

RECORDS

CHARLIE PICKETT AND THE EGGS "LIVE AT THE BUTTON" (OPEN LP)---I could have probably written this review without ever listening to this. I suppose I've seen the Eggs on about 30 different occasions and for the most part they've never let me down. A pretty good track record indeed. I'll stick them right up there with the Eat and the sadly departed Reactions. I'll tell you what- if you get the chance, take a trip over to West Palm Beach where Charlie Pickett's an honest-to-god STAR. People actually come up to him on stage and ask him for his autograph and luded-out Southern white boys with long hair play their imaginary air guitars and jerk off just like they did when Kansas was in town. Of course the fact that West Palm has a radio station that plays "local" music might have something to do with all of this. But back in Dania, Charlie still works a crane during the day and he hasn't let this amazing success story go to his head one bit- although if someone were to ask him to autograph a copy of the album I'm sure he'd be happy to oblige. So what does all this have to do with the album I'm about to review (bet you thought I'd never get to it)? Nothing of course and that's the whole point. The album speaks for itself- if you can't tell the difference between the Buzzcocks and Styx, well this is for you. It's rock and roll. Period. We're not talking about trends- this is the most un-trendy album of the past 10 years. If you can't dig this, then there's something seriously wrong with you, 'cause it's only "American folk music", as Charlie would say. How can a song called "American Travelust" be bad? Listen to the screams in "Feelin'" or John Salton's guitar in "You're a Better Man Than I" if you need further proof. My only advice at this point is to stop reading and go out and grab this- don't just stop at the cool cover- pull out the record, flop it on your record player, turn up the volume to 8, and party. (BOZ)

THE GO-BETWEENS "SEND ME A LULLABY" (ROUGH TRADE LP)---Their debut LP. This stuff is a little different than their single with Postcard which were distressing, but in a light enjoyable manner. The LP misses some of this lightness in music and production. It's still nice record from a nice simple band. (C.B. SNYDER)

ECHO AND THE BUNNYMEN "BACK OF LOVE" (KOROVA 12" EP)---The beautiful cover of this new single carefully foreshadows the music. "The Back of Love" and "The Subject" both have a quick, melodic movement and feature Ian McCulloch's pained vocals, wonderfully cracking in all the appropriate places. "Fuel", on the other hand has a smoother sound and more haunting mood. Overall, there is some similarity between this single and their earlier "Promise" single. It's a pleasure to hear from Echo again! (JON CECKA)

RED CROSS "BORN INNOCENT" (SMOKE 7 LP)---Most of the fanzine reviews I've read have slagged their record for some reason unknown to me. I think it's great. It's a real disjointed discordant mess and that's why I like it so much. They're sloppier than the Velvets could ever have hoped to be (probably not true but I figured it was a nice gesture). Great guitarist, too, even though he can't play. Everything I said here is true and you can buy it and find out for yourself if you don't believe me. (BOZ)

LYDIA LUNCH "13.13" (SLASH LP)---This is a new/old record released well after the act- July 1981 in this case. This is the best Lydia Lunch ever, even better than 8-Eyed Spy. The band made up of ex-Weirdos is great, I don't know how ex-Weirdo fans feel about this but... Psycho heartbreak music might describe things... "he slits my throat and drinks my blood and says that this just ain't enough." I mean this record's just full of great utter garbage sleazo lines, so if you liked that there's more. Plus the music is incredibly together (never one of Lydia's better qualities) and powerful- blam!blam!blam! I'll admit, either you like Lydia Lunch or you don't and certainly alot of her shit is questionable but don't let that discourage you. It may be cheap art but that doesn't mean it's not good. (BOZ)

PETER DAYTON "LOVE AT 1ST SIGHT" (SHOO BOP 12")---Pop from (where else?) Boston. "Skintite" has a neat 60's feel but the title song has some unbelievably lame vocals. "Perfect Wave" solves that problem- it's an instrumental. A wimpy record. (BOZ)

