



AGE BROOD

Issue #11, August, '86 Editor: Lori Twersky

The Brood - All-female psychodelic

Chris Herne guitar, songwriting. Kristian Chalmers organ, tambourine. She has big huge bruises and scar tissue on her leg. Says Chris: "But she can take it... she's not afraid to hit hard" Kathy Wegman: Lead vocals, maracas, harmonica. Betsy Mitchell: Bass.

Crystal Light Drums. "She was born around Woodstock, almost at it, right after the festival," Chris notes. "That is her real name... cause she had hippie parents. Her sisters' names is something like Amber Light, I don't know." Wow, (I thought, when Brood leader, Chris Herne called me on the phone), this woman is so into the Groovy, 60s thing, that her voice has built-in school Trippy.

Turned out she was calling from a parking garage. Tim in a REAL garage band, she explained. Do you like such 60's Garage Rock bands as the Seeds and the Steamers and Discothe Watchband and Count Five? Then your tastes are a bit mainstream for the Brood, whose influences include the Fids, the Chessmen, and the Five Canadians. This is 60's Garage ethos, pre-psychodelic groove beat, reverb-up and raw but ZEPY light. And hot. Within 24 hours of the six-song Brood demo tape getting here, reviewer Denise had written off her own copy and reviewers WBA IV and myself were raving about CHRIS guitar-playing.

Bitcher, totally hip. WBA IV said: "She's an excellent guitar player—who's doing vocals? She can't be because you can't play that good and sing at the same time. The guitar sound is wonderful. Its amazing how slick the live side sounds, considering its live and you can tell its live. Really a band that wants to entertain, an ensemble band mix with the vocals over the top. I like the vocals, they don't sound self-conscious. The lyrics are business-like, there are no flashes of genius, but no lines that go 'THATD either. This is really, really fun—completely hip tape.'"

Id have liked to have caught it when they appeared with the Pandoras in February on the Broods home turf. At Genos; Portland, Maine's only Rock club. I truly hate to compare one all-female Groove Group to another; I get queasy when scanning a review that goes something like, "Harder than the Pandoras, looser than the Bangles, grasier than the Go-Gos..." all that dumb they all look alike to me" stuff. But one comparison does come in here: like the Pandoras, the Brood often use the kind of 60's Eric Burdon growl that many guys used at that time, but the women didn't. Is use of this growl? A TREND? Are there other female Groove singers out there right now, growing away? Anybody who knows let us know.

We formed early in '83, before the big resurgence of Girl Groups, before—especially here in Maine—knowing they were gonna kinda become all the rage, all of a sudden. Chris says, wanting us to know that they aren't trend-followers. "...we were just doing our own thing." Chris who wears shades when she performs, so the glare from the lights won't hurt her eyes. Right! I got into this period of music through her boyfriend, who had thousands and thousands of records, and was continually able to come up with progressively more esoteric singles to feed her growing habit for 60's obscure titles.

Tw: So have you got all the right instruments and equipment for a 60's sound? Chris: Oh, yeah! I have a lot of guitars. I like to collect them. Tw: I see here you've got a Silvertone, a Hofner, a Burns-Balwin, and a Gullergan? Chris: Yeah, that was made by a company called Gullergan, and its actually part guitar and part organ, and its really cool. Cause, like, you press the guitar strings down on the fret board and you also play an organ note. Like a Farfisa or a Vox sound. It plays the same note that you play on the guitar. So you strum with one hand, like with your right hand, like the guitar note or the chord, and with your left hand you're also playing the organ note. You're playing on the guitar, and you can control it with foot pedal, and there's lots of different switches for voices and octaves and stuff. It's an instrument that came out of Waco, Texas, and is used mostly by funk revival (shows). Like, religious God guys who play and sing and stomp their feet and wear their pants in the air. There was just one in a local music store, somebody brought it in, the hands who brought it in were even themselves that freaky people. It came with a little booklet, so I saw where it was from and kind of put two and two together about it.

Tw: ...and you've got, in the band, Farfisa organ, tambourine. You bass—what kind of amps are you using? Chris: Let's see, we have some Ampogs and Fenders—and I have a Sun. A little heavier. Tw: Do people ever try to buy your equipment off the stage? Chris: No, people point and buy. Though.

Tw: Your manager was saying you have a hard time in the studio, convincing them to give you the kind of sound you want.

The Wicked, Wray-Dul Sound of...



by Twersky

Chris: Yes, that's true its like, the equipment is so much different now, that it sounds primitive when you tell them what you want. They go, "Ah, no, you don't want that sound, that's why we have this technological improvement, to get rid of that." If there's something desirable you want, it would be considered, like, a Dax. Like, they, that's a little terrible."

Tw: ...he said you were having a problem with them wanting to polish everything. Chris: Yeah, they think if they don't do that, then its not good. That's why its really important to have studio engineers who know what you're trying to do, cause if they don't understand and think what you're doing is wrong, then they won't even, like, kick... Tw: Is there much of a revival scene in Maine? Chris: It has its little segment of followers, like I guess any little scene would.

Tw: I'm just wondering if there's an actual scene there or are you the only ones and do people think you're crazy? Chris: There's people who are into it. We're not like, the daily ones. The general public finds it kinda weird, but likes it because its about universal things. Like love, hate. And its got a good beat, good music, and you can dance to it and enjoy it, and its got like, the roots in it, so people can relate to it...like, even if they've never heard anything like it. Its like, even if like it just because its catchy. People like us better in Boston or New York, maybe because there's more people to like us, they know more. But people here in Portland still like us, no, they don't think we're crazy, no. The answer to that question, is "No!"

Tw: So how'd you get from being enthusiastic about Punk Rock, to forming the Brood? Chris: ...well, I got kind of tired of the 70's stuff, cause so much stuff came out, and it just started getting really homogenized, or really bad—some things were just too experimental for my tastes. There was so much—it was too pretentious—couldn't pick what I liked and what I didn't like, I couldn't keep up, so I kinda went back to the great, and started digging, Okey, where did so-and-so's influences come from? It all kind of came back to this. And I really liked it. It still has the energy, and the anger, but also the intelligence—it just has everything like in it, so it wasn't really much of a jump...the other band members were basically people who also had an interest in the subject, or I helped them get enthusiastic for it. They didn't know how to play at the time, because I found if I looked for musicians who already knew how to play and had the experience of being in a band, they didn't like the music, or they didn't understand, or they said, "Oh, we're not making enough money doing this." So they wouldn't be in it more than one day before. "Oh, my God! This is what she likes! So I found people who had some of an underground interest...maybe some interest in the fashion of it, whatever. Kinda cultivated them. Gave them leads. "Oh, you can get this organ from so-and-so, and this is how you can play this." And I'd show them what to play. Arranged the songs. "Okey, you do this and you do this."

Tw: ...what kind of things were you finding too experimental in 70's music? Chris: Like the Residents, and stuff. Stuff like that. They have fans who like that—its too much for me. Its more listening music or "Intellectual" rather than redefining music, music you want to dance to or move to, or really get some enjoyment out of, like, C&J. I would also write songs, so I'd just teach the people the song, and they'd get a little better on their instruments, and I'd write a song and show it to them...

Tw: So how old were you in the Summer of Love? Chris: Seven. Tw: So all this stuff is from the sources, rather than remembered? Chris: Oh, right. I didn't start listening to music until kind of this, actually. There are people who say, "Oh, we listened to the Beatles since I was three." But there wasn't that much Rock music, growing up in my house, until I was, like, old enough, going to school with my little schoolmates, to the size of what they liked to listen to the radio myself. So that was after that, '69 and '70. And even then, there wasn't anything going on, really.

Tw: So your parents aren't Rockers. Chris: No, but my mother does like it now. She wasn't at the time, but she is now. We got her all interested in that...we have an album's worth of originals, now, which we are thinking of recording real soon. Tw: And the gritty voices used in singing—did you start doing that independently, or after the Pandoras? Chris: That's the influence of what I listen to. A lot of the guys in those bands, like the Texas bands, they sing like they mean it. They put a lot of feeling and emotion into it, all they've got kind of thing. I wouldn't really call it copying, its just like, a style you like so you're influenced by it.

Tw: The thing that caught my attention, when I heard the Pandoras do it, was that women singers then didn't do that. Chris: Not too many, no—the ones who did were really obscure. Tw: You're fascinated me. I didn't know there were any who did it... Chris: ...there were a very few and, like, all-girl bands that played and sang. Denise And Company, and the Pleasure Seekers (with Soci Quatro), Denise And Company were pretty good. They didn't sing with the low, kinda guy-sounding voices, they sounded more like how girls who sing Heavy Metal are... Tw: ...it says a couple of lines in stories that you don't like the prissy, syrupy sound of more established all-women groups. Chris: That's true. Tw: Okey, how come?

Chris: How come? Um... I guess I just find it kinda dull, kinda boring just not really that exciting. Its too pretty, like, that's what girls do. Snympy Pop love ballads. Instead of tough, "I want you right now" kinda words...

Tw: It says here you'd like to be the new Rolling Stones. Chris: Yeah, does it? No, no. When they were starting out, they wrote great songs, they had a great sound, they had a kind of sensuality about them that was really cool, like on the one hand they had this animal magnetism about them, yet they were an unreachably, unobtainable kind of a thing...they'd write these songs that were so simple, but so good. Lobby? Gee whiz. I guess they've had a long and illustrious career, but in my opinion they were better a long time ago. But I think that's a thing about bands when they're just starting out—they're a lot better than as the years go by. They lose some of the hunger, or maybe the drive. I don't really like what the Stones are today, but they're still around—you gotta admire them for that...

Tw: ...you say here, I tend to write Pop things. These may not be powerful enough for the bands I'm in, but they are my style. Chris: Some things, yeah, I'd have to admit it. I do write—not a real lot of songs—but enough, a couple a week. Depending on how my moods are and if I have time. But usually I think of a bass line, or a guitar line, or a hook, or sometimes if I'm real lucky, I get the music and the words at the same time, with changes and stuff—that's really great. And if it sounds like something else, like another song or something, I want to do it, cause I don't like songs that sound too much like other songs. Like if you hear a song and go, "Oh, I know that riff, 'Stepping Stone' if that happens I'll throw it out. I like to think of myself as being indelgity. Be influenced by great stuff, but don't rip it off—or, borrow heavily. I'll say. And some of my stuff is a little Pop, too baby, sounding, maybe, or— Tw: Wait a minute, I thought you were trying to deal with universals, here.

Chris: Oh, well—hmmmm—well, but we're The Brood. We're not happy! We're brooding! Tw: Okey. But you sing about love, too. Chris: Yeah, but usually I get love, not found love. Once in a while. But say, a couple of weeks ago I wrote this ballad song, but it was really, like, Sonics inspired, and it's not really something the style of The Brood, but I still wrote it.

Tw: Do you ever find it limiting to stay within 60's confines? Chris: No, no I don't, cause its not really like staying within 60's confines. Its like having a ball and having a good. The songs are different from each other. But we want to create a mood and a feeling, and be consistent, cause we've seen a lot of bands that'll have songs in several different styles, and they'll playem all a couple of these, a couple of those, a couple of this, and they're inconsistent and they don't create a mood and they're kinda dull, cause they're trying to cover too many bases. And when I'm up there—the set has to like string (the audience) from one song to the next so that they don't even really know there's been a change, and all they wanna do is dance. They have to be, like, hypnotized by us. The thing with the Brood is atmosphere—their sometimes we get this thing going and its so good, because everyone there will be like under our control, our spell, and it'll be great! Its really neat to see people dancing and having a good time and not even THINKING about themselves, and its because of what you're playing, you know?

Tw: And you plan to use this power for good or for evil? Chris: Oh, well, for good, obviously. For Fun. Fun is the basic thing, really. Tw: Is there any contradiction there, between having fun and rene-up dancing, to brooding songs about lost love? Chris: We could say its like a catharsis or something. Everyone has had bad experiences in life and love or whatever, you want to relate it to. Its not singing about it in a bitter way, but it happened and "I'll show you! That type of feeling..."

Currently unsigned, the band is getting ready to do some recording with Eric Landgren of Bird Songs and the Resonance producing. Chris describes him as "a happenin' guy". You can hear the Brood on a Boss Fido Records compilation, The Deadly Sins. And they'll have a cut on a Dionysus Records compilation, The Sounds Of Now, in Fall. For the 6-song demo tape—the best bet, if you ask us—send \$3.50 to P.O. Box 106-D/S, Portland, Maine 04112.

Tw: ...what kind of things were you finding too experimental in 70's music? Chris: Like the Residents, and stuff. Stuff like that. They have fans who like that—its too much for me. Its more listening music or "Intellectual" rather than redefining music, music you want to dance to or move to, or really get some enjoyment out of, like, C&J. I would also write songs, so I'd just teach the people the song, and they'd get a little better on their instruments, and I'd write a song and show it to them...

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MEMORIAL



*Progressive
Not Imitative*

The Brood Creates Its Own Music

By Margaret Logan

Carole Howard of the band from Rachel Richards • Nina Mason from Chris Gould and her...



*Inspiration,
Not Imitation*

The Brood Creates Its Own Mood

By Margaret Logan

Photos By Rhonda Farnham

Clockwise from top: Betsy Mitchell,
Chris Horne, Asch Gregory and Crystal Light.

Switzerland, Holland, Italy, France... crazed fans packing the clubs, screaming for your autograph and singing along to your songs, stealing your used towels and guiltlessly thieving your only fuzz box. Culture shock, jet lag, unexpected fan adulation. Your first European tour... a nice fantasy, you say? No, this is not a fantasy. This is the Brood's reality.

And just who is the Brood? That's a fair question given the fact that, although they live in Portland, you rarely get the chance to see them play their '60s-inspired, attitude-driven, powerhouse, three-chord rock 'n' roll. You're more likely to see them playing Maxwell's in Hoboken, The Rat in Boston or any number of clubs in New York City and Washington, D.C. And now you can add to this list cosmopolitan cities of the world like Paris and quaint villages high in the Swiss and Italian Alps. Not too bad, considering that the Brood plays music peculiar to a fairly specific era of rock 'n' roll and can only manage to book gigs at Geno's when they play in Portland.

"All over France it was really weird," explains Chris Horne, founder of the band. "We'd play, and then people would come up to me afterwards and go, 'Ramans, Ramans, you're like the Ramans.' And I'd go, 'What? Oh, Ramones...' They're just people who like rock 'n' roll, you know? Short pop songs. Energy."

The Brood — Betsy Mitchell on bass, Asch Gregory on organ, Crystal Light on drums and Horne on guitar and vocals — knows all about such energy and abandon, the kind it takes to make rock 'n' roll, sometimes raunchy, sometimes cool, but always straight from the heart. They've been at it for 10 years now, and the music that inspires them comes from a more obscure realm of '60s music with which most people aren't entirely familiar. Groups like the Chocolate Watchband and other real record collector-type

stuff serve as their point of departure. Chris describes their music as such.

"Like on *Bandstand*, it's got a beat, and you can dance to it. It's two and a half minutes, and it's fun. It's pretty specific even though, in one way, it does have mass appeal, 'cause it's like 'Louie Louie' party music. On the other hand, it's not like big arena rock where you can fill stadium after stadium with hundreds of thousands of people."

Some folks have taken to calling their style of music retro, while others label the Brood a true garage band styled after the earliest days of punk. Still others think their music all sounds the same.

"A lot of bands who do the '60s-inspired stuff *do* try and copycat it a little too much instead of being inspired by it and taking the feeling you get and putting it through your own interpretation," Horne admits. "They will just copy it note for note. You do need the feeling behind it. That's important."

Chris, on the other hand, does get most of her inspiration from '60s teen bands and fanzines, though personal experience manages to creep into her tunes as well.

"I think about staying out late and stuff... 'He stayed out late and made you cry,' stuff like that. But it's all pretty universal, lying and crying. A lot of people do think that it's really restricted, and it's only a certain range."

And that's a major criticism, essentially calling someone a one-trick pony. Yet the group doesn't care to defend itself against the charge.

"It doesn't really matter what they say to me," says Horne matter-of-factly. "No, it does matter. I think it's because they don't understand. If they hear a band and they go, 'Oh, it all sounds alike,' say, for example, the Ramones. All their music sounds alike. Well, it has a certain sound, but every song is different, and that's what they are."

"We're a little more than that," Chris goes on to say. "We're original. We've just kind of taken the influence from it (retro). I don't think we're really stuck in it. Certain songs, like 'Party Crashing,' are definitely 'now' kind of songs, even though it has a sentiment or feeling of it."

Comparisons, criticism and countless ways to dog someone else's music... but the Brood's music speaks for itself, and they have stacks of impressive playlists and an expanding discography (see sidebar) to prove it. They have released two full-length albums, the sold-out *In Spite of It All* (1988) and *Vendetta* (1992) in pressings of 5,000 each, five singles, and countless contributions to compilations released in France, Germany, Holland and the United States. They've been played on radio stations from London, Ontario, to Northampton, Massachusetts, from East Lansing, Michigan, to Durham, New Hampshire. And not just for a test listen. Often they've found themselves at or near the top of the heavy rotation/request list, right next to the likes of the Replacements, Fugazi, Lou Reed and Dinosaur Jr. to name a few. And now they have just returned from their first European tour and already are planning their next one, tentatively scheduled for mid-August. This is a major rock star experience that must feel like the dream life to four women from a small corner of New England.

"Love it!" says Horne laughing. "It's rewarding, and it's fun, and it's good to go places where people really want to see you. We've played with Fugazi, and the kids liked it because of the energy, even though we don't play the same kind of music they do. We did this thing in Canada called *Psychedelic Week* where we played in Toronto, Montreal, and all these other, littler cities. This promoter brought

bands like us and other '60s bands up there, and we crisscrossed Ontario."

They ended up playing with the Dead Milkmen at Folk City in New York City on their way back home. They also have been known to make road trips down to Washington,

D.C., for a one-night stand, all because they love to play music, and they're happy to play for those who want to hear them.

"We're not fantasizing about being on the cover of *Spin* or being signed to Warner Bros. or anything like that," Chris says. "We're pretty realistic, I think, in our expectations, and we realize we're an underground kind of band. So instead of trying to figure out what the next trend is and jumping on the bandwagon and going for the big ring, we're just doing it more for the fun, and we just do what we do."

That's a good philosophy to live by, and it has served the Brood well. Richard Julio, the band's manager and mentor of sorts, tells of one experience the group had a while ago that proves there is some justice in living life the old-fashioned way: doing what you love and standing by it with integrity and pride.

"Kris Clark booked us playing for L7 at Zootz, and they didn't show up. The Brood played two sets, held the audience, and Kris says, 'Hold onto your tickets and come back next Tuesday night. I just talked to their manager. L7 will be here Tuesday night.' So we had to convince Kris that we still wanted to open for them on Tuesday. He said okay. Come Tuesday night, they didn't show up again. Kris was freaking out, and when people came — 90 percent of the people that we held for two sets came back — he was at the door saying, 'Look, L7

didn't come tonight. I don't know when they're going to come back, but I'm going to get them. If you want your money back I'll give you your money back. Or you can come in. The Brood is here again.' Everyone came in. And they stayed, and we held them again for another two sets."

"Even weeks after that show," Horne recalls smiling, "people would be coming up to me in the supermarket and stuff, and they're like, 'Excuse me, you don't know me, but I saw you at Zootz, and I thought you were really good.'"

It must be frustrating, though, to be a band held in such high regard in other parts of this country, not to mention in other parts of the world, but to be virtually unknown in one's own hometown, the previous story notwithstanding.

"It's a little frustrating or discouraging, but mostly it's just kind of stupid," Chris admits. "Basically, you just have to keep trying to get through to people."

Horne and the rest of the band members maintain a positive attitude and try to take such inconsistencies in stride. They haven't compromised, and they haven't sold out of the music they love to play, no

matter how small the circles of the interested are or how spread out they might be.

"I think that's probably why we're so optimistic and well-balanced. We like what we do and basically have the integrity for what we do. We're not going to change our style to suit anybody," Horne says. "Everybody is mostly in it for the enjoyment and the fun and the appreciation of people in-the-know."

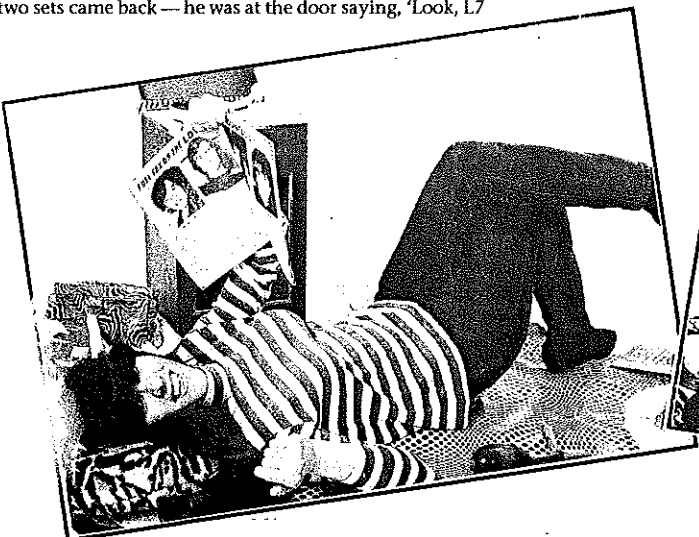
The Brood is admittedly more into the collecting side of the '60s music that so inspires them, and already their own music is being sought out in the manner that rare sides by the groups they love are.

