000"
 - ⑤ Any Christmas music
- He, Ho, Ho
- Phil:
- ① 7 seconds - Skins/Brains
 - ② Under at any speed - Various
 - ③ Neck - and E.P.
 - ④ Any Cars Green
 - ⑤ Fucked up - Reganista
- Chuck:
- ① Void/Faith
 - ② CH-3 - "Fear of Life"
 - ③ Any minor Threat
 - ④ Not So Quiet ...
 - ⑤ New York Trash canette

The Modernheirs
at Tewligan's Tavern 11/14/82

Foreword: This is not just a derogatory statement meant to sling mud at those involved, it is a partially thought-out statement which expresses my feelings. Any feedback can be sent to SELF-DESTRUCT 2710 Pikes Peak Blvd. Louisville, Ky. 40214. I'll respond personally. -Chuck-

Phil, Rick, Joe, Irv, Dave, Sean, and myself started out with a decent attitude and headed for Tewligan's teen night. When we arrived, Irv checked the door and said there were about 5 people present, and that was obvious with the lack of autos in the parking lot. We sat in our cars to see what would turnout, and counted 7 more people in the next thirty minutes. Dave checked the door and said the band was already on. As we pulled away, about 4 more girls were being dropped off by Daddy. FACT #1: As devoted members of the staff of this ground-breaking 'zine, Me, Phil, and Rick tried to get as many people as possible to go support the scene in the area. (There is strength in numbers, fags, and 15 is not a number).

FACT #2: Hardcore or not, we're supporting all alternative music and I cannot see WHY the people who actually like this arty music or the people who live in the East end of town couldn't show up. We came from miles around. How about the kids in these bands like Languid & Flaccid and Your Food? I understand this is their turf, and they're bound to know The Modernheirs. What's the use in playing the music if you don't give a fuck about it? And I know damn well you're off on some fucking world tour. Was everyone at The Beat seeing Mission of Burma? I doubt it.

DEFINITE FACT #3: I'm trying to piss you off enough to get up and respond!! I'm not stirring up shit between the East end and the South end. Please write me. If you don't, simply get out to the next gig, that's enough. I do wanna commend Tewligan's for making new music accessible to under 21's. I just wish they would schedule bands of different variety. Although there was a poor turnout, it was the first time, and maybe more people'll here about the next one and show up. Incidentally, Tewligan's can drop the sarcastic "No Alcoholic Beverages Will Be Tolerated" sign on the door. For those of us who don't drink, it's not a problem, and besides, it's not Champ's Roller Disco. Lay off the marshal law and exert your energy into positive reaction. -----Chuck-

MDC/Malignant Growth
at The Beat 10/4/82

The Growth, surely the best band in Louisville today, opened the show with a mindblowing set! Their quick, creative style of hardcore is something everyone should see. I predict they will be moving on to better things soon. MDC, from San Francisco, headlined the show. They exerted a lot of effort, but the show lacked due to unintelligible lyrics and a bad mix. -Chuck-



(Chris, Brett, Sid (behind drums) + Mark)

MALIGNANT GROWTH

THE LIFE AND TIMES OF...
BONER (PIC BY Joe Gayles)

IDEA: PHIL
ARTWORK: MOOCH

WHAT BONER DOES ON A TYPICAL FRI. & SAT. NIGHT

MR. GATTI'S

HEY BABY YOU LOOK GOOD!!

LET'S DO SOME DRUGS, LISTEN TO OZZY, AND THEN I'LL GIVE YOU A HEAD

SEPTIC DEATH INTERVIEW:

Q: Why did you guys start a band? Phil+Charles: "Because we wanted to get people in this area motivated towards hardcore!" // Q: When's your first gig? Charles: "We just started practicing recently, but we think our first gig will be a party-type gig." // Q: What kind of music do you play? Chuck: "Basic hardcore with a beat (sometimes)." Phil: "Wall of abrasive noise. Not meant to be happy music." // Q: What bands do you like? Phil: "Minor Threat, Gang Green, Husker Du, Necros." Chuck: "The Faith, Minor Threat, Adrenalin OD." // Q: Do you guys surf? Chuck: "Only at Wave-Tech." Phil: "I skateboard." // Q: What do you think Louisville needs? Chuck: "Less idiots, more awareness." Phil: "More hardcore punks, more bands, and a place where kids under 21 can get in, because that's the only way Louisville's scene can survive." // Q: Is this your first band? Phil: "Me and Charles were in a band for about a week. I sang and he played drums." // Q: What was it called? Phil: "Boycott. (Lame name. We sucked.)" // Q: Where did you get the name Septic Death? Phil: "The band used to be called the Modern Jews until me and Charles joined, then we changed it to Septic Death." // Q: What are some of your songs? Phil: "Kill-N-Pray, Ripoff, Gunslinger." Chuck: "Blonde Sickness, Knock-Up, Dial A Prayer, Nothing." // Q: Who writes them? Phil: "We all do, and some of our friends contribute lyrics." // Q: How long are they? Phil: "We don't have a song over a minute long. It's not a requirement or anything, we just say what we've got to say in as much time as it takes."