LAW AND ORDER "ANYTHING BUT THE CRITIC'S CHOICE" (FETAL 7" EP)---More essential hardcore from D.C. This could have been on Dischord but it's not. Twelve rip 'em up songs with some great buzzsaw guitar. My only complaint is that the recording is a little muddy; other than that, this is pretty good. (BOZ)

BATALLION OF SAINTS "FIGHTING BOYS" (NUTRONS 12" EP)---If the Menstrual Cycles are so determined to sound like all the current British Oi bands, why don't they sound like this? The B.O.S. are from San Diego and this fine EP appears to be somewhat influenced by some of those current Brit bands. This is good meaty hardcore- real singalong anthem shouting music. Their guitarist is particularly excellent, although he does tend to play in a somewhat heavy metal style. Well produced and recommended. (BOZ)

BEASTIE BOYS "POLLY WOG STEW EP" (RAT CAGE 7" EP)—The first release from Dave Parsons' (of Mouth of the Rat fame) Rat Cage records. It looks like they're off to a great start with this 8 song EP from NYC's Beastie Boys. This is some of the best NYC hardcore that I've heard which ranks right up there with Kraut's "Unemployed" EP and the Stimulators' "Loud Fast Rules" single from a couple of years ago. Amusing and zany, the Beasties appear to be out for a good time, even though it can be difficult to make out the lyrics. Good vocals, a fast sinister guitarist, and what else can I add other than these guys and a girl have some good ideas in both song and attitude. (BOZ)

THE BLUE ORCHIDS "MONEY MOUNTAIN" (ROUGH TRADE LP) From the house of the rising sun to the Blue Orchids' Money Mountain. Manipulations of "Those old familiar feelings". The organ works through the psychedelic conventions with some new ease— it can mesmerize, taunt and overall, challenge. I like the Blue Orchids because they try to be poetic. They even draw Yeats in. There are so many brilliant moments on the album, moments where the Blue Orchids make musical traditions glimmer. "Bad Education" sounds almost folk-like. It's touching. The music covers a wide variety of styles while still maintaining a consistency that is primarily based on lyrical concerns. Worth hearing. (ADAM KLEIN)

THE JAM "JUST WHO IS THE 5 O'CLOCK HERO"/ "WAR" & "THE GREAT DEPRESSION" (POLYDOR 12")—The A-side is from "The Gift", so as usual, the big attractions here are on the B-side. The Jam present a credible version of Edwin Starr's classic "War", updated with a dub-style mix, but hardly matching the original. It's here as a statement, more than music, I presume. "The Great Depression" is a new one from Weller, but sounds an awful lot like the A-side. A holding action, at best. (CZ)

THE CURE "PORNOGRAPHY" (FICTION LP)—I can always count on the Cure and "Pornography" is no exception. "One Hundred Years" is my favorite Cure song since "The Forest"— a chilling and haunting melody that stays in your head for hours. The rest of the album continues the bleak hallucinatory images of "Seventeen Seconds" and "Faith"— the terrain they cover may be familiar but the impact is still there. If you found "Faith" a bit cold as some did, the delicate textures here create more warmth. It's this feeling of warmth, no matter how distant it may be, that makes "Pornography" so appealing in the first place. (BOZ)

RICHARD HELL AND THE VOIDDOIDS "DESTINY STREET" (RED STAR LP)—What can I say? Richard Hell is still probably the coolest guy in NYC and Bob Quine is God on guitar. An excellent LP that makes "Blank Generation" seem pale by comparison. Tough and full of street appeal unlike the new Tom Verlaine LP, it's really great to have Richard back. I wonder if Johnny Thunders will be next. (BOZ)

REALLY RED "TEACHING YOU THE FEAR" (C.I.A. LP)—An impressive debut. Really Red avoid cliches and it pays off. A few songs use some new instruments (a sax, synth on 2 songs...) but are we allowed to use new instruments? Really Red say yes. The arrangements are also interesting, leaving more space than most thrash. Plus there's plenty of wild guitar and the lyrics are above average, too (even a song about Nico called you guessed it... "Nico"). Check this band out. (BOZ)