"Oh yeah!" Horne exclaims. "When we played in Rennes, France, there were people coming up with records that probably came out in 1985, which are really hard to get, like compilations with a Brood track on it, like our little *99th Floor* (a fanzine) flexi-disc. Stuff that's really old and impossible to get, and they had it. They had piles of stuff they'd been collecting over the years. They brought it in, and they

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BROOD DISCOGRAPHY

Title	Label	Country	Year
SEVEN-INCH COMPILATIONS			
"And I Know"	99th Floor	USA	1985
"I Saw What You Did"	Stop It Baby	France	1987
"How Many Times?"			
b/w "Let's Talk About Boys"	Soon-To-Be-Rare	Germany	1987
"In and Out"	Estrus	USA	1990
12-INCH COMPILATIONS			
"Writing on the Wall"	Bona Fide	USA	1986
"Writing on the Wall"	Resonance	Holland	1986
"You Lied to Me Before"	Dionysus	USA	1986
"Shake and Shout"			
b/w "Surfin' Eyeball"	Bang!	USA	1987
"One Winter's Night"	Midnight	USA	1987
"Give It to Me"	Mystery Scene	Germany	1987
VIDEO COMPILATIONS			
"I Need You There" (live)	Ice World	USA	1990
SINGLES			
"Let's Talk About Boys"			
b/w "Little Boy Blue" and "Shake and Shout" (re-mix)	Primitive	Canada	1988
"I Need You There"			
b/w "You Got Me"	Get Hip	USA	1988
"Since He's Been Gone"			
b/w "You've Got Me Cryin'"	Stanton Park	USA	1990
"But You're Gone"			
b/w "You Don't Need Me"	Get Hip	USA	1991
"I'll Come Again"			
b/w "Knock on My Door"	Estrus	USA	1992
ALBUMS			
<i>In Spite of It All</i>	Skyclad	USA	1988
<i>Vendetta!</i>	Estrus	USA	1992
COMPACT DISCS			
<i>In and Out</i>	Dry Heat	USA	1991
<i>Vendetta</i>	Estrus	USA	1992
<i>Love Me Like Before</i>	Norton	USA	1993



THE BROOD

(continued from page 11)

wanted everything autographed. It was just like, 'Wow, where did you get this?' We were amazed that these people had this stuff. They were really proud of their collections, too. And now they had them autographed. They were really excited."

That devotion extends beyond the mere collecting of their rarities, too. The people who love the Brood really *know* their music.

"In a lot of places," Chris recalls about some of their shows in Europe, "they were singing along. From the first album they knew all of the words, and it was *amazing*. You'd see people singing along, and you'd be like, 'Whoa, this is in Switzerland. It's so foreign, and they're people who don't even speak English, and they know the words to your songs.' It was amazing..."

Horne pulls out a pile of fan mail she found waiting for her when they returned from this month-long adventure in Europe, and the envelopes are dotted with postmarks from Russia, Ireland, New Zealand, Virginia, Washington state, Peru, London. No matter how long it takes her she will answer each one.

"People who maybe just heard the second album and really like it are writing to find out where they can get the first album," Chris explains, taking one letter out from the rest. "This guy from Greece sent this and a picture of himself."

This man looks proud, knowing that his photo is going to be seen by one of his favorite bands. It looks as if he got dressed up for the shot.

"My name is Apostolos, and I am 27 years old," Horne says, reading from the letter. "I am a garage punk fan for years. My record collection includes all volumes of compilations. I have your two releases on LP, and I am quite amazed and impressed, too. After all the above, it's obvious that I would really like to join your fan club. Therefore, kindly request to let me know about the following: membership fees..."

"Dear Apostolos," Horne says laughingly, "Uh, membership fees are \$100..."

RECOIL^{No. 5}

The Brood - Vendetta The Brood have an extremely traditional sound. In this case it's an organ-based 60s girl group swirl and charm. Unlike Thee Headcoatees you can detect the roots of American garage slicking through The Brood's black leather jacket street tough image. They listen to The Sonics rather than The Kinks, and their image, if not the definite content of their songs, is biker chick chic. They are also very good.

Chris Horne's song-writing skills are such that they rock, and that organ slimes it's cheesy notes through the songs, as one the title track, they're extremely enjoyable. Like most garage-beat bands, The Brood probably make a lot more sense live, and like most garage-based bands, they probably agree.

THE BROOD

Vendetta

(Estrus)

An all girl band who started life in 1982 in Portland in Maine. The album is full of two minute and a little something garage tracks, with one giant track of 3:24 really stretching out. To coin a garage phrase, this is a gas. The band are totally influenced by such cult names as The Count 5, Shadows Of Knight, Trolls and more. Allied to those ready steady go guitar sound is the really 60s inspired organ sound which always does wonders for a band. The band use what they call 'a bottom of the line Farfisa...'. The sound is deadly primitive and if you've a passion for that sixties and the classic keyboard sound that stayed underground rather than overground pop. The Brood are it.

ESTRUS RECORDS: PO Box 2126, Bellingham, Washington 98227, USA.

Robert Davidson

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Chris Horne *guitar, vocals*
Betsy Mitchel *bass guitar*
Crystal Light *drums, percussion*
Asch Gregory *organ, vocals*

The Brood

The band's influences comprise the Who's who of cool 60's punk rock - The Count 5, Shadows Of Knight, The Remains, The Moving Sidewalks, Zackary Thaks, Trolls, The Chessmen and the Five Canadians to name but a few. And, it shows in their sound - tough four chord raunch and roll with cheesy organ, booming bass, steady drums, a fuzzed out guitar and incredibly snotty-growled out vocals - that combine to make the Brood the definitive 90's girl garage band. No soft harmonies, bouffant hairdos or matching evening gowns here (no prominently displayed underwear either) just pure vintage rock & roll.

To obtain these sounds, The Brood utilize only the best vintage equipment. Chris is a long time guitar collector and still plays her first, a Burns Baldwin, a good-looking and powerful guitar. She also has a Sears Sivertone, a Hofner, a Fender Mustang, a 12-string Vox teardrop and a Guitorgan: 'Part guitar, and part organ, and it's really cool 'cause you press the guitar strings down on the fret board and you can also play an organ note, a farfisa or vox sound... It came out of Waco, Texas and is used mostly in tent revival shows.'

Betsy plays a Burns-Ampeg bass to complement Chris' Burns-Baldwin and a Vox Apollo IV - with lots of fuzz built in. Asch is the proud owner of a Vox Jaguar and a bottom of the line farfisa organ. Combined these pieces of equipment result in a primitive sound, which typically upsets the sensibilities of sound engineers who continually try to use their technical wizardry to clean up the girls' sound. Recording sessions become a battle to the engineers to understand exactly what is being attempted.

Written and arranged by Chris, their music steers clear of 'wimpy girl topics' and tends to focus, as does all good 60's punk, on cheating and lying and losing and getting revenge. Brooding isn't just their name, it's their demeanor.

Vendetta, released on Estrus (LP/CD), is The Brood's second full-length album.



THE BROOD



Interview By Richard Ward

THE PSYCHEDELICATTESSEN

In the wyldes of Portland, Maine resides the seminal all-girl garage group, The Brood. I was fortunate enough to catch up with the band at the Big Cahuna Club in NYC where they played with the Cynics and The Optic Nerve. Needless to say, they put on a killer show. We were dancing on tables, chairs and even the floor to the wailing sounds of the bands and Mr. Wizard's psychedelic light show. The Brood are one of the wyldest live acts around and this comes across on their recordings. They have singles out on Get Hip, Primitive, an upcoming LP on Get Hip and various flexis and trax on comps and the such. All rule. But enough of me. Let's hear from The Brood ...

- Q: Even if you've done it a zillion times: Tell me about the formation of the band.
- A: In 1983 Chris got her Baldwin guitar in a pawn shop in Lewiston. Betsy was playing her boyfriend's Mosrite bass, & Richard got material for us to play. One of the first songs we learned was "Writing on the Wall" & "Crying Shame."
- Q: How and where were your first gig?
- A: Our very first show was an outdoors benefit (July 16, 1983) at Green Hills Farms in North Parsonsfield, an isolated yet scenic place for retarded people. It was Sunday afternoon & later we picked blueberries. A couple weeks after that we played our 1st advertised show in Portland opening for the Chesterfield Kings, and the place was packed! We got an encore & did "Let's Talk About Boys" which completely blew everyone's minds.
- Q: Who is in the band now and how did Allyson's (impending) marriage with Peter Maniette (of The Wyld Mammoths) come about? Do you have plans to replace her? Hope so; love that Farfisa.
- A: In July of '87 we did a show with The Wyld Mammoths where she first met Peter. By the time you read this we should have the spot filled.
- Q: The Brood have long been a fave of the Flower Hours (radio show) & the Psychedeli. How is it that it has taken this long to get an album out?
- A: Over the years we recorded a few songs here & a few songs there. Then we gave a few out here & a few out there, leaving behind 16 songs (12 originals) that really work well together, almost like a "concept" album. The cover has a nifty photo that portrays what the songs are about & the liner notes tie it together. We're pleased, although it has taken so long. If we were on the ball this could of come out about a year ago, but it will be worth the wait, "In Spite Of it All."
- Q: What kind of instruments do you play?
- A: CHRIS: Baldwin or Silvertone guitar.
BETSY: Burns or Vox bass
CRYSTAL: Trixon or Rogers drum kit
ALLYSON: Vox & Farfisa organ
- Q: Who (what) are your fave acts (each) of today - live and/or on record?
- A: CRYSTAL: A veritable plethora...
BETSY: Right now I listen to the Cynics' "12 Flights Up" LP alot. Recent antique store find was an Animals album. I listen to alot of stuff from the time I get up til I go to bed.
CHRIS: I dig alot of those Australian groups that Glen Baker writes about. For new stuff, my fave record is "Sgt. Puppet" by Kenne Highland.
- Q: Tell us about your best live show - or even your fave live show.

- A: CHRIS: My favorite show happens to be the biggest fiasco ever. It was at a small red-neck tavern in Portland with a bad reputation, but they wanted to have bands at their place and guaranteed us enough money to cover rent. We were psyched to play there because of a light-up dance floor, but when we got there they made us set up to the side of it in a tiny space where they moved a couple of tables out. Then we went in the girls room to brood over a bottle of "Janis Juice" (So. Comfort), just before we got to that last drop, the bar-maid came in & caught us and nearly threw us out right then! The clientele, as we should have known, was not into 60s fuzz-punk AT ALL, and the dykes were yellin' for us to play songs off the juke box. The manager kept flicking the power on & off, until the bass amp finally blew a fuse. I kept breaking guitar strings & had to stop each time to change 'em cuz I didn't have a backup guitar. At the end of the night the owner literally threw the check at us.

BETSY: Any show we stole beer at, especially the ones where we didn't get caught. Like the time at "Folk City" with The Dead Milkmen, there were cases of beer in the band room (not for us), & we opened & took as many as we could and left!

CRYSTAL: I quit school & ran away from home when I was 16, to play at CBGBs. The Headless Horsemen got us the show.

- Q: Would each of you describe a perfect day for you? Be realistic if you must.

A: CRYSTAL: Wake up from a good dream (around 11am). Then have someone make me breakfast, which included among other things: beer. Then go out and do something like have lunch & drink more beer. Then take a nap & wake up & have a couple more beers & go out to see a band. Finally, after a few more beers, fall asleep with my sneakers on.

BETSY: Staying in bed all day, kind of like Elvis. Lotsa food, beverages, TV, magazines - entertainment galore.

CHRIS: My perfect day begins at 4:30 in the morning with a call from Capt. P.J. Then I head for a pot of fresh brewed coffee at The Miss Portland Diner. Next we hit the road for hours of crazy lawn sales and flea markets. In the afternoon, drive down to Old Orchard Beach to relax & read the latest issue of Neat Stuff before heading out to the twilight run of the Powder-Puff derby at Oxford Speedway. Then it's off to the twin drive-in where the creature double-feature is showing "Horror Of Party Beach" and "I Married A Monster From Outer Space."



The New Sound!

The Brood Towering Beneath Us

By D.R. Lewis

The underground. The term conjures images of whispers, of thoughts and ideas unacceptable to those who create the standards of the populace. Images of men in dark cloaks and broad-rimmed hats passing secret documents to one another in dimly lit alleys, hoping they remain unseen by passers-by, keeping themselves hidden under the shroud of night, knowing full well what could happen to them should they be discovered in the act.

Then again, it could be three girls doing what they want and not caring whether anyone pays attention or not.

"The Brood is decidedly an underground band. The general public around here hasn't heard of us that much, but we've made a name for ourselves in other places: Great Britain, Australia, Sweden, etc."

You may have heard of the Brood in certain circles, but you probably haven't actually heard them unless you've frequented Geno's Pub in the past three years. That is, of course, assuming you are not into the subterranean culture yourself. As far as founder Chris Horne is concerned, that's just fine.

"We do what we do, and if anyone takes an interest in us, it's cool you know," she continues. "We're not like aiming for any particular market or label. We don't go about it as a business like some bands would. We're just into being ourselves, playing our kind of music."

Chris sits in an apartment furnished with thousands of LPs, 45s and cassettes, lining the walls like vintage wines in a well-stocked cellar owned by a true connoisseur. As one scans the titles on the spines of these records, it becomes clear that whoever collected them possesses an extremely discriminating taste. The names jump out at you — The Chocolate Watch Band, the Bohemian Vendetta, Malachi. I mean, geezum, where's all the Beatles and Stones albums, huh?

What I knew of the Brood when I met Chris was that they were a '60s-influenced, all-girl band, and that's about it. Although I went to her for what I expected to be a run-of-the-mill interview, what I received was an education in a side of music of which most of us are all-too-ignorant.

"When you say '60s,' it's just what someone's idea of it is," she explains. "Okay, there was early, mid and late. Early is like Frankie Avalon and the Beach Boys. Mid is '66 Stones, Question Mark, Count 5, Standells. Late '60s was psychedelic. Some people say, 'Oh, the '60s — you cover Hendrix, right?' and we say 'No.' It's like word association: it can mean something different to all of us."

"And some people think it's all the San Francisco sound of bands like the Grateful Dead," says Richard Julio, who owns the records lining the walls of the apartment. They are the remains of a record store he ran for 10 years in Portland called the Wax Museum. Nowadays he helps inspire and guide

the Brood, getting them bookings and lending a hand in producing their recordings. "Most of this stuff is all in vogue now," he says, nodding toward the walls.

Chris plays guitar for the Brood as well as keyboards and lead vocals, two jobs she took on when one member moved away from Portland and another decided to get married. She is joined by bassist Betsy Mitchell and drummer Crystal Light. And yes, that is her real name. ("Hippie parents," quips Chris.)

Chris gives a little insight on her bandmates. "We knew a guy whose girlfriend would play his bass all the time. Her name was Betsy, and we met her at It's Magic, a club [now defunct] in the Market Street Market. We auditioned her, and that was it.

"Crystal is the newest member, the drummer. She'll be 17 by the time this is printed. Oh yeah, here's a wild story. It was Wednesday night. The Hysterical Narcotics from Detroit and the Brood; from Portland, Maine, are booked to play Geno's Pub, and so, like, the Hysterical Narcotics show up, and the Brood gets a phone call... 'I can't do it, my father won't let me come out. I have a curfew at 11. No gigs on school nights.' So she ran away from home, did the gig and dropped out."

"But she gets along with her parents," Richard points out. "she was born in Woodstock, just after the festival."

"Yeah, he [Crystal's father] always encouraged her to play the drums and stuff," Chris adds, "and he was always behind her, but he also wanted to be a good parent."

"Basically," she goes on, "they're [Betsy and Crystal] ultra-cool. They can play, they're fun, and they're into the music. And, we're all the same height." A gleam appears in her eye and she continues, a warning that some dry humor lies ahead. "This is my theory on homo-heightedness. It's very important for a band to be about the same height and weight for the continuity, to be pleasing to the eye. Everything has to fit in: where you stand on stage, how you hold your guitar. There's a right way and a wrong way. We are definitely the right way."

"We live in an age of labels. When you go to see a band, you first want to know what you're faced with. Is it pop, jazz, blues or what? Well, I make the mistake of asking Chris to label the music her band plays, and she puts it as bluntly as possible: "Put your head in a blender and push puree." But then she is kind enough to elaborate.

"It's not just the music, it's the beat. Always liked it, always wanted to pick up the guitar and be a part of it. A few years of piano lessons as a child, hearing the music, it inspired me, and it's... (pause) fun!"

"It's hard to pinpoint," Richard explains. "You can call it a European sound, but the European sound is really the American sound."

"Right," adds Chris, "cause that's what they took from all the American blues guys. It's rock and roll — rock and roll is the '50s, right? The originators — Little Richard, Elvis — and then came the British invasion, like the Beatles, the ones with pop harmonies. Then there were the Stones, and the Stones were like the antithesis: the Beatles dressed in their little suits, and

the Stones had the sweatshirts and tight jeans. They were the dirty, scruffy looking ones. Later down the road, they've influenced tons of bands. Every band in America is influenced by the Beatles and the Stones. And then, the Beatles and the Stones were influenced by every blues guy in America. So the '60s is this whole big different thing."

That could explain the difference between this all-girl '60s band and another all-girl '60s band currently enjoying the big-time limelight, the Bangles.

"The Bangles are like really Mamas and Papas-inspired," she says, "they're like the pop vocal '60s. They can bill themselves as the '60s, but it's a whole different '60s than we are."

The Brood plays what they call mid-'60s-influenced, Texas garage, embodied by bands like the 13th Floor Elevators, the Chessmen and Zakary Thaks. There is also a strong influence from the Northwestern punk movement including bands like the Sonics and the Waiters.

"It's all what you listen to, and mold it in with your personality. It's all basically the fun, the pleasure thing, the music. The music is it to me, you know, unless it's like blinking lights or something," she laughs, opening and closing her hand in front of her eyes. "Yeah, that's about it, music, blinking lights and beer."

Chris writes all their original material, and they perform covers, altered slightly to "make them their own." They have performed all over New England, New York, and Canada, and have received airplay in France, England, Sweden, and Italy, as well as in America and Canada. Thanks for that go in large part to a spot on album called *Sounds of Now!* distributed by Dionysus Records of Burbank, California. "You Lied to Me Before" (originally performed by the Trees) is the Brood's contribution to this compilation of similar material by bands based everywhere from Los Angeles to Berlin to Athens to Portland. They have a cover tune written by the 5 Canadians (from Texas, incidentally) called "Writing on the Wall" on Bona Fide Records *Deadly Spawn*, available, as Richard says, "at all better record stores." They have also had a flexi-disc recording (in a funky blue color) of the Brothers and Sisters' "And I Know," published in *99th Floor*, a New York-based fanzine into the '60s psychedelic genre. Other projects on the way include a three-song EP being produced in Montreal by Primitive Records. That will be the first all-Brood pressing, consisting of all-original Brood material ("Little Boy Blue," "Shake and Shout" and one other song).

"We're equally comfortable with both playing live and in the studio," Chris says. "It's not like work or a job. We really look forward to plugging in, turning up and blasting out. I like doing those rubber band, planky, twangy, trebly leads with the hair in the eyes. Everyone in the band is really into their instruments."

Those instruments, just like the music they make, stem from the same period. "For the vintage sound, we like to use the vintage equipment. Vox bass and 12-strings, Burns/Baldwin, Silver-tone and Hofner guitars. Ampeg amps are good for the treble and twang. And

we use a Trixon drum kit, made in Germany in the '60s. We get a lot of comments on the bass drum. It's squashed, kinda oval like it was melted."

Like the equipment, the Brood likes the music to remain totally authentic. "When I'm writing a song, I like to keep the integrity of it. If I recognize a riff that's in another song, I won't use it. It's a certain trueness to yourself. It's the feeling you put into it, too, while you're playing it. You can take two chords and play like 'daa-daa' or you can play 'da-DAAAA,' and be totally bored with one and really get into the other one. The listener will actually hear the difference."

But it's not whether the audience hears the difference or not, it's whether they appreciate what you select to play. Chris gives an example. "We played this club where the whole audience was just guys, college guys. And we were like, 'Oh-oh.' We'd never played to a rabid, all-male audience before. But towards the middle to the end of the show, they were singing along with the background vocals and doing hand claps. It was great!"

Irony radiates from the fact that this band is practically hidden from Portlanders while basing themselves here, yet at the same time spreading their name all across the country and even overseas. So, why remain here?

"It just happens that we're in Portland," Chris explains, "and some people are really uptight about the geography. People in Boston say, 'Why don't you come to Boston, Portland is nowhere,' but that's not true, because wherever you are, that's where it's happening. You don't have to move to Boston, New York, Los Angeles or anywhere. Just do what you do and be good at it, and it won't matter where you are."

It would appear that what Chris, Betsy and Crystal lack in drive they make up for in sincerity. The music business is overflowing with bands climbing all over each other to grab for recording contracts and major touring dates. But these girls, they're just taking it all in stride. It would be interesting to see what would happen if a major label suddenly took a serious look at the Brood.

"If he tried to change our material or make us dress like Madonna, I don't think we'd do it. We're pretty independent. It's the rebel attitude. You can't really tell anyone what to do. It's taste — and ours is not a mainstream type of taste — and that's good, 'cause we don't want that."

"We're an underground band, and we like it," she declares. "We get respect from our peers, and it's nice to get some respect and recognition from the people you respect in return. We just want people to dance and drink and say, 'Hey, we liked you guys.' That's the biggest reward you can have. Success hurts or helps you as much as you want it to."

But Chris, if you don't get that major exposure, how will anyone know about your music?

"If someone wants a Wang Chung record, they'll know where to find it. If someone wants to find the Brood," she concludes, "they'll know where to look."

