

# 1234

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### live music

#### LARRY JOE MILLER BAND AT THE METRO CORRECTIONAL INSTITUTE OCTOBER 9

My first time behind bars (barbed wire and tall fences, to be exact)- I didn't know what to expect, exactly. It was quite different from the movies...tennis courts, a lake, weight room, pool tables, snack bar...this place must have been built right after Watergate. Things appeared to be calm...prisoners walking about, a few jogging, a few carried tennis rackets, but most sat about. Appearances are deceiving of course, and it was difficult to examine things further, as we were not permitted to walk around. This was a minimum security prison (I think that's what they call them)-the emphasis is supposed to be on rehabilitation-at least that's what we were told.

Anyway, the reason we were here was for Larry Joe- I went as a roadie (no photos permitted-sorry). Anyway, Larry Joe and the boys kicked ass, despite the overwhelming heat. I don't know whether everyone's seen his new line-up or not (James Rowe- electric gtr., Bobby Tak-snare drum, and "Mad Dog" Smith-bass fiddle) but if you haven't, you should make a point of doing so. Now I know why they didn't open up for the Stray Cats at the Agora (gag, choke, vomit!). They would have blown those silly boys straight off the fuckin' stage. Larry Joe's not a revival band- this is pure rock-abilly, which in case you didn't know, is a pure American music form- just like the blues (Music History Lesson #28). Most of the songs were unfamiliar to the prisoners, but everyone seemed to enjoy themselves. A few even came up afterwards offering thanks. The soundman was pretty cool. He used to work for the Allman Brothers- I believe he's been in "the system" for 5 years now. Anyway, it was an interesting day, but it sure was a pleasure to walk away from that place after the concert. (BOZ)

#### WAMPUM ORG and THE U-BOATS

TRENDIES  
YBOR CITY, 7/30, 31

I attended this gig as a bored school-girl-- expecting the worst from the least. Things have not been terribly exciting here lately. Fortunately, such boredom is supposedly a requirement before an enlightenment occurs; this night it was true.

First on, Wampum Org. Their appearance of high school normality was charming and well-received-- a welcome relief from the procession of trendy pretty-boys and pseudo tough-guys of late. These four reminded me of the 'good boys' in grade school: the ones who sat in the front row of class, were appointed board monitor and were beat up at recess.

Aside from an anemic stage-presence, the overly-long set is my only complaint with W.O. If their diversity saves them from monotony, it is to a fault; Wampum Org has no identifiable sound. One must remember that they are young and I'm certain will develop as to display their varied talents to their best.

Next up, The U-Boats. These were the 'bad boys' in school who used to beat up guys like Wampum Org.

U-Boats have been around for years, but have never stayed together for long periods. This new line-up, however, looks promising- with Hitler, drums, Jay, guitar, Bob, bass, Mike, vocals, sex; all quite young.

Although I am unimpressed with most hardcore bands I have seen, this was not the case here. This band had triple the stage-presence that W.O. should've had, but then, that's like comparing turnips and eggs, right Bob?

Hitler's stamina on drums, Jay's agile guitar work, bassist Bob's near-explosion, outrun only by vocalist Mike, fused together to create the tightest gig I've ever seen by the U.B.'s, and they were still very raw.

Opening with "Substitute"- an obscure Victims tune- they were like live electrical wires, twitching and flashing about, drawing power from each other while giving it. Though I have yet to hear the original version, I doubt it could've been better than this was.

However, the U.B.'s rely on too many covers- especially U.K. Subs. One of those featured was the unforgettable "Warhead"- very well-done. Another highlight- the Green Acres theme song.

Their own work is strong and well written. New bassist Bob shows potential with "Land of the Free", as do the other members; they all write. They are also versatile and change instruments on a few songs.

This is one of those groups who have to be seen. You will be able to hear them though, as the U-Boats' single is to be released this week on Crow Label with originals "Government Rip-Off" and "BreakOut Tonight". You owe it to yourself to give them a chance--even if you don't like hardcore; they're one of the few groups who haven't sold out on us.

Conclusion: A wonderfully un-trendy night at Trendies. -WENDY HOLIDAY

#### DOUBLE O FROM DC IN SOUTH FLORIDA AT FINDERS 8/19/82

Walking into South Florida's finest club (which doesn't say much for South Florida or the club). I was pretty surprised to see such a small crowd, but later on found out the promoters for Double O's first appearance at Finders Lounge only had two days to pass out flyers and advertise by word of mouth. It wasn't bad, though, everybody knew everybody else, and everybody else was drinking.

Anyway, thinking they were quite cool, "Mensual Cycles" opened up for Double O (with their parents' permission, of course) with the shittiest, poorest excuse for whatever kind of music (shit) you call it, I've ever been forced to sit through. I mean, I even put my hand over my beer. Actually,

I shouldn't complain, with each song lasting a big :58 seconds, their set was over in no time.

Expecting to hate Double O, the band gathered to the stage, tuned up a bit, and blasted a tune called "The End". The song sounded great, but they had to ruin it by dedicating it to the Abusers, which was an open invitation for the fucking hams themselves to throw their bodies on the stage. It looked like an episode of "CHiPs" about some punk terrorists or something. I mean diving off the stage into a mammoth crowd of sixteen? C'mon already!

Well, besides the Abusers' annoying behavior, that they obviously thought was cool, the show progressed into a pretty interesting danceteria.

As bodies slammed, collided, and bruised each other, Double O didn't quit for a second. Every song had a unique style that kept everybody on their feet, and whoever else's they felt like.

Double O consists of four members. Eric on vocals (and good ones at that), Bert on a beat-y bass, Rich on drums that'll make your hair shake (if you had any), and Jason on guitar that sounded like two people playing. I ask you, is this some basis for a great band? Exactly.

With hard, rhythmic, original tunes like "Fade Out", "death of a Friend", and my favorite "D.C. On The Map". I knew bands like this were hard to come by in this town. Small crowd or no crowd, I wouldn't miss Double O for free liquor.

With 13 songs to their credit that evening, and half of them with undecipherable lyrics, Double O politically and dramatically cultured their audience.

BY Michael Szymanski

KILLING JOKE AT THE CHANNEL, BOSTON AUG. 19, 1982

I always found most of Killing Joke's records to be somewhat irritating, repetitious, and heavy metal sounding. They were all of these things live. Lead singer 'Jaz' wore black camouflage paint on his face and arms- he looked scary as hell but only for a few minutes, because after watching him move around on stage, he looked just like a lost circus clown. The band did have a very powerful sound, the overbearing, pounding drums I liked until they became repetitious through every song. My conclusion of Killing Joke live: very loud, boring heavy metal. (ALLEN ESSER)

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