IN CAMERA (4AD 12" EP)—A recent release of material recorded for a BBC radio session in 1980. "The Fatal Day" is appropriately titled, it being a morbid dirge that begins with a lengthy instrumental passage along with razor sharp guitars that cut in and out of the tempo. The end features a desperate plea from the singer. "Coordinates" is equally discordant, a similar attitude— the drums are getting nearer than before. "Apocalypse" features a strong bass funk line— a tribal (not 23 Skidoo tribal) and aggressive sound and the drums don't stop. If you like bands such as the Birthday Party, Theatre of Hate, and Joy Division (I'm going to have to stop dropping their name all the time) you'll probably like this alot. Worthwhile, recommended, and deranged. (BOZ)

X "UNDER THE BIG BLACK SUN" (ELEKTRA LP)—So here it is, X goes "big-time"— a real sell-out, right? Wrong. I suppose if you feel X is boring or not "punk" enough, then there's nothing here that's gonna change your mind. But this is definitely X's third album (not a "debut" as the majors seem to believe) in that they've chosen to simply continue developing their "sound". So there's no big surprises here, (thankfully, I guess) just a little more sophisticated production and, well, Exene has blond streaks in her hair now. Their songs are still aces, centering on their humanistic/abstract lyrics, John Doe and Exene's harmonies, and Billy Zoom's killer guitar playing. But that's always been their strengths, so unless you're the type to be bewildered by Exene's hair, this is pretty much what you'd expect; another great LP from (one of) America's finest. (CZ)

FLIPPER "GENERIC ALBUM" (SUBTERRANEAN LP)—Fuck Public Image, America has its own art damage/anti-rock band that puts up a sound so dense, wild, and basically insane that one can't help but be affected (and not just to turn it off). I'm still trying to figure out if the guitarist really knows what he's playing, but it does create a kind of joyous cacophony behind lyrics that go beyond simple nihilism to a more meaningful outrage. The big question is: can you endure 7 minutes-plus of "Sex Bomb"? (CZ)

PIGBAG "DR. HECKLE & MR. JIVE" (STIFF LP)—If you have been waiting for a "new jazz" to replace the old one, well this is for you. Funky, jumpy, and energetic, this is reasonably fresh-sounding. But then again, so are all the "latest things" from Limeyland. I'll pass on this one myself, thank you. (Wake me when they rediscover electric guitars.) (CZ)

VARIOUS ARTISTS "THIS IS BOSTON, NOT L.A." (MODERN METHOD COMPILATION LP)—I read somewhere that Black Flag had the ability to "define and transcend", and that seems to be a good way to judge ANY rock'n'roll band. On this LP, The Freeze easily makes it; their lyrics are THE BEST I've seen in awhile (this LP's title is one of their songs, a great statement on conformity among "anarchists") and they've got a great roar going on behind them. The Proletariat doesn't have as much to say, but screech like the early DK's, and Gang Green puts up an impressive wall of noise, even if it isn't coherent. Special commendations to the F.U.'s for "Radio UNIX USA":

"I'm a real pro musician man
Been one twenty years past
Spent 15 backing Nugent
OH BLOW IT OUT YOUR ASS!"

Great stuff. (CZ)

T.S.O.L. "WEATHERED STATUES" (ALTERNATIVE TENTACLES 7" EP)---People are calling this TSOL's art disc. How silly can you get? Just because the whole record isn't "1-2-3-4 fuck you!" I don't see how people can get off on calling this "art". "Man and Machine" is the fastest tune, closer in spirit to the Posh Boy 12" than anything else here. The other 3 selections are also excellent and show a more sensitive side of the band by featuring more developed song structures and ideas. The lyrics on "Thoughts of Yesterday" and "Word Is" are quite personal and show more "feeling" than what we've come to expect from T.S.O.L. Anyway, it's a great record from a band that's constantly changing probably to the dismay of their more fickle fans. (BOZ)