Don't look too far, Portland, they're right under your noses. □

COLLEGE RADIO CHART

WOC LC	TC	Artist	Label
6	1	XTC: Oranges & Lemons (Geffen)	Geffen
4	2	Robyn Hitchcock: Queen Elvis (A&M)	A&M
4	3	Elvis Costello: Solka (Warner Bros.)	Warner Bros.
2	4	Live Skull: Positraction (Caroline)	Caroline
2	5	Replacements: Don't Tell A Soul (Sire/Reprise)	Sire-Reprise
4	6	De La Soul: 3 Feet High And Rising (Tommy Boy)	Tommy Boy
4	7	Throwing Muses: Hunxpaapa (Sire)	Sire
8	8	FIREHOSE: FROM OHIO (SST)	SST
8	9	Fine Young Cannibals: The Raw And The Cooked (IRS)	IRS
8	10	Conells: Fun & Games (TVT)	TVT
2	11	Guadalcanal Diary: Flip Flop (Elektra)	Elektra
4	12	Fighting Lips: Telepathic Surgery (Restless)	Restless
2	13	New Order: Technique (Qwest)	Qwest
2	14	My Bloody Valentine: Isn't Anything (Relativity)	Relativity
2	15	Indigo Girls: Indigo Girls (Epic)	A&M
2	16	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	17	Loop: Fade Out (Rough Trade)	Rough Trade
2	18	Full Fatum Five: 4 A.M. (Link)	Link
5	19	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	20	Violent Femmes: 3 (Sire/WB)	Sire-WB
2	21	Cleopatra Youth: The Whitley Album (Blast First/Enigma)	Blast First/Enigma
2	22	Kaith LeBlanc: Stranger Than Fiction (Network/Enigma)	Network/Enigma
2	23	Lou Reed: New York (Sire)	Sire
2	24	Christmas: Ultra Probas Of The Psychick Revolution (IRS)	IRS
2	25	Indigo Girls: Indigo Girls (Epic)	A&M
2	26	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	27	Loop: Fade Out (Rough Trade)	Rough Trade
2	28	Full Fatum Five: 4 A.M. (Link)	Link
2	29	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	30	Violent Femmes: 3 (Sire/WB)	Sire-WB
2	31	Cleopatra Youth: The Whitley Album (Blast First/Enigma)	Blast First/Enigma
2	32	Kaith LeBlanc: Stranger Than Fiction (Network/Enigma)	Network/Enigma
2	33	Lou Reed: New York (Sire)	Sire
2	34	Christmas: Ultra Probas Of The Psychick Revolution (IRS)	IRS
2	35	Indigo Girls: Indigo Girls (Epic)	A&M
2	36	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	37	Loop: Fade Out (Rough Trade)	Rough Trade
2	38	Full Fatum Five: 4 A.M. (Link)	Link
2	39	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	40	Violent Femmes: 3 (Sire/WB)	Sire-WB
2	41	Cleopatra Youth: The Whitley Album (Blast First/Enigma)	Blast First/Enigma
2	42	Kaith LeBlanc: Stranger Than Fiction (Network/Enigma)	Network/Enigma
2	43	Lou Reed: New York (Sire)	Sire
2	44	Christmas: Ultra Probas Of The Psychick Revolution (IRS)	IRS
2	45	Indigo Girls: Indigo Girls (Epic)	A&M
2	46	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	47	Loop: Fade Out (Rough Trade)	Rough Trade
2	48	Full Fatum Five: 4 A.M. (Link)	Link
2	49	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	50	Violent Femmes: 3 (Sire/WB)	Sire-WB
2	51	Cleopatra Youth: The Whitley Album (Blast First/Enigma)	Blast First/Enigma
2	52	Kaith LeBlanc: Stranger Than Fiction (Network/Enigma)	Network/Enigma
2	53	Lou Reed: New York (Sire)	Sire
2	54	Christmas: Ultra Probas Of The Psychick Revolution (IRS)	IRS
2	55	Indigo Girls: Indigo Girls (Epic)	A&M
2	56	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	57	Loop: Fade Out (Rough Trade)	Rough Trade
2	58	Full Fatum Five: 4 A.M. (Link)	Link
2	59	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	60	Violent Femmes: 3 (Sire/WB)	Sire-WB
2	61	Cleopatra Youth: The Whitley Album (Blast First/Enigma)	Blast First/Enigma
2	62	Kaith LeBlanc: Stranger Than Fiction (Network/Enigma)	Network/Enigma
2	63	Lou Reed: New York (Sire)	Sire
2	64	Christmas: Ultra Probas Of The Psychick Revolution (IRS)	IRS
2	65	Indigo Girls: Indigo Girls (Epic)	A&M
2	66	Yo La Tengo: President Yo La Tengo (Coyote)	Coyote
2	67	Loop: Fade Out (Rough Trade)	Rough Trade
2	68	Full Fatum Five: 4 A.M. (Link)	Link
2	69	Gaye Bykers On Acid: Slewed In The Gills (Caroline)	Caroline
2	70	Violent Femmes: 3 (Sire/WB)	Sire-WB

BUBBLING UNDER:
 Zulus
 Neville Brothers
 Lard
 Dickles
 Cowpokes

TOP ADDS:
 Philes 'n' cryin'
 FIREHOSE
 New Model Army
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ROCK POK APR. 15

BREAKOUTS



Airplay Breakdown

Commercial	College/Non Commercial
4/7	4/7
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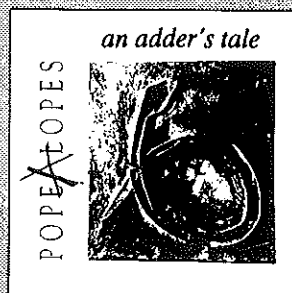
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"Skyclad continues to cement its reputation as a fun-loving, unpretentious indie"
—Joe Williams, CASHBOX

L'action se déroule à Portland lors de la rencontre de nos quatre Tura Santana en 1982 dans le magasin de disques «House Of Wax» de Richard Sullo (leur producteur, conseiller, manager et copain de Chris). Le groupe se forme en 83 et maints concerts soulignant la hargne et la détermination de ces quatre bad girls ne tardent pas à les faire remarquer. La première apparition discographique a lieu en 85 avec le morceau «And I Know» (reprise des Brothers & Sisters) sur le flexi donné avec le fanzine de Ron Rimsite. J'ai nommé «99th Floor», c'est une rencontre logique s'il en est puisqu'elles vénèrent les Moving Sidewalks... Vient un an plus tard cette violente adaptation du «Writing On The Wall» des cinq Canadiens sur la compile «The Deadly Spawn» chez Bona Fide. En 87, c'est le décadent «You Lied To Me Before» des Treez qu'elles déterrent pour la collection «Sounds Of Now» chez Dionysus. David Dufresne à ce moment-là place leur irrévérteux «I Saw What You Did» (originellement des Olivers) sur un E.P. Bonus à «Tant Qu'il Y Aura Du Rock» #13. Il y aura encore deux morceaux gravés sur - CRASH ! NON C'EST PAS VRAI ! A quand un disque d'elles hurlent les hordes de fans médusés et bavant d'impatience !!! Et bien nous y sommes, leur EP 3 titres voit enfin le jour. Mis à bas par le label Montrealais Primitive, il présente deux compos de très bonne facture et une mise au masculin de «Let's Talk About Girls». On se prend alors à rêver d'un LP pour bientôt et pour nous aider à patienter, le cycle infernal des compilations recommence : «Give It To Me» sur «Dimension Of Sound» chez Mystery Scene, et «One Winter's Night» dans le «Midnight X-Mess Part 3». Bon, soufflons un an histoire de souligner qu'elles ont déjà bossé avec huit labels différents. Tout le monde les veut, on se les arrache, enfin faudrait tout de même pas les abîmer... Loin de là, AAARGH ! 1988 amène le trente «In Spite Of It All» chez Get Hip : 12 originaux écrits par Chris, 4 covers. Tout est là. Killing guitars, reverbe, farfisa, envoutant, émotion, magnétisme, voix rauque pour un rock primaire et destructeur. En

plus. Get Hip nous gratifie d'un simple qui reprend «Need You There» couplé avec un inédit indispensable de par son climat torturé et rebelle. Une chose est claire, les Brood sont influencées par toute une kyrielle de mid 60's fuzzpunkgangs et plus particulièrement par ceux du Texas et d'Australie. En fait, ce qui

titres. 3 all-girl bands avec 2 titres de nos démoniaques enchanteresses (en compagnie des Blue Lip et Wet Ones dont le morceau est en tout point similaire au «Toutes Les Nuits» des Calamités) déjà présent ailleurs chez Soon To Be Records. S'ensuivent deux années de silence (Allyson, l'organiste, les a quitté pour épouser Peter Maniette from the fab Crimson Shadows et Wyld Mammoths) afin de se réORGANISER... La damnée blue est Asch Gregory (vous voyez le couple au premier plan sur la pochette du trente ? Et bien, c'est la fille). 1990 Stanton Park (le label d'Aram Heller qui tient la guitare au côté de Chris dans les Ladd's from Bellevue) sort le tant attendu morceau de cire : «Since He's Been Gone» ne laisse aucun répit, on est ébahi dès les premières notes. Drumming d'enfer, mur de guitare et orgue en fond sur voix en avant, le chant de Chris apparaît comme étant beaucoup plus féminin et, en prime, vous avez droit au cœur (Eh ! Eh ! Quel lapsus...) d'Asch. Face B on experience, un calme reposant et chaleureux avec cette sad song «You've Got Me Crying» à la guitare lancinante, chargée d'une troublante mélodie enrobée d'orgue. Et cette voix ! On se prend à souffrir au son de cette fille plaquée. On ne le dira jamais assez, ce single marque leur entrée dans l'Olympe Rock'n'Rollien, un sans faute (et de ce fait bientôt dans notre catalogue de distribution. KILL FOR IT). Et pour finir 90 en beauté, la compilation «Estrus Lunch Box» (format valisette-godet contenant 3 EP regroupants 12 groupes dont les Mono Men, Young Fresh Fellows, Girl Trouble, enfin le gratin rock Nord Américain...) présente leur version de «In & Out» -part 1 et 2 à la fois- lourde de venin, alliant voix morveuse, duel orgue-harmonica et overdose de guitare. Plus destructeur que Larry & ses Blue Notes. A venir chez Get Hip un 45 tours «But You're Gone / You Don't Need Me» et, en ce moment, elles complètent leur second LP. SHAKE OUT TIL THE END OF THE NIGHT...



les attire dans tous ces groupes, c'est leur feeling, le côté cri et dénué de prétention de leur musique, leur innocence en contraste avec les ravages causés par leurs guitares, l'énergie qu'ils dégagent mais surtout le beat. Mais attention, gardez en tête ces paroles de Chris : «Lorsque je compose, si mes chansons me font penser à d'autres, je les vire. J'aime garder une certaine intégrité, il est bon d'avoir des influences mais il faut éviter de les recrocher bêtement ou de puiser en elles lourdement». Toujours en 88 arrive cet EP 4

Fit Simpson courtesy of «Little Bit Of Rockin'» & «Cult Of Fuzz» (radio utopie)

ABUS DANGEREUX FACE T Février - Mars 91

EE.UU. — THE BROOD

BANDAS NUEVAS

Son lindas pero no tanto, pero eso no quita, que sea una de las bandas femeninas más importantes del ambiente de garaje norteamericano.

Se llaman La Casta (**The Brood** en el original) y recuperan fielmente los sonidos de la sicodelia siniestra de los años 60. Son el espejo de la parte más mugrienta del flower power. Rocanrol en tonalidad salvaje.

Crystal (batería), Betsy (bajo), Chris (guitarra y vocales) y Allyson, (Farfisa, además de esposa de Peter Maniette de los **Wyld Mammoths**), comenzaron por el 83 y desde su primera actuación el público sicodélico entendió que la banda iba a lograrlo. Ritmos frenéticos y un órgano arremolinándose entre riffs seductores.

Luego de mucho vagar, es que van a dar con sus flequillos a un sello discográfico, Skyclad, una productora de interesantes productos garaje, quien las recibe con los brazos abiertos.

El nene se llama **In spite of it all** y desde la cubierta uno sabe con lo que se va a encontrar: las muchachas han vivido crionizadas de los setenta hasta nuestros días: su vestuario es demencial.

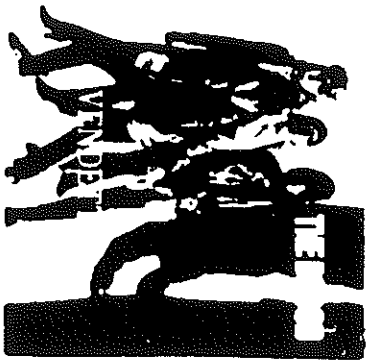
La música es una imprescindible recorrida por lo más creativo del sixties fuzz punk, adrenalina caliente en 16 canciones del más puro rocanrol en ritmo femenino, lo mejor en materia del bello sexo desde que The Bangles se dedicaran a vender pinta.

Estas mujeres están condenadas a hacer lo mejor de un alicaído movimiento de garaje, si no me crees escríbale a **Get Hip Records, 509 First St., Canonsburg, Pa. 15317, USA** y reza para que te lleguen noticias de ellas, pero no te demores, su rocanrol no puede esperar.

Betsy: "Nuestro mejor show es aquel en que podemos robar cerveza y no nos atrapan". ¡Salvaje!

F.R.C.





The Brood «Vendetta» (Estrus Records)

Οι «Brood» είναι ένα γυναικείο τριγαμικός συγκρότημα που μας έρχεται από τη Νέα Υόρκη και το «Vendetta» είναι ο δεύτερος δίσκος τους (και η χυροφώνησαν για τη νεοσύστατη Estrus Records). Τα δεκαέξι τραγούδια που περιέχονται εδώ, φαίνονται σαν να μας ήρθαν κατευθείαν από τα 60's, αν και αποτελούν συνθέσεις - εκτός από τρία - της Chris Horne (η οποία παίζει κιθάρα και τραγουδάει). Καθαρόαιμα δι-λέρτα τραγούδι κανν κομπάρια με τον χαρακτηριστικό ήχο της «φάφλας» yg συνοδεύει. από τέσσερις κοπέλες που αν μη τι άλλο, είναι ελαφινείς με τον εαυτό τους και με αυτό του κλώνου. Αγαυόδα, κέτανα ηρούφην και λίγο χλάμα («You've got me cryin'») θα ι-καγορτούν τον φίλιμο του είθους. και τελικά - κάρου α-νόμενα στις Midnight Men και τους Fuzztones - οι Brood το καρτάφενν!

Άμηνίτος Ορφάνος
B-Side 39

Le rock au féminin est d'ici, maintenant très en vogue, et ce n'est pas la sortie de trois compilations dédiées au garage girl (dont la quatrième tend à décroître de manière inversement proportionnelle au numéro du volume) qui me convaincra. ni même la toute récente sortie du dernier album des collorantes PANDORAS. Aussi encore tout empreint de ma misogynie congénitale de mole idiot, je me suis demandé ce qui pouvait pousser les raprésentants du sexe faible à abandonner les fourreux du profil des Strions qu'ils ont en savoir un peu plus. J'ai décidé de m'adresser plus particulièrement à ces charmantes jeunes filles de PORTLAND dans le Maine (qui n'est pas comme j'avais cru tout d'abord un département du Pays de la Loire mais un état de la côte est des Etats-Unis) à la frontière du Québec) si s'agit vous favez sans doute deviné, des BROOD. A peine sortie de sa couveuse cette chirokinne n'ichée n'a pas fait de nous étonner mais si leur présence ynnique n'est pas très affirmée. En effet on peut dénombrer quelques titres sur divers ses conceptions comme la DEADLY SPAWN de BONAFIDE. In SOUND OF NOW de DIONYSIUS ou l'une des contributions originales de MIDNIGHT aux fêtes de Noël (espérons que ce cadeau nous sera égaré par cette année) Les BROOD ont aussi à leur actif une cassette démo et un 45 leurs sur LA TITIP : I NEED YOU THERE/YOU GOT ME. Mais notre polkaire et notre dixssim pour ces jeunes filles seront bientôt récompensés par l'arrivée imminent de leur premier album (or si vous ne connaissez déjà, je pense que vous n'aurez aucun mal à apprécier son pittoresque et explosif, du vertus pripiques universellement reconnues, des BROOD.

Après qu'on les interroge sur la ressource du groupe, CHRIS HORNE

nous explique que c'est en écoutant les disques de son petit ami (le veinaré ill collectionneur de vieux troques, comme les STANBELLS, qu'elle trouve les influences qui inspirent aujourd'hui les BROOD. Mais elles ne se contentent pas de trouver leur référence musicale dans les 60's, elles s'habitent à la mode des années soixantes et jouent sur des instruments de cette époque, car ils sont, expliquent elles, o la base du son et de l'énergie des 60's et l'on ne peut faire ceci avec du matériel d'aujourd'hui. Ce jugement sans concession montre bien que ces filles là ne manquent pas de caractère. En fait, elles vivent complètement dans un trip 60's et la musique n'est qu'une partie de cela.

Lorsque on leur demande si il est plus duré pour un groupe de nono de réussir, elles répondent que non, car il y a beaucoup plus de groupes de mecs. Mais ce qu'elles détestent par dessus tout c'est d'être comparé uniquement aux autres groupes de filles, elles estiment avoir autant de mérites que leurs homologues masculins. d'ailleurs les BROOD ont joué en compagnie des plus grands, comme les LYRES et les CHESTERFIELD KINGS, et elles sont pas déçimé.

Oh horreur! J'arrive bientôt à la fin de l'article et je vois que je n'ai pas encore présenté les membres du groupe. Les voici donc : CHRIS HORNE, guitariste et chanteur des chansons. KATHY WAGENER la chanteuse. BETSY MITCHELL la bassiste et enfin la douilleuse LUMIERE DE CRISTAL (Chris nous explique qu'il s'agit vraiment de son nom, car elle est née aux environs de WOODSTOCK de parents hippies, et sa sœur s'appelle LUMIERE D'AMBER). Si ce court aperçu de la carrière des BROOD vous a donné envie d'en savoir plus, écrivez leur : P.O. Box 106 : DTS PORTLAND, MAINE 04112

ETI NOLL ET
#10

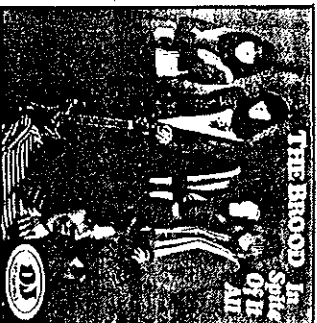
THE BROOD
Since he's been gone (Stanton Park)
Nouveau label pour le meilleur all-girl band de la création. Serions nous en présence de leurs deux titres les plus aboutis? "Since he's been gone" a un impact incroyable et vous remue les tripes, alors que "You got me cryin'" leur premier morceau lent - vous permet de souffler agréablement. Bientôt un nouvel lp pour concrétiser. Those birds are wild!

F.S.

THE BROOD
"IN SPITE OF IT ALL"

Get Hip-Import

Reconozco no haber conectado, en anteriores ocasiones, con esta all-girl-band de Portland. Su obra del sonido garage, a mi entender, era demasiado simple y auto-complaciente. Por eso precisa-



mente «In Spite Of It All», su primer álbum, ha constituido una sorpresa. Una avalancha de 60s psychopunk pre-psicodélico realizado con toda la rabia posible y la ingenuidad necesaria. Contiene un espíritu garageo incluyente -son toscas y crudas, tienen ganas de amar jaleo y cada una de sus canciones es un mazacote de subterfugio en rebeldía- y lo mejor de todo es que te puedes creer su historia sin esforzarte demasiado. Están más cerca de Fuzztones y Lyres que de Pandoras, y entran más en la línea «rebellious» que en «lungey». R&B, pop, fuzz y farisa engarzados por una actitud maníaca y desinhibida. Un buen disco, sin paliativos. ■ M. TORES

ROCK POOL

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WRWC
Steve Long
Nicolaisbury VT
802-288-6323 91.7FM

WFCS
Chris Kraft/David Mod
New Britain CT
203-223-6167 97.9FM

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|------------------|------------------|------------------|
| E Costello - 1p | T Muses - 1a | Mondocore - com |
| Realcemen - 1a | Blood Circ - 1a | Brood - 1a |
| XTC - 12 | NO - 1a | Mushoney - 1a |
| Monsieur - 1a | Realcemen - 1a | Cicccone - 1a |
| De la Soul - 1a | V Femmes - 1a | Melting Pl - com |
| Proclaimers - 1a | TM Ross - 1a | XTC - 12 |
| V Femmes - 1a | Heretics - 1a | Tall Derry - 1a |
| NO - 1a | R Orbison - 1a | R Manning - 1a |
| L Reed - 1a | Sweet Baby - 1a | E Costello - 1a |
| Minsie La - 1a | hardons - 1a | Murphy La - 1a |
| Brood - 1a | Brood - 1a | L Reed - 1a |
| Chills - 1a | SGM - 1a | Enya - 1a |
| Popers - 12 | Cicccone - 1a | My Oad - 1a |
| EP Emotion - 12 | NYC - 12 | X Men - 1a |
| Living Zol - 12 | Mystic Eye - 1a | V Femmes - 1a |
| Mystic Eye - 1a | Saltmarshen - 1a | Faeries - 12 |
| Cicccone - 1a | Acology - 1a | Shamen - 1a |
| Blue Sparks - 1a | D Williams - 1a | Popers - 12 |
| B Phons - 1a | K Men - 1a | Skinners - 1a |
| Lilacime - 1a | L Reed - 1a | B Cockburn - 1a |
| FF 5 - 1a | Fligner/Mv - 1a | Huntliff - 1a |
| Jhonesty/P - 1a | Chills - 1a | 3D Invista - 1a |
| SA Buzz - 12 | US Woods - 1a | Fleister - 1a |
| Bucks - 1a | Proclaimers - 1a | Realcemen - 1a |
| L. Matter - 1a | Yo Means - 1a | Clean - 1a |

WJDR
Tim Kallech
Kalamazoo MI
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WRWC
Jenny Hill
College Park MD
301-654-2744 86.1FM

WMM
Douglas Johnson
Keene NH
603-352-1909 91.3FM

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|-----------------|-----------------|-------------------|
| T Muses - 1a | Fall - 1a | XTC - 1a |
| Scrawl - 1a | Ultravivid - 1a | E Costello - 1a |
| Xmas - 1a | Clean - 1a | Realcemen - 1a |
| V Femmes - 1a | L Seed - 1a | L Seed - 1a |
| FF 5 - 1a | Love/Rocks - 12 | Sonic - 1a |
| NO - 1a | Cicccone - 1a | Brood - 1a |
| N Largo - 1a | Poonsticks - 1a | T Doves - 1a |
| Enya - 1a | Xmas - 1a | O Killmen - 1a |
| Miracle LE - 1a | Dinosaur - 1a | Cowboy - 1a |
| Mas Not - 1a | De la Soul - 1a | Popers - 12 |
| O Killmen - 1a | Fugazi - 1a | Monsieur - 1a |
| Jane's - 1a | Unrest - 1a | V Femmes - 1a |
| Death/San - 1a | N Cave - 1a | Proclaimers - 1a |
| E Costello - 1a | Sonic - 1a | S McLaughlin - 1a |
| E Hall - 1a | 1/2 cad - 1a | T Muses - 1a |
| He Said - 1a | BN Gooza - 1a | Why?/Yn - com |
| Realcemen - 1a | Brood - 1a | Refers - 1a |
| J Coce - 1a | Mushoney - 1a | Sami Slae - 1a |
| L Lovett - 1a | P Galore - 1a | Mystic Eye - 1a |
| N Cave - 1a | 13 Engines - 1a | NYC - 1a |
| Brood - 1a | Go/Blazes - 1a | R Base - 1a |
| L Reed - 1a | Monsieur - 1a | Blood Circ - 1a |
| Giant Sand - 1a | Murphy La - 1a | B Cockburn - 1a |
| Brave Com - 1a | Mystic Eye - 1a | Cicccone - 1a |
| Steep Area - 1a | Janition - 1a | Youngblood - com |

WCBN
Katie Gentile
Ann Arbor MI
313-762-3581 88.3F

ATCO
Rich Roscoe
Resid City SD
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Commercial
WRO/ital Vinyl
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216-373-1418 1440 AM

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|------------------|-----------------|------------------|
| P Cline - 1p | Sweet Baby - 1p | Realcemen - 1p |
| Cicccone - 1p | Cowokes - 1p | E Costello - 1a |
| SH Rock - 1p | TM Joy - 1p | V Femmes - 1a |
| Mushoney - 1a | Clean - 1a | Popers - 12 |
| Brood - 1a | Tooth/Neil - 1a | A Bones - 1p |
| O Lake - 1a | S Maccis - 1p | Cowboy - 1a |
| F Allison - 1a | T Muses - 1a | T Keene - 1a |
| Melting Pl - com | FF 5 - 1a | NO - 1a |
| Soundgarden - 1a | Realcemen - 1a | Untamed Yo - 1a |
| Pay - com | B Ritchie - 1a | Mystic Eye - 1a |
| N Shocked - 12 | T Keene - 1a | XTC - 12 |
| Parthead - 1a | Mystic Eye - 1a | Gusdalcana - 1a |
| Gessau - 1a | S Front - 1a | T Muses - 1a |
| A Stony - 1a | Red Tensie - 1a | L Lovett - 1a |
| Vega Rhyth - 1a | Brood - 1a | Monsieur - 1a |
| Laloben - 1p | Fleister - 1a | Brood - 1a |
| Easy E - 1p | Hoffgang - 12 | E James - 1a |
| Danien - 1a | Sami Slae - 1a | Fleister - 12 |
| Monsieur - 1p | Love/Rocks - 12 | Proclaimers - 1a |
| Shamen - 1a | TM Ross - 1a | N Griffin - 1a |
| Beatsigs - 1p | NO - 1a | Firetown - 1a |
| J Jones - 1p | Cicccone - 1a | Giant Sand - 1a |
| L Lovett - 1p | XTC - 12 | T Doves - 1a |
| Y Adour - 1a | Miracle Le - 1a | Miracle Le - 1a |
| FF 5 - 1p | Xmas - 1a | Fleister - 1a |

RECORDS

By FRAN FRIED
Staff Writer

The Brood — "In Spite Of It All." On Get Hip/Skyklad Records; 16 songs.