SEPTIC DEATH IS: DAVE: bass
MARTY: vocals
CHARLES: drums
PHIL: guitar

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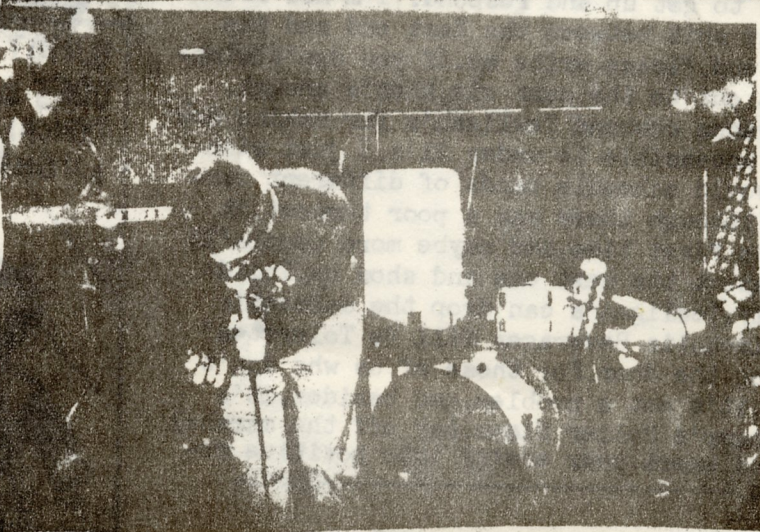
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- SICK TEEN: 708 Saint Joseph's St. Green Bay, Wis. 54301 (24¢)
- SKINHEAD: 2302 Patton Dr. Reno, NV 89512
- STRAIGHT EDGE: 2 Spindle Rd. Hicksville, NY 11801 (75¢)
- TOUCH & GO: Box 26203 Lansing, MI 48909 (\$1.00)
- VERSION: 3588 Southbrook Dr. Xenia, OH 45385

Sorry there's no Bad Brains pic, but Sid didn't have a camera. So here's a cool pic of Malignant Growth.

BAD BRAINS
at the Beat 11/9/82

Septic DEATH
(pic by Wendy)

The Bad Brains took the stage at about 11:30 and assaulted the crowd immediately with some very intense hardcore. The floor was instantly filled a crowd of slamming skankers. The Brains played about 8 hardcore songs in a row without taking a breath between each song. This really impressed me. At the end of their eighth song, they went straight into their reggae, and it was reggae for the rest of the night. They played their instruments very well. Their hardcore and reggae both sounded very professional and tight. I was expecting to hear some more hardcore during the night, but it was not to be. They were called out for three encores, all of them reggae. Don't get me wrong, I like some good reggae, but I was getting pretty bored by the end of the night, and some of their hardcore would've picked things up a bit-Sid-

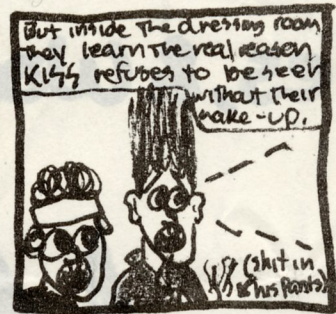


MALIGNANT GROWTH
at Dave's Party.
(pic by Wendy)

The Adventures of Rat Larynx & Vicious Joe Scan



Realizing the vicious scam that had occurred, Rat tried to salvage the night from being a total waste by trying to get an interview.



concept: Brett Meach Arts Brett

MTV Sucks (Devo / Flock of Seagulls)

We saw a note on the wall in Pyramid advertising Squirrel Bait Ya Thr a new hardcore band. Who are they. Contact us, write with info + give us your phone #. We want interviews, pics, info for zine. tell me, couldn't you use the free publicity. *binamide*

Quote of the month: (Rat Larynx at rewire's at the Modernheirs gig) 'let's ~~get~~ get out of here, this is cunt city!' *menthon stamp!*

Err says Darby lives! *Help!*

write to us you imp - *click pussies!!!*

we are interested in printing lyrics to the songs by local bands send us your lyrics, what band, who write them etc, and we'll start a lyrics page.

SELF-DESTRUCT
2710 Pikes Peak Blvd,
Louisville, KY. 40214

The repellents, malignant growth, the Hopheads, and possibly lord were bands to be announced will play at the Tockey Club in Newport, Ky. on New Year's Eve. For info write to Self-Destruct 2710 Pikes Peak Blvd, Louisville, KY. 40214. Believe or be a FAG!

Mucho thanks to Paul Mahern for Zero Boys lip + Master tape. *Keep in touch!*

The new beat will open in the beginning of January one block down from the old beat on Market St. between and and 3rd. The new place is consider only larger, and can hold between 800-1200 (I've heard different estimates) but it will be a vast improvement. I have heard they are making an attempt to let 18 years to older in, but from they have to keep the mirrors from drinking. It's up to you, can you be trusted to go in + not drink? I have written to many bands, and Black Flag, Minor Threat, and Killing Children (from Columbia, TN) have all expressed interest in playing here in the now future. It's up to you, Lou's little *was dead.*

Ferris Lane
Millman & Head Dogs

Flex your head!

Don't be a Nazi!

Peek a boo, I see you!

Don't kill me, I was dead.

Don't kill me, I was dead.

Don't kill me, I was dead.

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