GENE LOVES JEZEBEL (SITUATION 2 12" EP)---While in London, I saw Gene Loves Jezebel open for 23 Skidoo at the Venue. The audience reaction was lukewarm at best, which was too bad, 'cause I really liked them even though their on-stage manner was still a bit awkward. I rather like this 4 song 12", although I feel that if given the opportunity they will be capable of much more. This is atmospheric music that suggests mysticism and human frailty (or something of that sort). The vocals (when there are vocals) are rather interesting- several voices going at once at different tangents- "distant" voices- I like that. Overall, the whole effect is that of a "soft" tribalism. I'd like to hear more in the future. (BOZ)

EFFIGIES "BODY BAG"/"SECURITY" (RUTHLESS 7")---Perhaps the most popular of the Chicago punk bands after a listen to this record it's easy to justify their popularity. This is one of the more intelligent and better produced punk discs I've heard in a while. They've even printed the lyrics on the record label. "Bodybag" is a real scorcher- and features some intense vocals from John. The flip side is slower but just as good- it's built around a super hot bass line that is guaranteed to knock you out. Support American hardcore! (BOZ)



23 SKIDOO "TEARING UP THE PLANS" (PETISH 12" EP)---I used to think that 23 Skidoo was just another British funk band ala the Higsons. What an idiot I was. After seeing them at the Venue I walked away in total awe. This is their latest piece of vinyl and although the visuals from their live performance are notably absent, this still succeeds in establishing that eerie atmospheric sense of uneasiness that they create on stage. Their percussive, tribal sounds react with our more primitive human/animal elements. Their use of tapes, as on "Just Like Everybody" are also an important part of their sound as well. This is what that stupid Byrne/Eno collaboration should have sounded like- too bad they missed the boat entirely. (BOZ)

HUSKER DU "IN A FREE LAND" (NEW ALLIANCE 7" EP)---Great! This is the Midwest meltdown and I love it. Really thick overpowering sound and fast as hell to boot. Almost as good as the Necros! (BOZ)

SPK "THE LAST ATTEMPT AT PARADISE" (FRESH CASSETTE)---For the uninitiated SPK are from the Throbbing Gristle school of diversity and also share a similar psychotic slant as well. From SPK- Document 1 comes the following: "SPK is trying to be a voice for those individuals condemned to the slow decay of mental hospitals and chemical/electro/surgical therapy." Let me tell you, these guys don't fool around. After 15 minutes the numbness sets in, your hands go cold.... a disturbing void is created. I can only begin to imagine what it must have been like seeing this live performance in person with the visuals and all. For those who care, this is as chilling and scary as they come. (BOZ)

SIOUXSIE AND THE BANSHEES "FIREWORKS" (POLYDOR 12" EP)---A new Siouxsie single and I'm in love again. I guess it doesn't take much, does it? Classy and slick (a string section...hmmn) "Fireworks" is still everything I hoped it would be and more (I've been hearing about this song for months now). It cuts deep, flowing rushes going fast and then faster (no, not like L.A.)....beautiful, optimistic and touching music. If that wasn't enough the B-side (most Siouxsie B-sides are worthwhile) contains two other tunes. On "Coal Mind" we get to hear more from John McGeoch which is good 'cause he wasn't real prominent on "Fireworks". A more traditional Banshee sound here- on the other hand "We Fall" is dreamlike- a part of a thought... touching. I hate to go totally overboard, but this is my favorite band in the whole wide world and "Fireworks" is my choice for single of the issue. Let's hope her voice holds out. (BOZ)