This album I waited four years for. Back in the winter of '85, Rhode Island psychedelic fiends Plan 9 held a sort of garage-psych confluence of nations one Saturday night in this abandoned gas station-cum-restau-rant. Just about the entire Northeast scene was there. I got there about 2 in the morning (it went on 'till 5) and worked my way through the ankle-deep beer cans and drunk or tripping people to catch this all-girl garage combo from Portland, Maine, going all-out loud and furious in the corner. They woke up a lot of dead in those wee hours and made a lot of strong first-impressions.

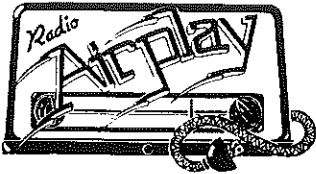
That fall, they released their first bit of plastic, "And I Know," as part of a flexidisc in the garage fanzine "9th Floor." It was full of raw crunch, played at maximum density.

the One," simply, is an angry all-out 1:55 assault. Other songs worth re-peated listenings include "Every-body's a Liar," with its arsenal of trippy fuzz and entrancing hooks; "Don't Look for Me," a garage-psych hybrid which starts slowly and shifts gears abruptly; and the blunt, emotional churners "Cry" and "Why Don't You Call Me."

Most of the second side falls into the "decent" category, but not mem-orable. "You Lie" sticks out, with its organ-fueled tale of alienation. So does "On Fire," full of passion and crunch.

Their cover of "Taste of the Same," a '60s nugget originally cut by the Bad Seeds, is strong as well, but seems to be missing something. But then again, I'm a little preju-diced here; New Haven's Double Naught Spys do a strong version, too.

And besides, it's a little nitpick on what is a debut album to be reckoned with.



EAST

College/Non Commercial

WFCS

New Britain CT (Chris Kravitz) (203) 223-6767 97.9

- | | |
|----------------------|----------------------|
| MONOSTERED | LOU REED |
| CICCOONE YOUTH | XTC |
| ENYA | FLAMING LIPS |
| THE MELTING PLOT | YO LA TENGO |
| FIELD TRIP | BARBARA MANNING |
| THE BROOD | TALL DWARFS |
| LIVE SKULL | SKIN YARD |
| MIDNIGHT | PROCLAIMERS |
| 3-D INVISIBLES | SCREAMING TRIBESMEN |
| VIOLENT FEMMES | THEY MIGHT BE GIANTS |
| ELVIS COSTELLO | QUADACANAL DIARY |
| REPLACEMENTS | KLAYS FLOURIDE |
| FINE YOUNG CANNIBALS | ROGER MANNING |
| BEATWIGS | ORIN TROUBLE |
| DICKIES | THE CLEAN |
| MY DAD IS DEAD | HUMIDIFIER |
| YELLOW | SHAMEN |

WOZZ

Northampton MA (Shannon Ward) (413) 584-7011 91.0

- | | |
|---------------------|------------------|
| SHOUGARDER | SUB-POP-200 |
| FUGAZI | BLOOD CIRCUS |
| MY BLOODY VALENTINE | YO LA TENGO |
| MIDNIGHT | CICCOONE YOUTH |
| BORGHESE | ANDY SANDERS |
| MONOSTERED | WIPERS |
| FLAMING LIPS | PUSSEY GALORE |
| LIVE SKULL | PERILOUS HEUSTON |
| TALL DWARFS | ALIEN SEX FLEND |
| THE CLEAN | STICKY FLITH |
| SKIN YARD | THE BROOD |
| HALF JAPANESE | PALINDRO |
| RAPPAM | FLIPPER |
| FLOOR | TRIO |
| MY BLOODY VALENTINE | ORIN TROUBLE |
| MURPHY'S LAW | SANDMAN |
| HALO OF FLIES | CHILLIS |
| | THE MELTING PLOT |

WTSC

Potsdam NY (Ken Herald) (315) 265-7180 91.1

- | | |
|---------------------------|----------------------------|
| QUADACANAL DIARY | SLAMMIN' WATUSIS |
| WE KILLED KEATHEX | PEACH HICKEN |
| GREGORY'S FUNHOUSE | HERETICS |
| ROBYN HITCHCOCK/EGYPTIANS | LOVE TRACTOR |
| SKIN YARD | SUNDAY |
| THRASHING DOVES | HARD TO BE COOL |
| BIRDHOUSE | V.K. SURS |
| CICCOONE YOUTH | LOVELLETT |
| SONIC YOUTH | PALEZARD |
| BRIAN RITCHIE | SLASHIT |
| FINE YOUNG CANNIBALS | VIOLENT FEMMES |
| REPLACEMENTS | CORE: A CHERRY TRACT INTER |
| VOLCANO SUNS | WRECKING CREW |
| N.Y. CITIZENS | SMITHREENS |
| MY BLOODY VALENTINE | BUMBY SLAM |
| NEW ORDER | THE BROOD |
| GO-BETWEENS | WONDER STUFF |
| | GIGIT |

SOUTH

WODU

Norfolk VA (Paul Phillips) (804) 683-3441 64.0 AM

- | | |
|---------------------------|---------------------|
| QUADACANAL DIARY | RAINY DAY |
| THE CLEAN | MURPHY'S LAW |
| ROBYN HITCHCOCK/EGYPTIANS | THELOUSIOUS MONSTER |
| VIOLENT FEMMES | BUCK PEAS |
| LOVE AND ROCKETS | INDIGO GIRLS |
| THROWING MUSES | SMASH |
| THEY MIGHT BE GIANTS | LOVE TRACTOR |
| CORNELIUS | THE BROOD |
| MIRACLE LEGION | CICCOONE YOUTH |
| REVELERS | REPLACEMENTS |
| CHRISTMAS | VIVA SATURN |
| CICCOONE YOUTH | LIVE SKULL |
| ELVIS COSTELLO | DIABLO BUNS |
| FINE YOUNG CANNIBALS | LIVE LOVETT |
| WONDER STUFF | THRASHING DOVES |
| MY BLOODY VALENTINE | FOUR WED DARED |
| SLAMMIN' WATUSIS | HE SAID |
| | CHILLIS |

WXDU

Durham NC (Bryce Burkhardt) (919) 684-2967 88.7

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|---------------------------|---------------------|
| ROBYN HITCHCOCK/EGYPTIANS | TOMMY KEENE |
| CORNELIUS | LOU REED |
| XTC | CHRISTMAS |
| INDIGO GIRLS | BLACK SUN ENSEMBLE |
| HERBIESSEY | SHAMEN |
| THROWING MUSES | THE BROOD |
| QUADACANAL DIARY | CICCOONE YOUTH |
| FOUR WED DARED | RAINY DAY |
| LIVE TRACTOR | ROCKERS, BASS & BOB |
| TUNE-LOC | MYSTIC EYES |
| TODD MESS JOY | JENNIFER HEYNIK |
| THE CLEAN | THELOUSIOUS MONSTER |
| ELVIS COSTELLO | FUGAZI |
| YO LA TENGO | SEN TEMPLE SPIRITS |
| REVELERS | TALL DWARFS |
| REPLACEMENTS | BONWATER |

WFMU

East Orange NJ (David Newgarden) (201) 266-7901 91.1

- | | |
|--------------------------|---------------------------|
| DE LA SOUL | BRIAN RITCHIE |
| MONOSTERED | BLACKLIGHT BRAILLE |
| XTC | NEGATIVELAND |
| BEVIS FROND | ATLAS KOPF |
| ELVIS COSTELLO | THE BROOD |
| DANIELLE DAX | THE MIGHTY QUINN |
| LEIF CAR | FRED DUKE |
| YO LA TENGO | VEE PAPA GIRLS |
| THE CLEAN | FRANK ZAPPA |
| HOWLIN' WOLF | JOHN COLTRANE |
| CHRISTMAS | HERETICS |
| DOMINOS | MARK MOTHERSBAUGH |
| TODAY BROOKLYN; TOMORROW | TURTLE ISLAND STRING QUAR |
| UNTAMED YOUTH | POPEALOPES |
| ROY ORBISON | MYSTIC EYES |
| BARBARA MANNING | GUERRILLA WELFARE |
| ROCKIN' R'S | SKIN YARD |

WRMC

Middlebury VT (Steve Long) (802) 388-6323 91.7

- | | |
|---------------------------|--------------------|
| DICKIES | REPLACEMENTS |
| TANITA TIKARAM | APOLDOY |
| THELOUSIOUS MONSTER | THROWING MUSES |
| BLOOD CIRCUS | DIABLO BUNS |
| THE BROOD | CHILLIS |
| HARD-DIMS | MURPHY'S LAW |
| GO GO DOLLS | MIRACLE LEGION |
| MISSION OF BURMA | HERETICS |
| MY BLOODY VALENTINE | EXODUS |
| FINE YOUNG CANNIBALS | GREGORY'S FUNHOUSE |
| SEX | RAGING SEAB |
| TODAY BROOKLYN; TOMORROW | SWEET BABY |
| ROBYN HITCHCOCK/EGYPTIANS | ELVIS COSTELLO |
| YO LA TENGO | BUMBY SLAM |
| LOOP | THIN WHITE ROPE |
| CICCOONE YOUTH | U.S. WIDS |
| LIVE SKULL | YTC |
| | VIOLENT FEMMES |

WUSB

Stony Brook NY (Chris Crowley) (516) 632-6500 90.1

- | | |
|---------------------------|--------------------|
| DE LA SOUL | BLOOD CIRCUS |
| ROBYN HITCHCOCK/EGYPTIANS | MONOSTERED |
| REPLACEMENTS | LES THARS |
| BEVIS FROND | MURPHY'S LAW |
| ELVIS COSTELLO | DEAD OF SAMANTHA |
| SUNDAY | BEAT WILKIN |
| HUGO LANGO | THE FALL |
| BUMBY SLAM | ALIEN SEX FLEND |
| WOLFEY CLOCKS | VIOLENT FEMMES |
| HYPOLOVEMEEEL | FUGAZI |
| MY LIFE WITH THE THRILL K | SUB-POP-200 |
| FINE YOUNG CANNIBALS | MASTERS OF REALITY |
| LOVE TRACTOR | LIVE SKULL |
| HALF JAPANESE | PARACHUTE MEN |
| BLACK SUN ENSEMBLE | FLIGHT OF MAVIS |
| CICCOONE YOUTH | THE MIGHTY QUINN |
| ARSENAL | THE BROOD |

WHCL

Clinton NY (Thornton Lockwood) (315) 859-4200 88.7

- | | |
|---------------------------|-------------------------|
| NEW ORDER | LOVE AND ROCKETS |
| COMPACTS | INDIGO GIRLS |
| THROWING MUSES | SINE MANHATTAN |
| ELVIS COSTELLO | MC FLIGHT |
| XTC | CLAY TABLES |
| CHILLIS | VISIONIANS |
| GO-BETWEENS | VOLCANO SUNS |
| REVELERS | BARBARA BUNS |
| GRAHAM PARKER | SKIN YARD |
| 8TH ROUTE ARMY | U.K. SURS |
| THE BROOD | THELOUSIOUS MONSTER |
| ROBYN HITCHCOCK/EGYPTIANS | BUMBY SLAM |
| TALL DWARFS | GO TO BLAZES |
| MURPHY'S LAW | EVIL |
| VIOLENT FEMMES | DE LA SOUL |
| SCREAMING WEASEL | DEF JAW CLASSICS VOL. 1 |
| SLAMMIN' WATUSIS | |

WMPG

Corhan MA (Gretal Skilling) (207) 780-5416 90.9

- | | |
|---------------------------|--------------------------|
| VIOLENT FEMMES | RAMMIS |
| ELVIS COSTELLO | BIT DIPPED |
| REPLACEMENTS | PROCLAIMERS |
| DEAD WILGEM | THE PURSUIT OF HAPPINESS |
| MIDNIGHT | POWERS |
| THEY MIGHT BE GIANTS | LAIKACH |
| CICCOONE YOUTH | BRAY SQUO |
| MY LIFE WITH THE THRILL K | HELLIS |
| LIVE SKULL | DOIT BRICKELL & NEW BORN |
| THROWING MUSES | CHILLIS |
| WATERBOYS | FINE YOUNG CANNIBALS |
| THE BROOD | MISSY GALORE |
| BRIAN RITCHIE | FLIPPER |
| SONIC YOUTH | HALF JAPANESE |
| MIDNIGHT | SMITHREENS |
| XTC | R.E.M. |
| | CATERNAUL |

WMUC

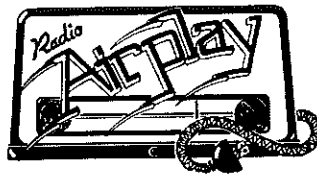
College Park MD (Jeff Greer/Chris Barbee) (301) 454-2744 88.1

- | | |
|----------------------|---------------------------|
| THE CLEAN | RAINY DAY |
| POOR STICKS | FIELD MICE |
| MY BLOODY VALENTINE | THE FALL |
| 14 ICED BEARS | MORRISEY |
| SUB-POP-200 | TATER TOTZ |
| THE BROOD | BATS |
| CICCOONE YOUTH | BONWATER |
| LOOP | LIVE SKULL |
| WALTER SPACE | KING OF THE SLIMS |
| GILDER DAWY | ROBYN HITCHCOCK/EGYPTIAN |
| BLACK SUN ENSEMBLE | YO LA TENGO |
| CHILLIS | HEARLESS CHICKENS |
| MONOSTERED | WONDER STUFF |
| TALL DWARFS | MY DAD IS DEAD |
| ARLE SWANS | NICK CAVE AND THE BAD SEE |
| MIDNIGHT/SONIC YOUTH | 13 FROGIES |
| DE LA SOUL | DARLING BUDS |
| | PAY IT ALL BACK VOLUME 2 |

WZBC

Newton MA (John McInerney) (617) 552-3511 90.3

- | | |
|---------------------------|--------------------------|
| BEATWIGS | CHILLIS |
| SUPHIST | FULL PATHON FIVE |
| YO LA TENGO | LOOP |
| THE BROOD | CLOCKVA |
| REPLACEMENTS | ROGER MANNING |
| HALF JAPANESE | MIDNIGHT |
| GO | DEATH IN JUNE |
| WOLFGANG PRESS | FRONT LINE ASSEMBLY |
| LIVE SKULL | PHULE |
| THE CLEAN | BUMBY SLAM |
| MY LIFE WITH THE THRILL K | WITZER EBB |
| FUGAZI | PAY IT ALL BACK VOLUME 2 |
| DIABLO BUNS | THE ALIEN WATCHING |
| CHRISTMAS | HUGO LANGO |
| GIRL TROUBLE | LAIKACH |
| | SUB-POP-200 |
| | MIDNIGHT/SONIC YOUTH |



MID - WEST

WLFT

East Lansing MI (Mike Stern) (517) 353-4414 103.7 CaM

- | | |
|---------------------------|----------------------------|
| THE BROOD | FULL PATHON FIVE |
| HARRY CONNICK, JR. | BLOOD CIRCUS |
| MY LIFE WITH THE THRILL K | B.B. KING |
| UNTOUCHABLES | BILL HOLMAN BAND |
| WORKING MEN | A SPLIT SECOND |
| RUFS THINGS | SKINNY BOYS |
| FLIGHT OF MAVIS | SERVICE |
| SANDMEN | ZACHARY RICHARD |
| PSYCHIC T.V. | GRIS MORGON/ARROTHREND |
| TAMU/CHARLIE'S ROOTS | JOHN MATAK'S BUDSREAKE |
| BLACK & WHITE | CHILL |
| DEAD CAN DANCE | STOP THE VIOLENCE MOVEMENT |
| BARBARA MANNING | SUNDAY CAMPERS |
| DAVE GREEN | GIRL TROUBLE |
| LIVE IN A BLENDER | FRONT 242 |
| PHIL KEAGY AND SUNDAY'S | BIRDHOUSE |
| JUD NEATECOTE/SPORTS | JUD NEATECOTE/SPORTS |

WEST

KMSA

Grand Junction CO (Lee Miller) (303) 248-1240 91.3

- | | |
|----------------------|--------------------------|
| FINE YOUNG CANNIBALS | UNTOUCHABLES |
| ELVIS COSTELLO | VIOLENT FEMMES |
| BUCK PEAS | SLAMMIN' WATUSIS |
| XTC | MIEV |
| THE FIXX | GLASS EYE |
| HER DREAR | BASS EYE |
| LOU REED | LOVE AND MONEY |
| CRACK THE SKY | KLAYS FLOURIDE |
| FIELD TRIP | MOY LARGO |
| SWEET BABY | THE BROOD |
| WONDER STUFF | CHRISTMAS |
| U.S. WIDS | HERETICS |
| REPLACEMENTS | MURPHY'S LAW |
| WATERS | LEGAL BIKES |
| QUADACANAL DIARY | CICCOONE YOUTH |
| AMERICAN MUSIC CLUB | THE GREAT FIRE OF LONDON |
| | THROWING MUSES |

WIDB

Yalazoo MI (Lisa Kollith) (616) 387-6301 89.1

- | | |
|---------------------------|--------------------------|
| ELVIS COSTELLO | FAQ |
| REPLACEMENTS | WAS (NOT WAS) |
| DE LA SOUL | SCRAM! |
| SPONGELABS | FRED LANE/HITITE HOT SHD |
| ROGO LARGO | COWBOY JUNKIES |
| CICCOONE YOUTH | DEAD WILGEM |
| CHRISTMAS | THE FALL |
| REVELERS | YELLO |
| BRIAN RITCHIE | CHILLIS |
| CHRIS YOUNG | PIER SLIP DADDY |
| THROWING MUSES | FLAMING LIPS |
| XTC | ED BAYNES |
| TURTLE ISLAND STRING QUAR | FULL PATHON FIVE |
| VIOLENT FEMMES | WITZER EBB |
| FIELD TRIP | |
| JUNK MONKEYS | |
| EITHER/ORCHESTRA | BRUCE COCKBURN |

99TH FLOOR/7--"outcast" psychedelic trip? Features four song flexi with that great all girl band from Maine, The Brood, the Telltale Hearts doing a Joe Meek song, Ohio's Boys From Nowhere doing a wild version of their "Homo Man" song, and a true garage band from NYC, The Podz, plus stories on all those bands, the Graveyarder's story, action scene roundup, & lots more! Get it while you can \$2.50



HARTBEAT!

- THE BROTHERS**
- 1 THE BROTHERS
 - 2 THE BROTHERS
 - 3 THE BROTHERS
 - 4 THE BROTHERS
 - 5 THE BROTHERS
 - 6 THE BROTHERS
 - 7 THE BROTHERS
 - 8 THE BROTHERS
 - 9 THE BROTHERS
 - 10 THE BROTHERS
 - 11 THE BROTHERS
 - 12 THE BROTHERS
- TOP 11 ARTISTS**
- 1 THE BROTHERS
 - 2 THE BROTHERS
 - 3 THE BROTHERS
 - 4 THE BROTHERS
 - 5 THE BROTHERS
 - 6 THE BROTHERS
 - 7 THE BROTHERS
 - 8 THE BROTHERS
 - 9 THE BROTHERS
 - 10 THE BROTHERS
 - 11 THE BROTHERS

UNDER GROUND

Black Rock Trio (Portland)
 The BROTHERS (Portland)
 The BROTHERS (Portland)
 The BROTHERS (Portland)
 The BROTHERS (Portland)
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 The BROTHERS (Portland)

99th FLOOR

Independent! If it claims to be America's Top 60s & 80s Test Punk Reg. they are wrong! America should be subtitled with THE WORLD! It's a sheer enlightenment throughout and it's attitudinal and polished by the royal son of punk, producer of many great neo-Ten Punk records, Maxximus. If you miss this one you're not worth to exist! If there ever was a cool reg around, this is it! You get 80s soon-to-be! With no! you get a royal flexi thrown in to the bargain! The Brood, The Boys From Nowhere, The Tell-Tale Hearts and The Podz present 4 classic teen punk tunes, each one well-worth it's individual single release. The Brood's "And I Know" is majestic! So get this issue today, otherwise you'll be deleted from my mailing list!

MAXXIMUS ROCKNROLL

VARIOUS ARTISTS - "99th Floor" flexi EP

A hot neo-'60s flexi that accompanies issue #7 of 99th Floor fanzine. Side A is a total 60s punk killer with songs by the BROOD and the BOYS FROM NOWHERE (who cover the Jeff Connolly tune of the same name). The flip is definitely not up to that standard, but the TELL-TALE HEARTS number is vastly better than their previous vinyl offerings; the PODZ live cut is raunchy but poorly recorded. (11)

(Ron Rimstite, 145 Marks Place, North Bergen, NJ 07047)

NONESUCH NEWS!

Something else to look for is the demo tape from The Brood. I got one the other day and my life hasn't been the same. The Brood are an all girl group from Portland, Maine (where?). Real savage beats of women w/ the coolest sound around. Raw screaming guitars, pounding monkey woman drums and some of the wildest snarling vocals I've heard. These "pretty young things" will ruin your life! Check it out pal.

The official newsletter of The Royal Nonesuch



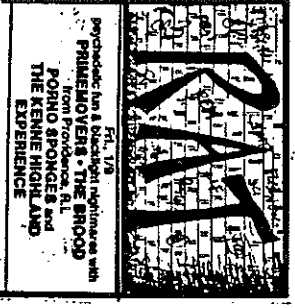
LOST MYNDS

Early this year, the Brood descended upon Montreal and out fear in the hearts of local cave stombers. Live, they sounded like a bunch of wanton cave girls hungrily looking for meat, male meat that is! They even slaughtered "Writing on the wall", the famous 5 Canadians song and did wild versions of "The world ain't round its square" "Satisfaction" "Rantec" plus a few cool originals.

Unlike the Pandoras who were spoilt chicks who thought they were big stars, the Brood came out more like she-wolves killing off boys, but with real class!

They've already released one song "And I know" on the 9th Floor "sine flexi-disc and what a great single it is! Featuring Kathy on vocals and Marcia's Betty on bass, Chris on guitar and vocals, Cassie on drums and finally Kristien on organ and tambourine.

Rumors of a single to be released on Primitive Records are running rampant in Montreal, hope they're true! So if the Brood come to your town, be prepared for a rave-up you'll never forget!



PRIMITIVE RECORDS THE BROOD
 POGNO SPOON AND
 THE KENNEBICHTLAND EXPERIENCE

In one of only two U.S. appearances, Sweden's Wyde Mammoth will top an exciting triple bill July 4 at Geno's on Brown Street in Portland, Richard Julio, entertainment manager for that celtic club, likens the group to cross between the early Rolling Stones and the proto-punk Pretty Things.

Also on the bill is Connecticut's Not Quite and Portland's premier all-girl garage band, the Brood.

INCOGNITO

99TH FLOOR FLEXI DISC: This is more of an ep. than a single, but it is the same size (almost) and I really don't feel like splitting hairs. Containing four tunes by bands from Portland, Maine (The Brood), L.A. (Telltale Hearts), Columbus, Ohio (Boys From Nowhere) and N.Y.C. (the Podz), the flexi is worth the price of the mag, not only for the quality of the tunes, but for the chance to hear three bands on the way up and one (The Brood) that had a stake driven through its heart. The Brood are an all girl band from Maine that sound like a bunch of guys. No stussy stuff here folks, just straight on through rolling of the rocks. The Telltale Hearts cut is outstanding. The Boys From Nowhere display their punkier side by covering an ancient Monoman cut (appropriately enough, "The Boy From Nowhere"). The Podz turn in their farewell performance, with "Ask what For." A really impressive contribution considering their short but turbulent existence. All in all a worthwhile investment.



WFMV 91.1 FM
 100% Listener Sponsored Radio

Heavy
 Various
 Pinassaurus
 Various
 Various
 Various
 The Pisscessors
 Various
 Louis Jordan
 Various
 Lightnin' Hopkins

Songs the Grapes Taught Us
 Groovy Neighborhood
 WOHAD - Europe
 Sounds of Now!
 The Pisscessors
 R.O. R n 8 Vol. 3
 Rock & Roll Call
 N.O. R n 8 Vol. 2
 Howe On Out

March Playlist
 for Records Posted 2/11-3/4 '87
 Steven Donderahne - Music Director

WVHRB 95.3 FM

RECORD HOSPITAL PLAYLIST
 FEBRUARY 1987

THIS LAST	BAND	TITLE	LABEL
1	Squirrel Bait	Star Heaven	Homestead LP
2	Breaking Circus	The Ice Machine	Homestead LP
3	Creepers	Shovel	Aberrant LP
4	Soul Asylum	Misérable Shimers	In Tape/L.T.R. LP
5	Various	White You Were Out	Twin Tone LP
6	Various	Big Hits of Mid. America, IV	In Tape LP
7	Sanctuary	Mr. Spaceman/A.G.G. LP	In Tape LP
8	Janitors	Thunderhead	Abid Cat LP
9	Not For Sale	Little Piss, Little Piss	Angry Red LP
10	Angry Red Planet	Dress You Down to My Level	Local Tape
11	Titanics	Head	Tallight LP
12	Batfish Boys	Sounds of Now!	Dionysus LP
13	various	Hot Steel and Acid	Hot Steel LP
14	Nervous Eaters	Concrete Pillbox	Twin Tone LP
15	Magnolias		

Rockin' Ron Rimstite's "99th FLOOR" was one of the first mags that supported the new garage scene and he's still on top. No. 7 contained a free flexi with unreleased tracks by the Brood, Boys From Nowhere, Tell-Tale Hearts and Podz plus facts about the Graveyarder V. Primevals, Action Scene.....essential!



BROOD - "I Need You There/You Got Me"

Looks like an all-female neo 60's punk a la PANDORAS. An it's not a mere flaccid copy either cuz there's quite a punch here. (TY)
(Get Hip, 509 1st St., Canonsburg, PA 15317)

MAXIMUMROCKNROLL

THE BROOD--I Need You There/You Got Me(Get Hip) The fabulous gals from the Brood release a scorching hot platter full of smoking 60s punk complete with a great full color photo sleeve. Two simply outstanding tunes that will have you begging for more! Also we have a few of the ltd. white label promo edition on purple vinyl! Colored vinyl \$4, Black \$2.50

The next Get release is from The Brood. Now The Brood aren't just any typical band, they're an all female band who play great grunge! Hailing from Portland the band is made up of Chris Horne(vocals and guitar), Betsy Mitchell(bass), Allison(organ and Crystal Light(drums). This is one cool release!! "I Need You There" is a fuzzed out number with snarled vocals and the organ swirling throughout. The second side "You Got Me" is equally great with that necessary "brooding" sound.

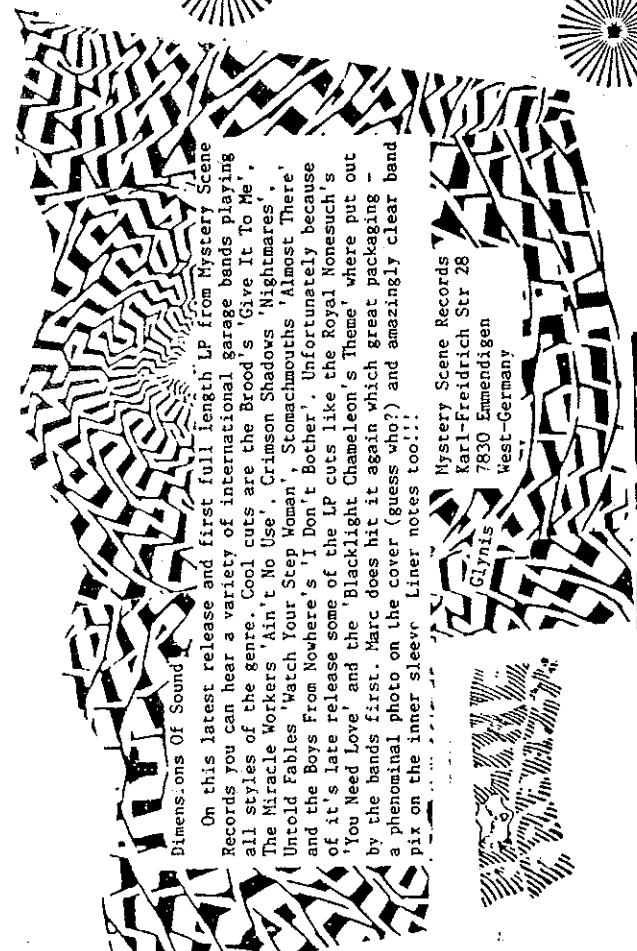
Mark Jenkins

FANZINES FANZINES



Le fanzine garage français est depuis quelques mois à Chambéry 1 Première constatation: le 45 T 4 titres gratuit qui accompagne le journal annonce la couleur: King Size, des français, the Lost Patrol, des canadiens, Willy B. Ravie, norvégien et les américains de The Brood (superbe!) ne font pas dans la dentelle: Heal Rock n' Roll sauvage. Et les articles sont là pour confirmer les goûts de provocation

man le Big Boss: interviews des Stardella, de Tim Warren le pape des compil Garage, de King Size, Slike Boyo... et chroniques des zines. Le prix: 30 F; et il n'y a rien de plus de n°1) our Chambéry, ne flippes pas la mortie du 14 mai aurait t'antier avec bien n°10 p pusectionnées et passionnantes et un nouveau 45 T 4 titres CIATUIT!



Dimensions Of Sound
On this latest release and first full length LP from Mystery Scene Records you can hear a variety of international garage bands playing all styles of the genre. Cool cuts are the Brood's 'Give It To Me', The Miracle Workers 'Ain't No Use', Crimson Shadows 'Nightmares', Untold Fables 'Watch Your Step Woman', Stomachmouths 'Almost There' and the Boys From Nowhere's 'I Don't Bother'. Unfortunately because of it's late release some of the LP cuts like the Royal Monesuch's 'You Need Love' and the Blacklight Chameleon's 'Theme' where put out by the bands first. Marc does hit it again which great packaging - a phenomenal photo on the cover (guess who?) and amazingly clear band pix on the inner sleeve. Liner notes too!!!

Mystery Scene Records
Karl-Freidrich Str 28
7830 Emmendingen
West-Germany
Glynis

WHAT WAVE #15

THE BROOD "I NEED YOU THERE"
b/w "YOU GOT ME" GH-107
A NEW RELEASE FROM GET HIP RECORDS.

I NEED YOU THERE
b/w YOU GOT ME
PERFORMED BY
THE BROOD
Produced by: TOM HAMILTON
Engineered by: ERIC UNDERWOOD
DPO 375
DPO 375

The BROOD: I Need You There
b/w You Got Me (GET HIP)
Holy smokes!! One hot piece of plastic. Two great pure 60's style punk tunes here and on purple vinyl no less. Great organ work and powerful vocals drive these gems. **GET IT!! NOW!!**
TRELVIS

LET'S TALK ABOUT BOYS
BY THE BROOD
TRELVIS

The BROOD: Let's Talk About Boys (PRIMITIVE)
A great 7 inch slab from the five females collectively known as the Brood.
Side A features 'Let's Talk About Boys', the tune originally done by the Tongues of Truth twisted around to treat us guys like sex objects.
Side B has 'Little Boy Blue' and especially 'Shake and Shout', which should have you wearin' out the living room rug! Highly recommended!!
TRELVIS

...Ottawa...Aug. 2nd 1988...Charlene and Alan travel from Kingston to catch the show. It's the first Canadian show for the Brood in over a year and their car breaks down making them late, they played a 'tight rockin' set of fuzzed out tunes', reports Alan! The crowd was small but a few people followed our freakin' couple and got up to dance. 'The Cynics were great. Really loud and grungy soundin'! Michael is a maniac. He was singin' and jumpin' around and dancing on tables. God it was hilarious.'

...Toronto...Aug. 3rd 1988...My hometown and only a handful of fans make it to the poorly advertised show. First on stage are the Brood who try to get the crowd in the mood, a difficult task since 50 people are all spread out in a club which holds about 200. After the Brood come the Purple Toads, minus Roger on bass so Paul slings on Betsy's and the boys slam thru all the tunes that Rob can sing, they do surprisingly well for a three piece. When the Cynics hit the stage the kids hit the dance floor and sweat it out to the wild ravings of possibly the best garage band around! My 'thrill was gettin' all wrapped up in Michael's mic cord!

...Oshawa...Aug. 4th 1988...It's the land of garage bands and the tour sees the biggest, hippest crowd yet. 150 or so bodies are packed into the Ozone which is about 120° even before the bands hit the stage. The Brood show up in matching fuzzy vests and just shred thru all of their material, playin' 'Surfin' Eyeball' for an amazing encore! On go the Cynics in their craziest Canadian show yet. Michael spends most of his time dancin' with the audience as the band spins into one tune after another. When they had finished playing all of their recorded material they began to do covers like 'Cry, Cry, Cry' by the Unrelated Segments. After the show my friends and I reluctantly said goodbye to our new found friends, but goodbyes are not forever, and we'll see them again in October.

LW	TW	ARTIST	ALBUM	LABEL
1.	2.	THE WIPERS	The Circle	RESTLESS
1.	1.	SLEEPING DOGS WAKE	Toys For Alice	1 LITTLE INDIAN
2.	4.	THE JANITORS	Deafhead	ABSTRACT
3.*	6.	PSYCHO DAISIES	Sonically Speaking	RESONANCE
4.	9.	VARIOUS ARTISTS	Sub Pop 200 Box Set	SUB POP
5.	10.	SPACEMEN 3	Revolution	FIRE
6.	5.	VARIOUS ARTISTS* (DR.)	Take On The Cowboys... Double Trio Love lp Eddie Chatterbox	1 LITTLE INDIAN FUNDAMENTAL
8.	15.	THE BEATNIGS	Television	ALTERNATIVE TENT. HOMESTEAD
9.	8.	MY DAD IS DEAD	The Best Defense	PLAGUE
10.	16.	ALIEN SEX FIEND	Another Planet	GENIUS CAROLINE
11.	23.	DEADSPOT	Adios Dude	ROUGH TRADE SUB POP
12.	25.	LIVE SKULL	Snuffer	ROUGH TRADE
13.	11.	HAPPY HATE ME NOTS	Out	SST
14.	12.	MUDHONEY	Superfuzabigmuff	EMI
15.	13.	BEASTS OF BOURBON	Hardwork	BEGGARS BANQUET
16.	20.	SCRAWL	He's Drunk	NEW ALLIANCE
17.	31.	VARIOUS ARTISTS	Halting pot	HOMESTEAD
18.	32.	SYD BARRETT	Opal	STRANGE FRUIT
19.	33.	THE GO BETWEEN	16 Lovers Lane	CHAPTER 22
20.	34.	COACHMEN	Failure To Thrive	GET HIP
21.	35.	DEATH OF SAMANTHA	When The Women Wear...	SLASH
22.	36.	VARIOUS ARTISTS (UK)	Hardcore Holocaust '88-BBC1	CHAPTER 22
23.	37.	LOOP	Black Sun	PITCH-A-TENT
24.	38.	THE WEDDING PRESENT	BBC-1 Evening Sessions	COMMUNION
25.	39.	THE BROOD	In Spite Of It All	RAS
26.	40.	SONS OF FREEDOM	Super Cool Wagon-12"	AVALANTIC
27.	1.	THE GROOVE	Dawn After Dark	DESTINY
28.	2.	DONNER PARTY	lp	SIRE
29.	3.	THE SHAMEN	Whats Going On	NEW RED ARCHIVES
30.	4.	SCREAM	No More Censorship	MERCURY
31.	5.	ROSE OF AVALANCHE	This World Is Ours	GIANT
32.	6.	RICH KIDS ON LSD	Greatest Hits	NETTWERK
33.	7.	LOU REED	New York	GET HIP
34.	8.	UK SUBS	Sabre Dance	TAANGI
35.	9.	ZODIAC HINDWARP	Planet Girl	EPIC
36.	10.	GRAVE GOODS	Shadow Season-7"	
37.	11.	MANUFACTURE	Terrorvision	
38.	12.	THE HERETICS	lp	
39.	13.	SLAPSHOT	Step On It	
40.	14.	DARLING BUDD	Hit The Ground	

LW	TW	ARTIST	ALBUM	LABEL
1.	2.	FLOUR	FLOUR	Touch & Go
2.	1.	VAR.	ONE LITTLE INDIAN VOL. 1	One Little Indian
3.	4.	BONGOS, BASS, & BOB	FORGET THE SEX PISTOLS, HERE'S...	50 Zillion Watts
4.	6.	UNREST	MALCOLM X PARK	Spectrum
5.	9.	JULIAN COPE	MY NATION UNDERGROUND	Island
6.	10.	BAD BRAINS	LIVE	SST
7.	5.	*SARAH McLAUCHLAN	TOUCH	Nettwerk
8.	3.	*GRUESOMES	HEY	OG Music
9.	15.	ALIEN SEX FIEND	ANOTHER PLANET	Caroline
10.	13.	*JD INVISIBLES	VAMPIRE A GO GO	Neurotic Bop
11.	7.	THE FALL	I AM KURIOUS ORANJ	Beggars Banquet
12.	8.	*SUDDEN IMPACT	SPLIT PERSONALITY	Fringe
13.	16.	HALF JAPANESE	CHARMED LIFE	50 Zillion Watts
14.	23.	VOICE OF THE BEEHIVE	LET IT BEE	London
15.	25.	WATERBOYS	FISHERMAN'S BLUES	Ensign
16.	11.	*SONS OF FREEDOM	SONS OF FREEDOM	Slash
17.	12.	DINOSAUR JR.	BUG	SST
18.	19.	VAR.	HOT COOKIES	Cooking Vinyl
19.	14.	THE THREE JOINS	DEATH OF EVERYTHING	Caroline
20.	29.	DEAD MILKMEN	BEELZEBUBBA	Enigma
21.	33.	*13 ENGINES	BYRAM LAKE BLUES	Nocturnal
22.	17.	*MY DOG POPPER	668 NEIGHBOUR OF THE BEAST	Patolis
23.	18.	MARC ALMOND	THE STARS WE ARE	Capitol
24.	30.	THE TOLL	THE PRICE OF PROGRESSION	Coffen
25.	31.	*CYNICIDE	WHO GOES THERE	Tremor
26.	24.	RED LORRY YELLOW LORRY	NOTHING IS WRONG	Beggars Banquet
27.	34.	*ANVIL	POUND FOR POUND	Enigma
28.	35.	*THE BROOD	IN SPITE OF ALL	SkyClad
29.	36.	VIOLENT FEMMES	3	Slash
30.	37.	*NOMEANSNO	SMALL PARIS ISOLATED AND DESTROYED	Alternative Tentacles
31.	38.	KLAUS FIDURIDE	BECAUSE I SAY SO	Alternative Tentacles
32.	20.	B.A.L.L.	BIRD	Shimmy Disc
33.	21.	LAST EXIT	IRON PATH	Virgin
34.	26.	FISHBONE	TRUTH & SOUL	Columbia
35.	—	*LOST PATROL	LOST PATROL	Stop It Baby
36.	39.	EVERETT SHOCK	GHOST BOYS	SST
37.	40.	RUFUS THOMAS	THAT WOMAN IS POISON	Alligator
38.	—	*SLEEP	BRAINCHILD	Tremor
39.	—	MONTY CANTWIN	AHORA MEDISMAS	Maldorer
40.	—	JESUS CHRYSLER	THIS YEAR'S SAVIOR	Toxic Shock

* Denotes Canadian Artist
 * Denotes Local Canadian Artist
 * Denotes Local Detroit Artist

BASED ON DJ AIRINGS AND LISTENER REQUESTS

• RADIO • WESTERN • 94.7 fm •

RM 222 UCC, UNIVERSITY OF WESTERN ONTARIO LONDON, CANADA N6A 3K7

WEEK ENDING JANUARY 27/89

Artist	Album	Weeks on Chart
HIGH ROTATION:		
THE WATERBOYS	FISHERMAN'S BLUES/CHRYSALIS	1
LOU REED	NEW YORK SIRE	1
DANIELLE DAX	DARK ADAPTED EYE/SIRE	2
VIOLENT FEMMES	3/SL	1
EHYA	WATER MARKS/WEA	3
THE FALL	I AM KURIOUS ORANJ/BEGGARS BANQUET	4
THE BROOD	IN SPITE OF IT ALL/SKYCLAD	1
OVERSOUL 7 (CC)	OVERSOUL 7/EDGE	4
BAD BRAINS	LIVE/SSST	1
NITZER EBB	GETTIEF/GEFFEN	1
MEDIUM ROTATION:		
WOLFGANG PRESS	BIRD WOOD GORE/ROUGH TRADE	2
VARIOUS	THE WEDDING PRESENT/SSST	1
MY DAD IS DEAD	THE BEST DEFENSE/HOMESTEAD	3
DEAD MILKMEN	BEELZEBUBBA/ENIGMA	3
BRUCE COCKBURN (CC)	BIG CIRCUMSTANCE/ENTRANCE NORTH	1
ROGER MANNING	ROGER MANNING/SSST	1
EDIE KIRKLAND	WAVE MERCY/PULSAR	3
SONNY GREENWICH	LIVE AT SWEET BASIL/JUSTIN TIME	4
THE TRIO-BUGARKA	THE FOREST IS CRYING/MINIBAL	1
THE STRATE JACKETS (CC)	ARE YOU CRAZY/DTK	1
LOW ROTATION:		
SCRUFFY THE CAT	MOONS OF JUPITER/WEA	3
EDGE WRE	ANSWERS TO NOTHING/CHRYSALIS	2
JULIAN COPE	MY NATION UNDERGROUND/ISLAND	6
JANE BUNNETT (CC)	IN DEN TIME/DARK LIGHT	2
DEAD COW DANCE	THE SERPENTS EGG/4AD	3
HERETICS	HERETICS/GET HIP (SKYCLAD)	1
MONTREAL JUBILATION CHOIR (CC)	JUBILATION 11/JUSTIN TIME	4
TIME WARP (CC)	OFF CENTRE/PARKWOOD	3
SITARO	10 YEARS/GEFFEN	1
ILT JACKSON	BEBOP/WEA	4