THE GERMS "GERMICIDE". THE STIMULATORS "LOUD FAST RULES" (BOTH ROIR CASSETTES)---Two new releases from ROIR. The Germs tape is a live recording from the Whiskey from the beginning, 1977. They suck but they know it so it's impossible to not have fun listening to this shabby band plow their way through "Sex Boy", "Suicide Machine", and even a cover of "Sugar Sugar". It's worth it just to hear Belinda of the Go-Go's introduce the band by explaining the reason she is no longer in the band is because "they were too dirty for me and they're sluts." A great comedy album, but don't expect "GI". On the other hand, I found the Stimulators tape a bit of a let down. their now impossible to find single of "Loud Fast Rules" was great fast pop punk- a classic of that genre. This tape, recorded live in Raleigh, N.C. is a bit too dragged out for me. Their heavy metal influences are quite evident- a sludge of a sound. Still, I've heard worse and I suppose this isn't half bad, although I probably won't listen to it very often. (BOZ)

NEW ORDER "TEMPTATION" (ROUGH TRADE 12")--- More proficient than their early stab "Everything's gone Green". As before, New Order work under already conventional, rigid dance structures making us listen deeper for the real sentiment of the song- I think this record is about looking for or acting on the 'real' things as opposed... and I think this justifies their methods. It's even a first-rate dance song with their established sense for fine production. Another distinct message from 'inside'. (ADAM KLEIN)

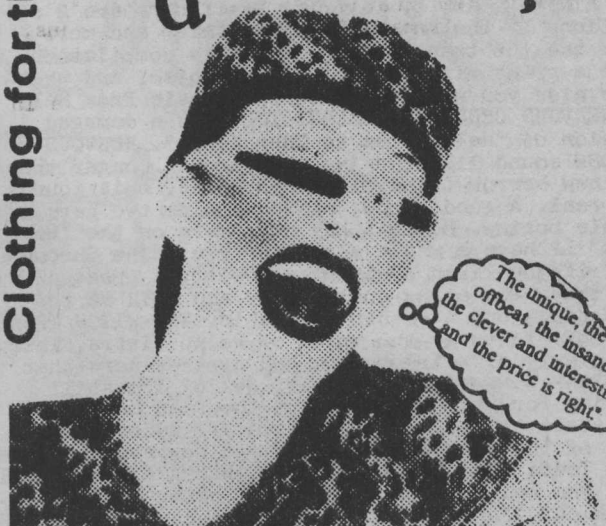
DIE KRUPPS "VOLLE KRAFT VORAUSS!" (WEA LP)---A tasteful three-piece electro-group from Germany. This is just the tip of the Deutsch iceberg. The music is completely synthesized (minus bass) with vocals that range from strenuous to biting. The simple optimistic lyrics are representative of the pro-identity attitude incubating in a country which has had none since 1946. This is no pop outfit brother. (C.B. SNYDER)

DEL-BYZANTEENS "LIES TO LIVE BY". CHROME "3RD FROM THE SUN" (BOTH DON'T FALL OFF THE MOUNTAIN LP'S)---Two American bands with releases on a British label. The Del-Byzanteens hail from New York and have some background in the NO New York/art scene. Side A is rather lightweight stuff-quirky in places- sharp and well-structured songs. The other side is more tribal and rhythmic and places less emphasis on standard song structures. The music here is darker and more demanding, more attention will be necessary for the listener. Actually both approaches work well for the band- a good record. On the other hand there's nothing lightweight about Chrome, a West Coast band who have just released this, their sixth album. I was totally unaware that they've been around for so long. The music on "3rd From the Sun" might best be described as futuristic grey industrial music. Overall, I like the mood created, although the slower pace plods on for longer periods than my attention span can handle. Let's call it cerebral heavy metal and leave it at that. (BOZ)