EP's, 45's & Cassettes

POWDERSTUFF	IT'S YOUR MONEY I'M AFTER/POLYGRAM	1
UK & THE SHAKES (CC)	CITIZEN KANE/SHADOW CANADA	1

CFMU 93.3

HAMILTON'S ALTERNATIVE AIR WAVES

McMaster University 516 319 Hamilton Hall Hamilton, ON L8S 4K1 (416) 525-9140 x 2043

January 23, 1989

Chart # 12

LW	TW	ARTIST	ALBUM	LABEL
NE 1	Waterboys	Fisherman's Blues	Island	
NE 2	13 Engines	Byrum Lake Blues	Nocturnal	
22 3	Dead Milkmen	Beelzebubba	Enigma	
29 4	Alice Donut	Donut Comes Alive!	Alt. Tentacles	
5 5	Lime Spiders	Volatile	Virgin	
1 6	Gruesomes (CC)	Hey!	Og	
30 7	Beatnigs	Beatnigs	Alt. Tentacles	
2 8	Band of Susans	Hope Against Hope	Blast First!	
6 9	Motorhead	No Sleep at All	Viper/GWR	
NE 10	Fall	I am Kurious Oranj	Beggars Banquet	
RE 11	Norman and Nancy Blake	Blind Dog	Rounder	
10 12	Suicidal Tendencies	How Can I Laugh Tomorrow	CBS	
4 13	Elvis Hitler	Diagraceland	Wang Head	
NE 14	Various Artists	Oops, Wrong Stereotype	Alt. Tentacles	
17 15	Pursuit of Happiness (CC)	Love Junk	Chrysalis	
8 16	Bad Brains	Live	SST	
NE 17	Brood	In Spite of It All	Get Hip	
NE 18	Lazy Lester	Harp and Soul	Alligator/WEA	
NE 19	Victims Family	Things I Hate to Admit	Hardam	
3 20	Hard-Ons	Dick Cheese	TAANGI	
NE 21	Mystic Eyes	Our Time to Leave	Get Hip	
WE 22	Anvil (CC)	Pound for Pound	Metal Blade	
9 23	Various Artists	Angel Dust	Blast First!	
28 24	Gov't Issue	Crash	Giant	
WE 25	Bullet Boys	Bullet Boys	Warner Brothers	
NE 26	Big Stick	Crack 'n Drag	Blast First!	
NE 27	B.A.L.L.	Bird	Shimmy Disc	
NE 28	Oversoul Seven (CC)	Oversoul Seven	Edge	
RE 29	Woodie Guthrie	Dust Bowl Ballads	Rounder	
NE 30	Baliter Space	Walsh Baliter Space	Flying Nun	
singles/tapes				
NE 1	Peelies	Higher Ground Live	A&M	
NE 2	Various Artists	Sgt. Pepper Knew My... EP	MNE/Polygram	
NE 3	Rabid Defiance (CC)	M.G.S.	Demo Tape	
NE 4	Groot Velours (CC)	Several Weeks...	Demo Tape	
NE 5	Royal Court of China (CO)	Half the Truth	A&M	
NE 6	Rua OHC	Papa Crazy	Profile/Polygram	
NE 7	D-Mob	We Call It Aciweed	London	
NE 8	Various Artists (CC)	4 Whom the Bell Tolls	What Wave	
4 9	Clint Ruhn/Lydia Lunch	Stinkfest	Widow'speak	
NE 10	Flying Bulgar Klezmer (CC)	Flying Bulgar Klezmer	Demo Tape	

Compiled by C.F. Burland. All albums received by CFMU are placed in the ne release bin for a period of 8 weeks. Programming of individual music shows is by the musical hosts. CC-Canadian Content, NE-New Entry, RE-Re Entry. CB

**VARIOS
ARTISTAS**
«ITS MIDNIGHT
XMESS PART III»
Midnight import

Como cada año por estas fechas, el sello neoyorquino Midnight conmemora algo tan poco conmemorable como las Navidades editando un LP ad hoc donde artistas de la casa y amigos nos deleitan con temas especialmente grabados para la ocasión. A simple vista puede parecer un tostón -todos los discos de esta índole, excepto los de Phil Spector, lo son- pero la verdad es que esta celebración tan hipócrita, me refiero a las Navidades, es una excusa para que Midnight ponga en circulación un recopilatorio donde astutamente presenta las novedades para el nuevo año e incluye algún que otro señuelo para coleccionistas. Como en los dos anteriores volúmenes de la serie -el segundo es especialmente recomendable- se descubren nuevas bandas con posibilidades como los estridentes rockers Whooping Cranes de Nueva York, los garageros Gorehounds de Portland, los Luther N'BBB's de Rochester con un pop anglófilo a lo Soft Boys, los Sharky's Machine de Detroit -cuyo primer LP ya se comentó aquí- con un sonido más pacífico de lo que es habitual en ellos, y las Broods, más cavernícolas también de Portland y con LP a punto, que parecen las chicas de los B-52s en fuzzi. Hay también curiosidades más o menos simpáticas como The Sterilles, otra all-girls-band de Los Angeles cuyo amateurismo recuerda agradablemente a los primeros Mekons. O John Frankovic, de los Plasticland, que acompañado de su compañero Dan Mullen y del Violent Femme Brian Ritchie protagoniza un envolvente instrumental con sitar y trucos electrónicos. Más familiares en Midnight resultan asiduos de su catálogo como The Wooling Cookies, los únicos sureños capaces de practicar un folk-rock que supera a REM; los imponderables Dementia 13 que, como era de esperar, aportan una pieza acústica que parece brotar desde el subconsciente de Syd Barrett; y Mick London, líder de los desaparecidos Mod Fun, que hace doblete con los Love Pushers y su sonido spectoriano y distorsionado, y Crocodile Shop que moldean pop agresivo y muy interesante. Y como siempre el postre al final. Sólo por «Reindeer n'Whiskey», un purulento blues a medio camino entre los Doors y los Stooges que firman The Iguanas, y «Merry Christmas Baby», otro blues supersalvaje y ácido a cargo de los pre-Back Bones The Senders, vale la pena hacerse con este disco. Tu verás si la selección te compensa. Yo sólo puedo decirte que siento mucho mejor que el arrón... repugnante engrudo, por cierto, que no se porta. ■ J.G.

Collectible
by Mike Bailey
Christmas Albums
GOLDMINE
December 18, 1987

The following 16 records are not necessarily the best Christmas records made (though they certainly include the best four or five). I tried to restrict the list to collectible records, so records which only recently appeared are omitted. This excludes, for instance, Midnight's destined-to-be-classic trio of Xmas Mess compilations. The list is by no means exhaustive. I'd be glad to hear which albums others think I should have included or left off. Without further delay, in roughly chronological order:

various artists
MIDNIGHT XMESS PT III
Midnight Records

An album full of heartfelt rock-'n'-roll--sometimes funny, sometimes sad; sometimes harsh, sometimes soft--is always in season. That's why Midnight XMess Part III can grace your turntable as easily in June as in December. What's on the platter, you ask? I'll tell you. The Iguanas sing of eating reindeer barbecued in Hell; the Whooping Cranes sound more than a little like the 'Mats; one of the Gorehounds plays an "electric jug"; "Santa's got a tumor like a rock on his balls," Sharkey's Machine sings; the Love Pushers can rock almost as well as they can write record reviews; the Senders visit Elvis in Hell to jam on "Merry Christmas Baby"; the Sterilles, a trio of sweet young girls, sing that "Mrs. Clause has menopause...Santa doesn't get it at night"; Woofing Cookies play straight forward and pretty; Luther N'B.B.B.'s play upbeat, happy pop with Santa "Ho-Ho-Ho"ing in the background; the Brood sound like a female Flesh-tones; Crocodile Shop's "December Mourning" is a real tearjerker; Dementia 13's liner note is pretentious as hell, but the song, I must admit, has a melancholic beauty; and John Frankovic plays an instrumental with sitar, bells and piano. With Midnight XMess Part III, a merry Christmas can be had all year round. (Box 390, Old Chelsea Station, NY, NY, 10011.)

Bruce Davis

THE BOB
#32 P.77

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SURREAL McCOYS
Sat., Oct. 3

**BATTLE
OF THE
ACCORDIANS**



**LOUP GAROU
ZYDECO**
Sat., Oct. 3

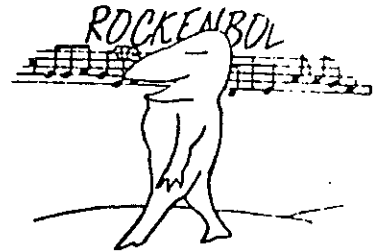
Wed. Sept. 30
"Uptown goes Downtown" Part 2
**ALIC DONUT/SPECIAL GUESTS
SPIRAL JETTY/WAMPUM**
from 9:00pm sharp!!!

Thurs. Oct. 3 WNYU Night
THE CYNICS/THE ORIGINAL SINS/THE BROOD
from 9:30 pm

Listen to the NEW AFTERNOON SHOW, Mon. thru Fri., 4-7:30pm
on 89.1FM for the giveaways from Good Homes (6:20-8pm)

COMING ATTRACTIONS

- Thurs., Oct. 8..... WNYU night 1 year anniversary celebration
8 bands for 89 hertz
- Fri. & Sat., Oct. 9 & 10..... SLEEPY LA BEEF
- Sun., Oct. 11..... TALL LONESOME PINES/LAST ROUNDUP/TULA VERA
- Fri. Oct. 16..... The Mind's Eye/The Tools/King of Kings
- Sat. Oct. 17..... Master Politician & the Hamsheer of Hine
- Fri. & Sat., Oct. 23 & 24..... A.C. Reed & his Sparklelegs



artiste titre

- | | |
|----------------------|---------------------------|
| LifeBoat | Twelve hour drive |
| Throwing Muses | Call me |
| Throwing Muses | Green |
| Patti Smith | Space monkey |
| Throwing Muses | I hate my way |
| Fifth Column | Here are they now |
| The Brood | Writing on the wall |
| The Tryflies | Lust |
| The Bwana Devils | That's when I like life |
| The Clean | Fish |
| Buckwheat Zydeco | Lache pas la patate |
| Buzzcocks | Noise annoy |
| Haunting Today | Step right up |
| The Romans | Runway |
| The Miners of Muzo | Under the archies |
| The Miners of Muzo | Loose lip gossamer exit o |
| Les Fleuts | Gloria |
| Janitors Animated | Halloween |
| Cassandra Complex | Mother AD |
| Dimthings | Aftermath |
| Mechanical Sterility | Wipe out |
| Chuck Berry | Johnny be good |
| The Love Pushers | Radio girl |
| Empty Wien | The Flute |
| Yello | Roxy cut |
| The The | Born in the New SA |
| Blur For Two | Essential sex |
| Executive Slacks | Sysephius |
| King Crimson | 20th century schizoid man |
| The GoreHounds | Voodoo priest |
| Phil Gaz Sol Dieze | La belle au bois dormant |

CHAQUE VENDREDI de 20:30 a

PLAYLIST

RTA 66 - BARCELONA - SPAIN - # 26

Garage rockers sharing spotlight at Geno's Pub

By CHRISTINE GARDNER
Staff Writer

The five women of Portland's neo-'60s, garage rock band, "The Brood," won't have anything to do with eyelash-batting or flouncy skirts. As their name implies, they're tough, matter-of-fact, fast-track funnies who say they can tough it out with male rockers any day.

If you're looking for hardhearted Valentine's night entertainment — and lots of "hair, shakin' and action," says Brood lead guitarist and songwriter Chris Horne — you can probably get it with The Brood tomorrow at Geno's Pub on Brown Street. On the same bill are the Prime Movers, imitators of '60s rockers, The Doors.

Most in their early 20s, the members of the Brood — Horne, Kristin Chalmers, Kathy Wegener, Butsy Mitchell, Crystal Light — count themselves with the Movers, a few other locals and bands across the country in a growing psychedelic garage band revival. The movement is rediscovering the sound of bands like the Standells, Chocolate Watch Band, Question Mark and the Mystereans with their organ-staccato "98 Tears" and the Electric Prunes with "I Had Too Much To Dream Last Night."

Brood manager and rock fanatic Richard Jullo says the garage band movement — and the Brood — are slowly catching on. "There's a lot of diversity, a lot of different styles around," says Jullo, with Horne sitting across from him in an outer room of his Congress Street apartment, formerly the Electro Watch Shop. His collection of 10,000 rare rock albums is lined up in lobster crates stacked ceiling-high on all the walls. Until 1979 they were the stock and trade of his Forest Avenue Wax Museum record shop, where the Brood met.

"There's a strong following but small," Jullo continues. "Every major city has psychedelic bands now, like The Gruesomes in Montreal, the Crawling Walls in Phoenix and a good handful in New York, but there aren't enough labels, and it's hard to bring people into the movement."

"We are decidedly underground, part of the emerging underground scene. I don't think the music industry is aligned to what the Brood is trying to do yet, but what the girls are doing has an appeal because it has roots, it has universal appeal. And the four chords they use are timeless."

Last month the Brood returned from a London-Canada-New York tour that included a stop in Toronto. There Canadian MTV taped them with Boston's The Lyres, New York's Vipers, Rochester's Chestfield Kings and others in a "Psychedelic Week" special series.

Horne, in her early 20s, a 1982 Bates College graduate, emphasizes that the Brood's style is early psychedelic, not to be confused with late '60s San Francisco acid rock.

A lot of it is the feeling of a time that was more innocent, more 'real.' Now things are more corporate, harder. Then things were more heartfelt."

But don't get the idea that Horne's songs, or the ways the Brood does them, are sappy.

Defiant lyrics like the ones in "Who Dat?" — "Why you been runnin' on me baby/You been playin' me for a fool/But this time I ain't gonna blow my cool/I'm gonna leave/You better believe!" — transport the Brood out of what Horne calls the "prissy, syrupy" style of more established all-woman groups like the Go-Go's or the Bangles and into its own Jagger-esque, pouty, proud, you-can't-have-me milieu.

"If we're close to anybody, I guess you'd say we're like the early Stones," says Horne, hugging her guitar, her dark eyes looking out from under long, shiny brown bangs. "A lot of the songs deal with disillusionment, lying, cheating, like 'Everybody's a Liar'."

Other songs have to do with the highs and lows of roller-coasting teen-age love, like "I Found A New Love," "Satisfaction Guaranteed," and "Who Dat?" about catching your lover with someone else.

But "above all," says Horne, "we want to be true to the music." Brood-truth is an authentic '60s sound — fuzz guitars, reverb as opposed to synthesizers, an organ sound as opposed to an electric sound, — so Horne and other Brooders searched high and low to find authentic '60s instruments.

Horne picked up her vintage Hofner at auction for \$100. "No one wanted it," she says, cradling it in her lap. "It looked cheap." She and Jullo say that outlook, only going after plitler and not realizing things' real values, is typical today and has permeated the rock world.

If the Brood keeps up its performance pace, unique sound and strong identity, it could one day rival top male and female rockers alike.

Horne says they're in no hurry; they don't worry about what might happen when they're past their prime. "It makes you old and grey worrying about it, so it's best not to worry about it."

For now, she says, "We're just human beings doing what we do — just live your life, do what you do if you like it, don't do it if you don't."

Portland, Maine, Evening Express, Thursday, February 13, 1986

GENO'S
Home of the Best Bands
13 Brown St., Portland 773-9521
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Throbbing Lobster
Recording Artists
Prime Movers
Fri. 14 Sat. 15
The Brood / Moguls
Other Side

PLAN 9
PLUS
AND KENNE HIGHLAND
**THE HOPELESSLY
OBSCURE**
WITH
THE BROOD

Friday the 15th!
The Hysteric Narcotics
Psychodelia from Detroit, Mich.

and **THE BROOD**
Sun., Sept. 2nd
Expand your weekend of your mind with
The Brood
All girl garage band plus
The Psycho-Daisies
60's Pop Psychodelia

Sat., Sept. 22nd
60's Hits with
**Chain Link Fence
& The Brood**

Back by popular demand!
All girl 60's garage band
THE BROOD
with
**Chesterfield
KINGS**
from Rochester, NY

Sat., Oct. 6th
All girl 60s double bill
The Pandoras
Voxx Recording Artists from Los Angeles
plus have a rave-up with
The Brood

Fri. & Voxxx/Homestead Artists
From Champagne, Illinois
The Outnumbered!
plus **THE BROOD**

Fri. & Sat., Nov. 2-5
Wild 80's garage from NYC
The Raunch Hands
Fri., with The Moguls
Sat., with The Brood

Sat. 10
BEACH PARTY!
with
The Beachmasters
and
THE BROOD

Voted #1 Rock Club



A ROCK 'N' ROLL RARITY: CHRIS HORNE

"I knew what sound I wanted to get out of the guitar and just went for it," says Chris Horne, speaking of her experience as a guitarist in the male-dominated world of rock'n' roll. Chris is presently lead guitarist and vocalist with Maine's foremost, and possibly only, all female group, The Brood. Chris also writes much of the material for the band, which appears regularly at Geno's and also has been enthusiastically received in Boston clubs.

The guitar to which she refers is a Burns Baldwin guitar and was her first electric instrument. She still plays it "It's a great guitar," Chris says. "It's good-looking, has big cut-aways and a solid body. It's right for rock'n' roll because of its split sound, four setting feature." These include a "wild dog" setting that she particularly enjoys "It's more twangy than treble," she explains "It's very powerful and not wimpy"

Chris feels that prejudice against females may exist in the highly competitive, aggressive work style and life style of club musicians. "It depends on the woman and where she takes her music," she comments. She adds that a woman may have to work harder to get started and gain respect. Her ideas may not be well received and she may not get as much pay.

These obstacles have not been problems for Chris however, who has been the most musically experienced member in the bands in which she has played. She started taking piano lessons when she was seven years old, continuing for four years. When she was eleven, she started to play the acoustic guitar and learned chording. The Burns guitar came into her life near the end of her teenage years. According to Chris, she started playing mostly for fun. She says she really liked to "blast it!" Almost immediately she started playing in a band with her brothers. This group was called The Contractions. They practiced at her mother's and played at the Downtown Lounge. Their biggest gig was opening for The Insect Surfers in 1980. It was during this time that Chris began writing music.

After The Contractions came Drops of Red, whose music Chris describes as "hard hitting rock, almost punk" and T2 who became Scouts in Action.

How did it feel, being the only female in these bands? "It didn't matter to me," Chris remembers. "I knew that I could handle it." She described her style as "raw, with an edge to it—like garage." She likes elements of fun and simplicity in her materials, but not music that is dull or boring. "It should keep your attention, be music that 'hooks,'" she observes.

Ideas for song writing come from listening to music and playing. She often writes in the style of music that she likes, without copying it. "I tend to write 'pop' things," she observes. "These may not be powerful enough for the band that I am in, but they are my style."

Right now Chris is really enjoying being with The Brood. She likes being in an all female group and notes that all are good musicians. "Being in an all girl group gives us sort of an appeal. We look more together on stage and that makes it special," she says.

Her ambitions for The Brood now include making the band more well known. "Musically, we are there," she notes. "We have achieved the sound that we want! Now we want a wider audience."

As Chris works towards this goal, she will not be troubled by the fact that a woman rocker is a rarity. "I'm just concerned about the music. I would feel the same if I were a man," she observes. "I am just doing what I believe."

Sounds of Now



WINDY'S RECORDS

RECORDS

THE BROOD "You Lied To Me Before". Recorded by Tom Blackwell, mixed and produced by T. Blackwell, C. Horne & R. Julio, 85 & 86 at Studio 111, Maine.

Crystal - Trixon drums
Kathy - Support vocals
Betsy - Vox bass

Chris - Silverstone lead guitar and vocals
Kirsten Farfisa organ

The Brood are truly America's first and foremost all-girl garage band as they formed in early 1983. You probably do not realize this because the group is semi-hidden in Portland, Maine while other girl groups in larger more visible areas were brought to your attention first.

This is their third recording. Future plans include more releases on vinyl and new recordings with Eric Stumpo and Debbie De Marco of Plan 9 producing. Record labels and collectors alike are following this group closely so there is no reason why you shouldn't also!! For more info write to Majestic Records, PO Box 106, DTS Portland, ME 04112 (207) 772-9521 DISCOGRAPHY:

"And I Know" 99th Floor flexi 1985

"Writing On The Wall" on "The Deadly Spawn" Bona Fide Records LP/DGX 1986

"Shake And Shout", "Surfin' Eyeball" on Seventy Seven Records compilation, dist. by Bang Magazine 1987

PORTLAND

June 1987, Vol. 2, No. 5. MONTHLY

ON THE TOWN

Downtown Portland has been dead at night for a couple of years now but shows signs of reawakening. Thanks to Geno's on Brown Street, next to Hu Shang, we have a comfortable, low-key spot to see alternative and independent bands, local and national. In their fourth year, Richard Julio books more creatively on less budget than anyone maybe in the history of the world. In any given week, worthies from around the country appear, like the Slickee Boys from D.C., the Wild Seeds from Austin, Cowboy Junkies from Toronto, Boston's surfin' Beachmasters, the veteran Niravos, or standbys like the Classic Ruins.