round - up

Since our last issue I've been really bombarded with new records. I really do try to review everything I get sent but at times lack of space can be a bit of a problem. Here's a rundown (ala Flipside) on a lot of stuff we didn't have room for in the regular record review section.... short and sweet so nobody gets bored. OK? From Philadelphia come NU-ESTE (Intense Intent, P.O. Box 14056, Phila.)- a modern British sound with New Order type influences. Not very original- a bit drab, I'd say. CONFLICT, who I saw in London (crass) have a dynamite EP. Excellent anarchist punk- a good range of styles here. Can't say the same for the ANTI-NOWHERE LEAGUE on "I Hate People" (WXYZ). Total rubbish- the extreme opposite of what all the anarchist bands are about. The music's fourth rate SHAM anyway. "Shell Shock" by ERAZERHEAD (Flicknife) sounds like early Ramones instrumentally and vocally ("I've got Shellshock... oh yeah!"). I guess it depended on whether you like the Ramones or not. "Swalk" is the title of MIKEY DREAD's latest. It's quite enjoyable- a good variety ranging from dub to soul influences. A bit slick for my tastes, which is how I feel about the FEAR LP (Slash). They should have made it rawer like the stuff on "Decline". Regardless, there's still plenty of strong tunes and their sense of humor is intact. Lots of fun- which brings us to BONNIE HAYES and "Good Clean Fun" which is also on Slash. It's new wave pop- pretty lame stuff. Slash better watch it or else they're going to ruin their rep. At least the FLESHEATERS are still around with "Forever Came Today". Not as powerful as the first two LP's, but still worth the bucks. Chris D has a great voice but I've given up on trying to follow his band members. The ASSOCIATES are hot on the charts in England, which I'm sure surprised a lot of people. I always thought they were better, their LP "Sulk" disappoints. Better than Soft Cell and all that ilk, it's still too lush and clean for my tastes. Which brings us to "Spirit" (Beggars Banquet), the new BAUHAUS single which is great stuff. A haunting melody, and the more subtle acoustic touches make this one of

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their best singles yet. The other side is, incidentally, a terrific live version of "Terror Couple Kill Colonel". While we're speaking of BAUHAUS (notice how everything flows together- pretty cool huh?) DANIEL ASH (he's from BAUHAUS) and GLEN CAMPLING have a 12" EP out on 4AD called "Tones on Tail". Basically it's just avant-garde electro-dance music...does this mean that all the BAUHAUS members will be doing solo efforts? I hope not. Save your energy, guys. Got a batch of stuff from Subterranean records... where do I begin? A good place to start is "Red Spot" (LP) which is a well-rounded compilation featuring such Subterranean artists as the WOUNDZ, MICRON, RESEARCH LIBRARY,

and MINIMAL MAN. My favorite stuff here are 2 selections by the Animal Things-funnier and more over the top than Flipper. Get this compilation- it's a great mixup of art, punk, noise, and whatever else you want to throw in. "Music From Hell" by NERVOUS GENDER/BEELZEBUB YOUTH is a damaged version of "Hell Comes to Your House". NERVOUS GENDER sound like they've been around longer than the new horror breed. In other words, this sounds for real. A good album, although side two gets a little boring. MINIMAL MAN, who were on the "Red Spot" LP have a whole album for you ("The Shroud Of") if you liked their other stuff. A great album for those who enjoy doing downs and acid at the same time, but I rather like this. THE WITCH TRIALS (12" EP) features the voice of Jello Biafra. There are plenty of weird voices and synthesizers that go plunk...why did you do it, Jello? I'm still waiting for Jello to break up the Dead Kennedys and start an anti-art band (ala Mr. Lydon) with some of the guys from Flipper and how about Cookie from Teddi and the Frat Girls? WILMA are a 3 girl band who have out an EP also on Subterranean. Check out "Fast Fascist" cause it sounds like both the Riancoats and Shaggs. That's what I like to hear! "Off the Leash" by SOCIETY DOG (7") is San

Francisco punk that's hurt by a poor mix. Not very exciting which is what most good punk should be. On the other hand, PRE FIX (7") play tortured surf beat music which I will hesitantly recommend- just don't expect Duane Eddy. Last but not least (?) our final Subterranean review is a single by STEFAN WEISSER aka ZEV aka UNS aka BOZ (got a little carried away with my aka's... excuse me). Anyway as soon as I figure out the correct speed to play this nifty single on, I'll be glad to give you my review. I might add as a final note that most of the stuff on Subterranean is interesting, and while some of the things they release are better than others, you've got to give them credit for putting out stuff that most other people wouldn't touch. Certainly one of the more dedicated American independent labels! Also from the West Coast (This is L.A. not Tampa) comes SOCIAL DISTORTION whose "1945" (7"EP) is a definite to get. A great hardcore record. I wish they would release an LP soon. What can you say about a group called THE LAST MAN IN EUROPE CORPORATION who have an LP out titled "Songs From the Ark" (Situation 2)? This is Art not L.A.! A horrible "art" record but it does look rather smart on the coffee table...Then there's always NEW ASIA who have an album called "Gates" (Situation 2). It's your basic progressive British art rock....what else would you expect from an album with Phil Manzanera on it? It's alright I suppose, if you like that sort of thing. Personally I'd much rather listen to the latest from the TV PERSON ALITIES called "Three Wishes" (Wham 7"). I never grow tired of their quirky British garage pop. Another classic! As we cross the Atlantic back home again there's the OUTLETS' "Best Friends" (Modern Method 7"). I hate this- Boston must have more shitty power pop bands...Too bad for you. Fortunately for Boston, there's bad wimpy pop from other parts of the country as well, like the WIND-BREAKERS from Jackson, Miss. (Big Monkey 7"EP) and from Ft. Lauderdale, THE BREATHERS (Hi Variety 7") who remind me of that old group, Bread. Give me the INSANE whose "El Salvador" (No Future 7") is a great British punk sound. They also do a cover of "Chinese Rocks". RUDIMENTARY PENI have a cool EP out on Crass records called "Farce". They are one of the fastest British bands around. I like this alot. They have a good attitude, too. Have you gotten a copy of the new CRASS flexi- the clear see-through one with their Falkland Islands song? It's free and has been mysteriously showing up in record stores in England. CRASS deny all knowledge of this. Brilliant! It starts with some excerpts from various speeches and then the music starts-- definitely CRASS indeed! Search this out! COLIN NEWMAN's back again with "We Means We Starts" (4AD 7"). Not bad like most of his solo stuff but if you weren't convinced before this won't change your mind. MICHAEL DUKE used to be in the Insect Surfers and he's got a single of his own out called "Elba" (WASP 7"). It's new wave music- pretty good keyboards, Mike. MYDOLLS are an all-girl band from Austin (CIA 7"EP). I don't quite like this- intentionally arty- maybe it's the organ I don't like. DA, who had a pretty good single out awhile back have released a 12" EP called "Time Will Be Kind" (Autumn). I liked them better when they sounded like the Banshees which is how I feel about Altered Images as well. Not that DA sound like Altered Images, mind you. Do you notice these reviews are becoming more vague as we continue? OK, one more and that's it. I know this is sort of old but it's a good one. I'm talking about the NECROS of course (Touch & Go/Dischord 7") which is produced by Mr. Clean himself, Ian Mackaye. These guys are the coolest. If you like total nonsense buzzsaw thrash music don't delay cause this is what it's all about. Eight killer songs with good lyrics like "I.Q.32 I.Q.32 I.Q.32 Midwest fuck you". What are you waiting for? (BOZ)