Geno's is home base to local "indy"-types the Brood. If Portland is to develop as a music center to any significant degree we need local talent committed to exposing themselves to a wider market; I will profile six in this article. All are deserving of support.

The Brood may be Portland's best known band nationally; of course their following is limited in numbers to the indy (independent) records and fanzines circle, but it does exist and sometimes yields them interesting attention. They have appeared on three compilations (the indy format of choice) from around the country, which in turn resulted in their first solo 45 on Primitive Records from Montreal, due to be released soon. One of the compilation records describes them as "truly America's first and foremost all-girl garage band, as they formed in 1983." It is this kind of press and career activity that, combined with good songs and stage persona, are exactly what a record company likes to see with a young band. The 13BroodII has also done something important — they have specialized their sound. 1966 Garage is their era of choice; this focus greatly helps everyone involved in the chain of marketing and promotion. A band that knows who it is is easier to sell.

Goldmine

Rock Editor Jeff Tamarkin
Vol. 12 No. 4 Issue 171, Feb. 13, 1987

VARIOUS ARTISTS

The Deadly Spawn
Bona Fide (BFR-096X)

This "steamin' stew of mutant spew," as the jacket calls it, is the latest comp to corral some of the happenin'est garage and psych bands of the '80s. It gets off to a swell start with D.C.'s Velvet Monkeys, who throw a "Rock Party" so hairy the Beastie Boys would probably get scared and leave. Veterans of other neo-60s comps fare well here, especially The Fourgiven's recorded-in-a-wind-tunnel psychoid "The Wrong Side Of Your Mind" and the all-female Brood's don't-mess "Writing On The Wall." Too many of the newcomers come off as bandwagon-jumpers that just got lost on their way to a gig at the local new wave disco, and side Z is a near-total dud, but second helpings from Creeping Pumpkins, Liquid Generation and No King would warrant a listen.

Jeff Tamarkin

VARIOUS ARTISTS

The Sounds Of Now
Dionysus (ID 123305)

The Sound Of Now is the only one that includes more covers than originals. Pennsylvania's Cynics do well with their snarly "Get Away Girl," and Maine's Brood (also known as "the female Chesterfield Kings") turn in a fine version of "You Lied To Me Before." Germany's Legendary Golden Vampires' version of "Heart-break Hotel" is interesting to say the least. It owes more to the MC5 than it does to Elvis. The standout cut is by another German band, the Chud (Cannibalistic Humanoid Underground Dwellers). Their organ-flavored, guitar-heavy "Rumble At The Love-In" is very well-recorded, making them one of the few garage bands to get a clean studio sound without sacrificing their raw energy. Dawn Eden

99th Floor, #7, \$3.50 (Ronny Rimsite, 145c Marks Place, N. Bergen, NJ 07047)

'60s afficionado Ron Rimsite's latest collection of news, ramblings, reviews and interviews concerning wild, '60s styled punk. Another classic issue, including an interview with ex Real Kid John Felice. As an added bonus, a flexi EP featuring 4 songs by the Brood, Tell Tale Hearts, Podz, and Boys From Nowhere. Each one of these groups carries on traditional '60s styles with their own unique touches, and the EP is a fine way to become oriented with the bands.

Various-Crawling From Within - Band Records

A compilation of Boston area bands, with a few out of state bands thrown in to complete the assortment. Highlights of this comp. include the recording debut of NYC's Monk clone band, Das Furlines doing a great version of "We Do We Du", Willie Alexander shows he can still rock with the best of them as he plows through the Lyres "Don't Give It Up Now". The Brood contribute 2 great punked out grungers, "Shake and Shout" and the instrumental classic "Surfin' Eyeball". The Space Negros do a Residentish version of Iggy's "I Wanna Be Your Dog" complete with trumpets, that's great for laughs. Overall a good compilation with the good songs easily outweighing the mediocre.

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ID123305



VARIOUS ARTISTS "Sounds of Now"
ID123305 16 song LP 14 grooves ZEBRA
STRIPES, THE BEGUILLED, JONNY SEVIR, THE SPECIAL ONES, THE CYNICS, THE LEGENDARY GOLDEN VAMPIRES, AL PERRY, THEE FOURGIVEN, THE CHUD, YARD THAUMA, THE BROOD, THE UNITLO FABLES, THE LAZY COWGIRLS

CRAWLING FROM WITHIN (77 Records)

FIRST RELEASE FROM WITHIN IS THE Rocco Cippollone's 77 Records.

Side 2 opens with Willie Alexander covering the Lyres' "Don't Give It Up Now". I think that a legend should leave another legend's material alone. It just doesn't work. Same with the next song, the Space Negros' "I Wanna Be Your Dog", except the Space Negros aren't even legends. The Lemonheads prove that they're an up-and-coming band on this disc, while the Classic Ruins' "Down and Out" is not as "in yer face" as they could be (and have been) on vinyl. The Brood surprised me the most with two very good songs. "Shake and Shout" proves that they could be the next Pando-ras and "Surfin' Eyeball" is their rockin' tribute to the Surfaris' "Wipeout".

This is a great first effort by Rocco to get some new music to the masses. Congratulations and we hope to hear more from 77 Records. (db)

Vol. 13 No. 20 Issue 188, October 9, 1987

Counting the Brood

The Brood is composed of five young women from Portland, Maine. They dress in the style of the blossoming early 60s, play like bands not unlike every other basement band of the period, and are determined to preserve the basic mania of the flower-power parade. They're headlining tonight's (Thursday's) state of neo-psychedelic bands at the BamBoo — part of the club's weekend jaunts around New England, road show ever (dates include London, Ottawa, Montreal and Kitchener).

"We're really excited about it," guitarist Chris Home tells Notes from the band's home town. "It will be really interesting for us, and I hope we learn a lot. After that we're going to do gigs in New York City, so there has been a lot of interest in the band, mostly because of the feeling we have for it. And we really do feel it. We pay a lot more attention to feeling it than trying to do it. It's like five different personalities anyway, you know? It really just happens."

So far the band (lead singer Kathy Wagener, drummer Ginger Co-ty, bassist Betsy Mitchell) only has a three-song demo to its credit, and have nothing definite planned for any upcoming recordings, besides inclusion on a garage compilation LP on Bona Fide Records due for a late spring release. But keyboardist Kristin Chalmers had parts in Liquid Sky and videos for various outfits such as Plan 9 and Prime Movers. Their stage act, replete with paisley shirts and "a lot of hair," are reportedly upbeat, hard-edged and frankly oral, owing a lot in attitude to hard-core bands like Black Flag. And they use instruments indigenous to the period they aspire to re-create — Vox amps, Farfisa organ, Silverstone guitars and a lot of fuzz boxes.

"It's basically the sound and the energy of it that we go for," she says. "It's exciting. I love that kind of music a lot. But you have to sort of go with some of the old instruments just to get that feeling. You can't do this kind of stuff with Peavey amps. It just doesn't work. It's kind of like the remaining true to the school of it all. You gotta go the real sound. It's a certain integrity, I guess. We just go in the sound. We'd been into the clothes and the hair and stuff for a long time. The music is part of that."

While the band's connection with the Summer of Love is largely second (or third) hand, their determination to prevail in a more complicated world seems heartfelt as well as dutiful. "My boyfriend is a record collector, and through him I got to hear all of these old records, like the Standells, and I got really excited and found the rest of the band who were excited also. After we put the Brood together we realized it was a really neat thing — there is a distinct difference in males and females, so what we did was totally different because we were all girls."

"I don't think what a lot of people think is true — that it is harder for girls to be in this business. A lot of bands doing this kind of music, well...it can get bad. But mostly it's not that bad. What we have most about being an all-girl band is being compared to other all-girl bands. It would be nice to be compared to all the bands playing this kind of music, based on their merits and ours, instead of just wimpy bands like the Co-Gos. But it's nothing to worry about — it's just something that has come to our attention. But we want to cut through that. And when people see what we do I think they'll agree that we do."

Psychedelic Week runs through the weekend with shows by Rochester's Chesterfield Kings and the Lyres, out of Boston. A variety of local acts handle the opening slots.

NOW JANUARY 9-15, 1986

The Brood: Five Neat Chickens — The Brood, five Portland women in their teens and early 20s, bring punk's raffish amateurism to the energetic, dimly psychedelic strains of mid-60s garage-rock. It sounds like a solid formula, and not to these ears only — their manager, longtime Portland underground rock champion Richard Julio, reports that the Brood gets lots of work not only locally but in Massachusetts, as well. A January jaunt through Canada was well received, with a date at New York City's legendary Folk City closing the tour.

The Brood's recording career is starting to hatch with a cover of the Five Canadians' "Writing on the Wall" planned for an April release on Bona Fide Records' compilation album, *The Deadly Spaww*. And the Brood joined three other fairly unknown bands on a Flexidisc included in issue #7 of 99th Floor, a New Jersey-based fanzine. For a copy send \$4 to: 99th Floor, c/o Ron Rimsiste, 145 Marks Place, North Bergen, N.J. 07047.

Well done, Brood! I sleep better knowing that somewhere out there the wheezing of a Farfisa rock organ still fills the night.

Maine Sunday Telegram, March 23, 1986

VOICE JANUARY 21, 1986

The **DIVE** 257 W. 29th St. 212-695-4516

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RAV

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COMME UN BOOMERANG

MONTRÉAL, CANADA

LES SALES EXPERIMENTALES SONT CAPABLES D'AMENER NOTRE MENTAL ET EMOTIONNELS VERS DE NOUVEAUX (SEULES VIEUX) AUTOURS FIRES DE TOULOUSE QUE LE DIABLE N'Y EST TROPIS NOIR, etc...) Des GARÇONS AMÉRICAINS DE DÉPLACEMENT ET LA SCÈNE LOCALE. REPOUD (MONTREAL) QU'ON AURA DÉTACHÉ, GARÇONS DU PAYS ALIÉNÉS. LES FOUFOUNES ÉLECTRIQUES S'Y METTENT AUSSI : LES MARCHÉS PSYCHÉDELICIQUES ET CERTES SÉRIÉS DE COMBATS, ARRIVANT À UN PEU LEUR PRÉSENT MONTREAL. Un HEUREUX RENDEZ-VOUS DE GARÇONS GARÇONS 60'S À SÉRIÉS LE GARS QUI TOUS UNE TOUS À UN PAS ÉLECTRIQUE QU'ON AURA. LES VIVRES, LES LYONS, LES BRONS ET LES CHESTERFIELD KINGS ET SONT SUCRÉS, RECOMBANT À UN PAYS MONTREAL, DE TOUS, DE RYTHMES, BRUITS ET FACIÉS.

RAVE SAVAGE FUZZ NOISE UN SUSPECTING NY

CAVEWOMEN FROM HELL

the brood!!

DE PORTLAND, MARCHONSETTE ELLES ARRIVENT APRÈS UN CONCERT À TORONTO OÙ IL Y AVAIT ÉTÉ PLUS DURS VU LEURS HORRIBLES DÉRIVÉS ET LEURS MÈRES FÉRIQUES. NOUS COMME QUE LES TROIS AUTRES GARÇONS, ELLES SERONT POUR NOUS LA RÉVOLUTION, L'ÂGE "FRIAS" DE CHESTER. Au DÉPART, PIRE D'INFORMATION SUR LE GARÇON SI CE N'EST À TRAVERS LE PAYS 1978. FLORE QUI POURRAIT AINSI LEUR SEUL ENREGISTREMENT PAR LE FLEU OÙ ELLES PARTICIPENT ET VOLAIENT LA VIBETTE (UNE HABITUDE) AINSI BOYS RICH MONTREAL, TELL TUNE HEROES ET FIDE. LEUR CHANSON SUR LE PAYS "AUG 2 KNOW", REPRISE DES BROTHERS ET SISTERS, DONNE LE TON, ELLES S'ÉCARTENT LA VOIX, HORRIBLE, SOUMENT COMME DES HOMMES; LA GUITARE EST FINE; L'ENVELOPPE EST GARÇON SÂTIÉS... SANS DOUTES. ÉCOUTEZ!



POUR DE VUE FAIBLE, ON NE SAIT PAS À QUOI S'ATTENDRE. CE GARÇON DE FILLES ÉTANT ANNONCÉ "SINGLES COME WOMAN". DE LA ON PEUT INHAUSER N'IMPORTE QUOI... UNE DÉTENTION TORQUE... UNE PLO-SITÉ PACHONALE... DES PHYSIQUES MONUMENTAUX. DE PLUS, ELLES NE SONT PAS TRÉS, PÂME UP DES DÉMOISELLES SI ON PEUT EN CROIRE LEURS PHOTOS DANS 1978 FLORES. CA COMME DES FANTÔMES DE BANQUES. PHOTOS SOMBRES, PRISES DE LOIN. COMME SI ON CROIT QUELQUE CHOSE. BRÛT TOUT LES IMMÉDIATES POUR SORTIR UN ROCK INÉDIT. SUIVRE LA FORMULE ÉLÉMENTAIRE: NOCTURNES - FRUSTRATIONS - GARÇON MUSIQUE DIFFICILEMENT.

PEU AVANT LE CONCERT LA CHANSONE CARRY FÔTE LA GUITARE CHRIS NOUS DONNANT QUELQUES PRÉCISES RESSAISONNES QUI NE FONT QUE COMPRENDRE NOS PRÉFÉRÉS FANTÔMES. ELLES FORMENT CHEVILLES, DOCTES MÈRE, HÂLÉES LEUR PAYS DE "NOTRE CYCLE AINSI". RIEN POUR LE ROCK (OU FINE) ET TOUT POUR L'ATTITUDE (COMBATE). POUR DE VUE INÉLÉMENTS, SÈS D'INQUÊTANT ET SE QUI METTE EN COMBATE; ELLES AINSI CE QU'IL FINE CARRE, PAYS MONTREAL, X POUR CARRY CHESTERFIELD KINGS, LYONS, TELL PACHONALE, HORRIBLES OMBRES, VIVRES (TOP 6 DE CARRÉ); ET ELLES DÉTENTEUR

CE QU'IL FAUT (FINALEY UNRECOGNITION ET LA RP). SUR SCÈNE, ELLES SONT FORTÉ CRÉOLANNE ET TOUTÉ REPRISE. C'EST CHINA QUI S'ÉCARTÈLE LES CHANSONS. SON COPAIN COMBATEUR DES DÉRIVÉS ET UN OUVRE VERS LES BONS CYCLES, VU LE RÉDUCTIF. ELLES ONT MONTRE PROBABLEMENT QU'ON A PRONONCÉ LE NOM DE SHARON LES. LEUR SET EST COMPTÉ, MARCHONS, SANS SEUS

CONCERNANT À LA FEMME, PAS DE SANS-MONTRE PACHONALE DANS UNE VISIONNÉE ET DANS LEUR MONTRE. LE CONCERT AINSI MONTRE. LE CUIS DINS PAYS DE COMBATS PACHONALE CONCERNANT QU'ILS AINSI LA SANS LEURS VUE CIRCUS LE ROCK. POUR PRODUIRE DE PLUS SANS, DE PLUS OMBRES, DONC DE COMBATS. ILS Y VIVENT CUIS MONTRE. IL Y A CUIS DES MONTRE MONTRE, AINSI ELLES SONT PACHONALE VIVRE. AINSI CUIS MONTRE POUR LA PACHONALE ET LA COMBATE... IL FAUT LEVONS POUR LE COMBATE!

HUNG EXOTERANG

LENSI PERUGINGENBRANESSI

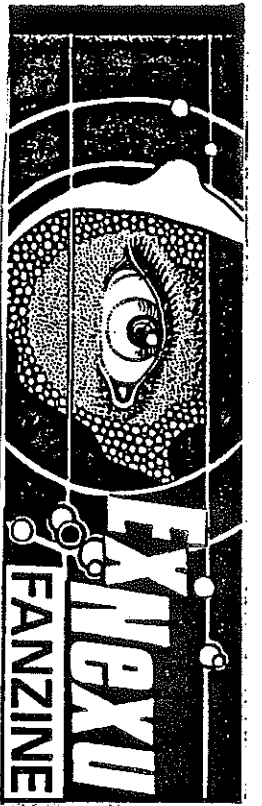
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★ TANT QU'IL Y AURA DU ROCK ★

86000 Pottiers FRANCE

THE BROOD: "Waiting on the wall" (K.7 Promo)

Ce qu'il y a de très chouette avec les BROOD, c'est qu'elles (hé oui ! c'est un groupe exclusivement féminin) savent !!! annoncer tout de suite la couleur. Leur photo-facé, très sombre, les présente de dos à l'extrémité d'un tunnel (à moins que ce soit une obscure grotte?) difficile de faire plus cavernaux !!! Une étiquette fièrement collée sur la K.7 précise que tout son Dolby est exclu ("Dolby Out") et puis, surtout, leur lecture: "vous nous semez formés début 1983 avant les Pandoras donc pas de comparaisons possibles". Les choses sont on ne peut plus claires! Et c'est justement cette détermination farouche qui donne aux charmantes BROOD toute leur force et leur permet de détourner un des plus beaux titres du Chocolate Watchband "Let's talk about girls" en "Let's talk about boys". Oh ! Bien sûr, les excitantes BROOD n'ont pas inventé grand-chose mais leur herme (Instruments et chants!) est telle que ces filles de Portland sont facilement dans le cercle de tête des Garage Bands américains actuels ! Vraiment cette fougue, qui plus est féminine! rend les BROOD absolument craquantes ! Elles sont un VRAI Garage Band qui vraisemblablement n'écouteront jamais le moindre compromis, ce qui n'est pas le cas de tous les all-girl band. vous voyez à qui je pense ? Hey, the BROOD. I love You !!!
ProvocTeam



COMPILATION
"Dimensions Of Sound" (MYSTERY SCENE Rec.)

Über zwei Jahre hat es gedauert bis sich ein ebenbürtiger Nachfolger für den wirklich grandiosen "Decision Of Fuzz" Sampler fand. Dieses neue Werk an Zusammenstellungsfähigkeit und gutem "Sound" und ist auf Europas viel-Verbreitetstem Newcomer Garage-Label MYSTERY SCENE erschienen. Allein die Auflistung der auf diesem Album vertretenen Bands dürfte Frecks schlagartig beleben, denn Namen wie STOMACH MOUTHS, UNTOLD FAB-LES, CRIMSON SHADOWS, FOURGIVEN oder OTHERSIDE sprechen wohl für sich. Darüber hinaus findet sich auf dieser Compilation noch ein unraffinesc Track der MIRACLE WORKERS, deren Anhänger ja momentan wie Pilze aus dem Boden schießen und die mit dem STODGES Cover "I got a right, das nach eigenen Aussagen zu hart für ihre LP war, wahrscheinlich den Headliners dieser Platte stellen. Ich aber bin besonders dankbar für die Stücke von BROOD und den ZEBRA STRIPES, denn ich habe eine Vorliebe für All-Girl-Garage-Bands, die bisher leider in nur sehr geringer Stückzahl aufgetreten sind und für die phantastische Stimme von Zaida, Lee Joseph's Frau, die jede ZEBRA STRIPES Nummer zu einem Brain-Stealer macht. Als optimistischer Einstieg für "unbedarzte Garageinteressenten" ist "Dimensions Of Sound" ebenfalls äußerst zu empfehlen. Drum sollte dieser Sampler auf jeden Fall Euer nächster Plattenkauf sein, denn es darf wohl kaum damit gerechnet werden, vertigtes Produkt auf den Markt kommt.



N.º 27 MARZO 1988
325 pias. (IVA inc.)

SUR VINYL DUR

Sortie du E.P. quatre-titres compilation internationale « Lost in the jungle! » sur Shop it baby records. Signe particulier: sur ce disque en vinyl dur, bonus en supplément gratuit au n.º 13 du fanzine parisiens « Tant qu'il y aura du rock », figure un titre de King Size, « Every day », enregistré par Gérard Constantin au Studio des Tilleuls.

Le trio « Born in the Sud de l'Oise » y apparaît aux côtés de The brood (U.S.A.), Lost Patrol (Canada) et Willy B. Review (Norvège).

Comment: la chose s'est-elle faite? Tout simplement, King Size a fait parvenir sa K7 audio produite aux gens du zinc, qui ont aimé. Et voilà. C'est un plan qui ne mange pas de pain, mais un bon coup promotionnel!

Attention! "En aura que dans les 1 000 premiers exemplaires, de « Tant qu'il y aura du rock! », et pas un de plus. Alors, faites vite!

Comment se le procurer? Contre 30 F. le tout est disponible en dépôt-vente directement auprès du groupe.

Éric Samplie.
Contact: King Size - c/o Amy Boesut, 16, rue des Milleuils, Villiers-sous-Saint-Leu, 60340 Saint-Leu-d'Esserent.

"TANT QU'IL Y AURA DU ROCK"

MYSTERY SCENE

DIMENSIONS OF SOUND

(Compilation)
(MS 1001)
(dist. GMG)

A côté des gros labels indépendants, Mystery Scene semble être le Petit Poucet du Garage-Rock. Nous vous avons longuement parlé de Marc Richter et de son label dans notre dernier numéro. Les Wyld Mammoths (1er 45!) et les dernières productions de Lee Joseph, Thee Fourgiven, Crimson Shadows, c'est j'all dire ces quelques grands singles, Mystery Scene saute le pas et s'attaque aux albums. C'est ainsi que sortiront très prochainement la compilation "Beat Explosion" (Vipers, Wyld Mammoths, Tell-Tale Heats, Berry Pickers et bien d'autres!!!) et un album complet des Crimson Shadows (pré-Wyld Mammoths et pré-Living Stones) mais depuis déjà quelques semaines une première compilation est disponible: "Dimensions Of Sound". Hormis une ou deux bizarreries hermétiques (les United States Of Existence et leur clavier synthétique ou Comedown véritables plagiaires des Doors), on y trouve que du bon, du très bon, de l'excellent et même de l'impressionniste. Les Miracle Workers et Thee Fourgiven se livrent à une concurrence acharnée de ceux qui seront le plus proches du Detroit Sound (très en vogue actuellement avec les innombrables rééditions Scooges-Iggy-MCS). Les Crimson Shadows, Untold Fables, Stomach Mouths (méconnus mais), Boys From Nowhere, Brood, Not Quite et Royal Nonesuch tapent, eux, dans le Garage 60's avec pour la moitié des reprises bien choisies (surtout du répertoire des Beatles). Même si la compilation manque parfois d'unité, elle est de la même importance que "Rebel Kind" en 1983. Pas moins de 16 groupes différents, plusieurs pays, quelques styles bien distincts. L'ensemble est une réussite. Bravo, Marc!