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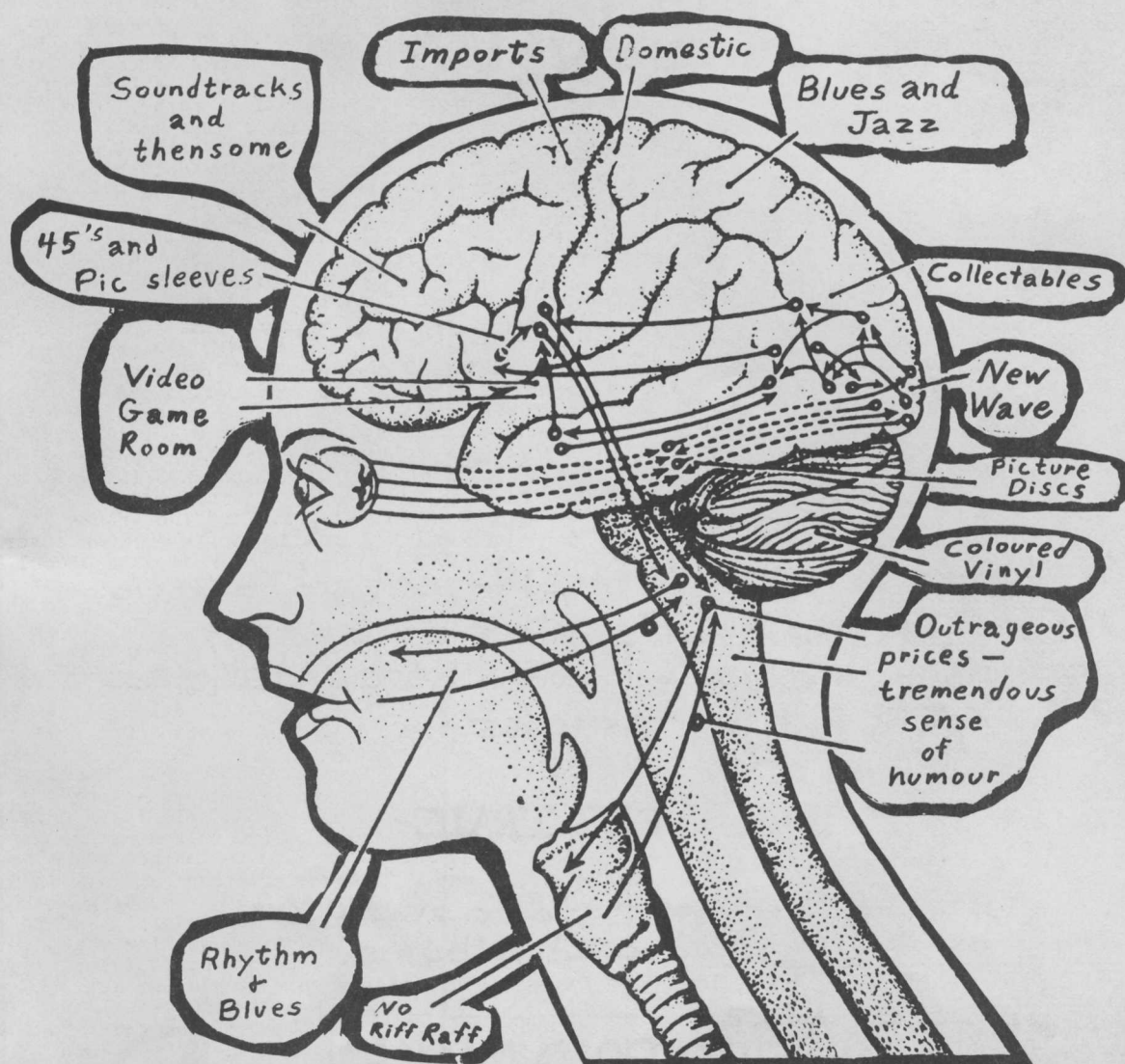
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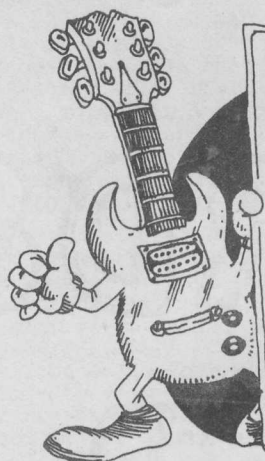
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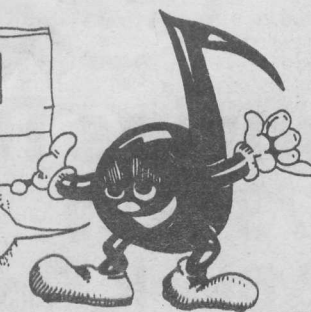
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