THE BROOD
"Let's Talk About Boys"

(Primitive Rds)
Wahou! Le volé, le voilà le fameux E.P. dont nous vous parlions dans notre dernier numéro. Si vous avez aimé "I Saw What You Did" (sur notre 45!), vous craquez sur ces 3 titres: "Let's Talk About Boys" (version féminine du "Let's Talk About Girls"), "Shake & Stout" et "Little Boy Blue". Primaires, sauvages, minimalistes, les Brood sont de grandes filles. (4262 St Hubert / Montréal, Québec H2J 2W7 / Canada)

REPAS DU JOUR
FREQUENCE FRANITZ

5 rue St-François

Jackpot Continued

JACKPOT! PLUS

THE BROOD "Since He's Been Gone" (7") (Stanton Park, P.O. Box 58, Newtonville, MA 02160)—One of the few all-girl '60s garage rock outfits around, The Brood are back with another Hammond-tinged chunk of paisley pop. "Since He's Been Gone" could be off any of the Pebbles compilations, with its rough production, fuzzed-out guitar and groovy beat. The flip side, "You've Got Me Cryin'," a melodic ballad full of vocal harmonies, moaning organ and delicate guitar pluckings, is the real gem on this slab.

Baltimore City Paper

BY MICHAEL YOCKEL

The Brood
"Since He's Been
Gone"/"You've Got Me
Cryin'"
Stanton Park

LAST YEAR'S *IN SPITE OF IT* All packed a bit delight in every bite: a teeming, torrid, fuzzed-out, all-consuming garage rock maelstrom. What I'm trying to say is that it kicked in an extremely major way. On that LP, singer/guitarist Chris Horne proved she's not only a fab writer of raging, snot-nosed garage rockers, but like the genre's main man, Jeff "Mono Man" Conolly, she's a fab interpreter of others' material. Here she leads The Brood through a rampaging, fuzzy, cymbals-zippy cover of the Young Alley Cats' "Since He's Been Gone," sneering proudly about new-found freedom since that dude called a cab. The flip's even better, a slow, broody cover of The Mauve's "You've Got Me Cryin'," with Horne talk-singing her way through a lament that's tinged with defiance ("You've got me down, baby, but you'll see/You'll be sad for losing me") while Asch Gregory wrings one, beautiful, quavering note out of her organ and Crystal Light whumps the edge of her snare. In-fucking-credible. (P.O. Box 58, Newtonville, MA 02160)

THE BROOD
"Since He's Been Gone"/"You've
Got Me Cryin'"
Stanton Park Records

Catharsis has always been an essential appeal of girl-group pop; sometimes the femme protagonist gurgles with a celebratory joy over her boyfriend, but all too often she's left alone with her tears, wilting away. Portland's Brood perfectly captures the fatalism of rejection on these two sides, one a shimmering, melancholy ballad and the other a surging, spittle-flecked rocker. Both delivered with a believable urgency that transfers to the listener. (P.O. Box 58, Newtonville, MA 02160.)

Fred Mills

THE BROOD

"Since He's Been Gone"/"You've Got Me Cryin'"
Stanton Park

PSYCHEDELICATESSEN
ISSUE #4 THE SPECIAL ISSUE EDITION
Magazine

I can't get enough of these four rockin' women. They have to be one of the coolest New England garage maniacs of all time. They follow up their must-have LP with a slicker produced pair of 60s classics. Erik Lindgren has been making and producing really strange records for years, but he's also understood how a Vox or Farfisa fits into the mix; here he helps polish up the girls ever so slightly, without losing their edge. I look forward to the day when I bump into these ladies of fuzz; that'll be the day!

BROOD "Since He's Been Gone" b/w "You've Got Me Crying" 7" 45
(Stanton Park)

A fine new single from these Portland, Maine gals that rates just fine alongside their previous output. The Brood sticks to their 60's influences tenaciously, and they don't seem to give a damn that 1965 was 25 years ago. That's all well and good by me as they have enough gusto and charisma to hold my infantile attention span just fine. Both songs are obscure covers (natch) and are both unknown to me, which is probably for the best. ♦♦♦ 1/2

THE BROOD-Since He's Been Gone
(Stanton Park)

2 cool slices of garage pop that sound straight outta '66. "Since He's Been Gone" is bouncy and upbeat, while "You've Got Me Cryin'" is a somber ballad. Faithful to the root

Scot Seven #3

Suburban Vowels #34

THE BROOD Stanton Park Records 014
"Since He's Been Gone" b/w "You've Got Me Cryin'"
Rare is the instance when a band wears its Lyres/Prime Movers influence so prominently and proudly. Sure, that organ is a dead giveaway, but The Brood goes deeper, with vibrato on the guitar and a low alto female singer. This vocalist is so throaty, it shrugs the girl singer typecasting, and gives The Brood a unique fingerprint. Yes, it drips with the psychedelic, yet these two songs steer clear of any boring retro rut. It's only three bucks, but it's worth twice that. (D.T.)

The Norge #44

THE BROOD
"In Spite Of It All"
[Get Hip Records]

Wow! A 16-song album! These keds are really crankin' 'em out for us. From what I'm told, this band has a lot of vinyl out-singles, compilation projects, tapes. But I haven't found any of it! So I'm lucky to have THIS rad record. Grungy Rock from a dark and cob-webbed garage in it's purest form. Fuzzy guitars (Chris Horne), blaring bass (Betsy), snappy snare drumming (Crystal) and haunting organ gasps (Allyson). Chris' vocals are rip-roarin' and nasty as can be. REAL gritty. Like sandpaper. This record should definitely be played at your next sleep-over. Ya know, kick off your pro keds, slip into some tie-dyed longjohns with an oversized baseball jersey of your boyfriends, toss some big bean bag chairs in the middle of the floor, pop-up some Paul Newman Pop Corn in your bare feet. Have a party, basically. THE BROOD, P.O. Box 106, Downtown Station, Portland, ME 04112.

The Bob #39

Bitch #25

X THE BROOD-"In Spite of It All"

Basement-band punk meets quasi-psychedelic, mid-60s garage rock. This all female band really strives for that sixties feel, and they do a pretty good job of it (especially with the keyboard). The jacket concept is perfect sixties, down to the 'hi-fi' on the cover. As far as the music goes, the singer sounds like Leonard of the Dickies, and, in fact, most of the songs on this album sound like it could be the Dickies. Hey, that's no insult! They definitely have that un-over-produced sound, and even though this genre of music is not for me, I respect them. (Get Hip Records / 509 First St. / Canonsburg, PA 15317)---Bag

Noise For Heroes #19

THE BROOD - Since He's Been Gone/You've Got Me Cryin' (Stanton Park) All female trash rockers from Maine start with a cheezy keyboard line that sounds like Spencer Davis Group's "I'm A Man", but quickly diverge into a cool garage/pop thing. Lots of harmonies with sweet vocals in places, but in others the vocals come flying out the way the Dickies Leonard Graves woulda done it, except the Brood aren't in that hyper velocity punk mode. The flip reminds me a little of Blondie's "In The Flesh", though it's a little peppier and probably better, too. Worth hearing more from. (PO Box 58/Newtonville, Ma. 02160)

The Brood

In Spite of it All LP (Skyclad) by THE BROOD !!!! This album's so @#?@! good, it ain't funny. It scorches plenty o' male bands, and surpasses the Pandoras in their prime. There's plenty o' high-octane fuzz-trash guitar, singeing cheezy organ, primal skin bashin' and boss screamin' and snarlin' here. You see, maybe teen angst ain't altogether dead, tho' standin' around for 15 minutes on Belmont on a Friday or Saturday'd convince you otherwise. Any of you "purists" wanna tell me "aw, they're just a buncha gurls" or "this stuff is cliché" can SUCK MAH DICK. If'n yer at all proud of the great legacy of American garage groups, you oughta be glad to see someone TODAY gettin' it right... This all-meat, no filler (read me: 8 songs on each side, even the Ramones couldn't offer such a bargain!) harkens not back to the more obvious "Pebbles" material, but rather to the cool raunch as represented on "Back From the Grave, Vols. 1-7". In fact, a bitchen' (again, please, I mean no pun) highlight here is "See If I Care", originally performed by Ken and the 4th Dimension, on on "Grave, Vol. 3", handled with plenty o' snotty defiance, as is Corpus Christi's Bad Seeds' "A Taste of the Same" but there's originals aplenty that stand up there with with some of the best 60's punk "standards". There is another, male, band called the Brood, but make no mistake, these are the ones wearin' the cool Patty Duke sweaters on the cover. Thanks for restoring my faith, gals best of luck to you. This is the best (new) thing I've heard all year. (JB)

John Battles
Quidnunc No. 1

Smash Blocked #4

THE BROOD, "In Spite of It All" LP (Skyclad, 1989) ...not to be confused with the metal band. This particular Brood are four hip rock chicks from Portland, ME, who can mix it up with the best of 'em. No-nonsense stuff that transcends ordinary "revisionism"; not like they're copping a role by playing this way (which is more like pre-blah Fleshtones than the grit of Girl Trouble, but with the get up & go of both). Musically they sound like they're super-excited just to be there, but lyrically there's not one remotely "happy" song to be found. Guitarist/vocalist/songwriter Chris utilizes her killer rock drawl & tooses off teen-despair prose like a pro. Hopefully the Fuzztones, Pandoras, etc, will hear this and shoot themselves/each other. And I haven't even mentioned the album cover yet. Wholly juiced and ready to blast. Exclusive interview next issue. (Skyclad Records, 6 Valley Brook Dr., Middlesex, NJ 08846)

Cut #4

BROOD-"Since He's Been Gone" 7" (Stanton Park; PO Box 58; Newtonville, MA. 02160) The Brood have put together a single of tuneful carport-rock that doesn't succumb to any of the usual cliches.

FACTSHEET FIVE #36

THE BROOD, "Since He's Been Gone" (Stanton Park Records, PO Box 58, Newtonville, MA 02160): A couple of obscure tunes covered by this all-girl garage group who manage to bring an unusual intensity to their work. Maybe it's the interplay of bass and organ that does it, but for whatever reason, the Brood have a sound full enough to do credit to their own vision as well as the ambience they harken back to. I enjoyed the contemplative b-side "You've Got Me Cryin'". (45/MG)

THE BROOD
In Spite Of It All

THE PSYCHEDELICATESSEN MAGAZINE

This record reminds me of Henry Fonda's famous speech in "The Grapes Of Wrath": "Wherever there's a fuzz box that needs to be plugged in, I'll be there. Wherever you need about 2 minutes of screaming and teenage angst, I'll be there. Whenever you need some garage music with guts, I'll be there...". This LP is solid, gutsy 60s punk. The Pandoras sold out long ago, but these chicks are truthfully cool, and we don't have to worry about them! 16 barn-burners light up this disc, and I dig it all. File under: AHHHHHHH!

BY JOHN RAHMER THE BROOD.

These Portland, Maine babes debuted on a 99th Floor magazine flexi and twisted a Watchband tune into "Lets Talk About Boys" for the Primitive label. This was a hint of some great grunge to come. On their first 16 cut lp "In Spite Of It All" The Brood prove that an all girl band can rock with the best. Guitarist/vocalist and main songwriter Chris Horne leads the group into a batch of stompin' and shakin' tunes. Backed by Allison's swirling organ and a great rhythm section of Crystal (drums) and Betsy (bass) the girls brood over boys, broken hearts and more boys. The sound is pure garage punk but offer more than what's been done before. Not to be compared with The Pandoras who have chosen glamour over guitars. The lp swings into action with "Satisfyin'" featuring lots of finger poppin' organ. The band definitely goes for a Chesterfield-Kings sound on "Don't Look For Me" and "I'm Not The One" which also adds a touch of Fleshtone-styled mania. My faves of the lp include "You Lie" (a kind of female "For Your Love") and the exciting cover of The Scott Beford 4's "You Turned Your Back On ME", complete with cool string pickin'. Also good is "How Many Times" which kind of reminds me of The Pretty Things "Don't Bring Me Down". A really good record by a band labeled as the "female" Chesterfield Kings. Although eye make-up is the only thing they have in common these days.

D.C. SPACE, 7th & E Sts. NW. 347-4960, Fri, Brood w/Vacant Starecase
CLUB BABYHEAD, Providence.
Willie "Loco" Alexander, the Brood, Gingerbread Men.
The Brood, the Pseudonymphs
The A-Bones, Vacant Lot
Creepin' Pumpkins, Devildogs
Untamed Youth and The Brood
(rock) Geno's, 13 Brown St., Portland.

110

VOICE JANUARY 2, 1990

NEW YEAR'S EVE
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From Montreal
THE GRUESOMES
Only E. Coast Appearance
From Portland Maine
THE BROOD
From Boston
VOODOO DOLLS
plus Glamour Girl Videos
sun dec 31 10 til . . . \$6
THE STRIP
205 w 14 st (off 7th ave)

SAT., APRIL 14 - 2:00 pm all ages
WOZQ & POWER PRESENT
FUGAZI
THE BROOD
HOLY ROLLERS
SEX KITCHEN
(ADVANCE TIX AT
MAIN ST. RECORDS &
FOR THE RECORD IN AMHERST)

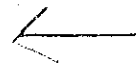
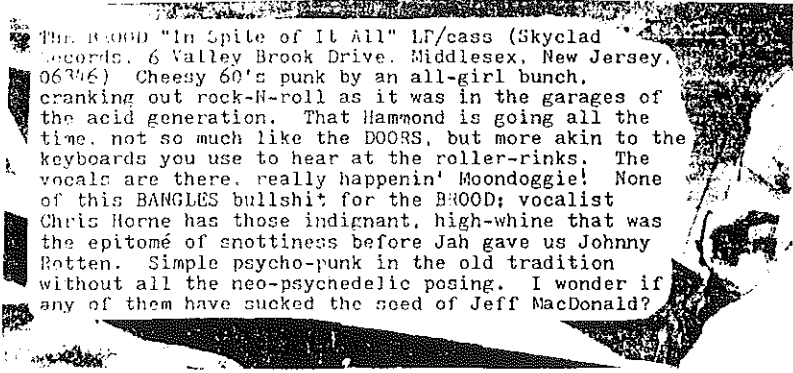
SATURDAY 2/17

Special 3-prong Garage Blowout
THE CYNICS
with:
THE DOUBLE
NAUGHT SPYS
and those infamous '60s women
THE BROOD
What a show!

FORCED EXPOSURE #15

THE BROOD: In Spite Of It All LP (GET HIP/SKYCLAD)

... smackin', greedy, straight-limbed revo-six-oh GARBAGE played at a mean ass clip by four young women from Maine who sound as pissed as denty kettles. The garage scene has been notably lacking in femme-talent since the Pandoras forsook the true path (like the Brat Pack sissies they are), but this disk makes up for all the non-male non-action. In fact, Spite comes close to blowing even the Moxiera Pandorian shark outta the hair-filled water, and careful inspection of the cover photo reveals it to be a masterpiece of non-Joy Div-teen-fug-angst. If only there were a coupla Bert & I hippie routines here, my week would be gravy. (6 Valley Brook Dr., Middlesex, NJ 08846) —Byron



THE BROOD- IN SPITE OF IT ALL
GET HIP RECORDS

If anyone wants proof that The Brood could never sell out like other groups have, then this album is it- no marketing polish or instant hits written by Prince here, baby! The record really kicks into gear by side two, showing the raw power that The Brood had when I saw them in D.C. Unrelenting is the word, The Brood make no compromises. Lead vocalist/guitarist Chris Horne sings with a primal intensity matched by the band's fuzz/organ pounding. Of the 16 songs, twelve are originals. All I can say is, I'd hate to be the guy most of the originals are directed at- The Brood have a way with murderous put-down songs! (Check out "You Lie", one of their coolest tunes.) The covers are also well done; I especially like their version of "I Need You There". Speaking of covers, dig the record sleeve's coolness. It looks like an album you'd pay 25 or 30 clams for in a collector's shop! Anyone looking for fuzz sounds with drop dead intensity should get ahold of "In Spite Of It All"; if that's what you want, then The Brood can deliver, satisfaction guaranteed.

CHRIS WALLACE

GARAGE HEART

OUT OF THE GARAGE Still straight to your brain.

BROOD & RAUNCHETTES

Witchus' garage. Bitches' rock. What a nice way to turn a virgin piece of paper into a message or better, massage. Wanna have a massage, man, then rub your front with Brood vinyl and your back with Raunchettes wax. Okay, the Brood have been around for almost half a decade now, and still they feature Crystal Light on drums, yeah, that's her real name. Music-wise the Brood is now almost entirely in the hands of Chris Horne, who does all the songwriting. (12 of the 16 tracks on "In spite of it all" are originals) and singing. Pure, unstoppable 60s garage feel, teen punk at its best, and I guess that's how the Brood are gonna continue, because obviously they are one of the few gangs that really feel the music, that really live the beat. "In spite of it all", is so purely genuine Chesterfield Kings, cover pic, clothing, cover cardboard, lettering, that it's a guarantee for an authentic 60s approach. Contrary the RAUNCHETTES: their "Scrapbook" is more late seventies approach both in visuals and music, than the true teen punk angel would allow to touch.

PENNSYLVANIA/NEW JERSEY SKYCLAD / GET HIP RECORDS

One of the country's strongest indie labels continues to pop out a diversity of bands that range from sixties psychedelic rock outfits to bluesy rockabilly. Skyclad and it's division Get Hip are creating one of the wildest rosters on the scene. Wanna feel like it's the 90's meeting the 60's for your next party? Then check out the Phoenix-based Marshmallow Overcoat for some groovy-assed party music that manages to sound like Stan Ridgeway on acid doing a mean Jim Morrison imitation. Way out, dude. If you can't have fun to this you're deadlier than Jim.

You say you want it rough and LOUD? Real LOUD? Like neighbor annoying LOUD? Then The Heretics have got a little gift for you in their self titled album. Who needs blasting caps when this kind of toxic noise comes pounding outta Pittsburgh? Shrapnel for the speakers.

Oh, too much for you? Then take a hit of the Jack Lord's *Mother's Rock*, these dudes rockin' in a mixed-up mess of styles guaranteed to get you where it counts. They're busy bookin' Danno up in Buffalo cause he moved there to escape the sun. No sun in Buffalo, nope.

Wait a minute, you want the sound of a rockin' Sixties girl group? No problem, dudes. The Brood are here to fix you up on a blind date with four rough and ready chicks who just may push you out of the car while it's racing along at 80 mph if you try any funny business. I guess that's what living in Portland, Maine can do to you. Bitchin'!

Whew, after that you need to relax? Come down a bit with Go To Blazes, a Philly based band brewing up savory chunks of surfin' blues on their self titled album. And there's more where that came from, you can count on that! So Get Hip, get Skyclad. As they say, support the independents! (Skyclad Records, 6 Valley Brooke Drive, Middlesex, NJ 08846 / Get Hip, 509 First Street, Canonsburg, PA 15317).

—Nick Coniglio

THE BROOD

In Spite of It All (Skyclad Records)

This is one truly fab genre album. The whole concept from the record cover to the music is so retroish 60's. The photograph of the four "Don't Mess With Us!" girls who make up the Brood shows them staring, gossiping and pointing about and to the poor unsuspecting couple in the foreground of the cover. The inclusion of the old hi-fi stereo written on the top left hand of the cover of the jacket is just like it always was back then. There's even liner notes (what ever happened to them?) written on the reverse side that could have penned by Gloria Stavers. Who? Ask your older sister. The music of the Brood follows suit. Nowadays you get the good girl groups like the Bangles, who though they try to emulate the swinging sixties sound, depend more on the hits and the platinum, rather than the era, then when they first started out. Not to mention that they are more glamorous for the video age. The Brood, at the moment, seem to be the antithesis of all that. These are the bad girls, the ones who look like they'd be in a gang, 60's style. Lead singer Chris, with her shoulder length black hair and sunglasses looks like a Joey Ramone clone. They'd sure make a swell couple.

The Brood's tunes are of the don't give a hoot variety with titles like 'See If I Care', 'I'll Put You Down,' and 'Yer No Good.' Don't you just love it? They show some signs of weakening with 'Why Don't You Call Me', 'Cry' and 'I Need You Here' but it doesn't last long as they immediately bounce back with no real repercussions when they belt out 'You Lie.'

In Spite of It All goes for the jugular raw garage band sound aura. It's simple, fast and coarse. The guitars are loud and raunchy. Play it loud! Allyson's simple chord organ playing is a strong visible presence and is heard all the way. Also love the harmonica groove on 'How Many Times'. Chris' vocals are not unblemished and neither are they hidden by the studio production. Her voice is untrained, unpolished but real, and gets the point across.

Conclusively, *In Spite of It All* captures the raving spirit of the early sixties. It's new music that will bring back memories of the oldies you've heard. The Brood is a fine fun find!

—Janeen K. Perutis

THE BROOD

'In Spite of it all'
(Skyclad NWED 21)
'I need you there'/'You got me'
(Get Hip GP-107).

This all girl band has been going since the early '80's. From Portland, Maine, they are the east coast's contemporaries and counterparts of the Pandoras. But till now their recorded output has been limited to tracks on compilations and singles. You know, I can go round friend's houses and play them a 45 and a month later they won't recall it. Play 'em on an LP and it sinks straight in. Way of the world, but not my choice of world. In this case, I bet a lot of people suddenly start paying a lot more attention to the Brood than they did when they only put out singles. But, there ain't a thing to compare with the pure appearance blast of a classic 45. Or better yet, an evening slappin' on 45 after great 45; no time to sit still, no time to ignore the music and turn it into wallpaper. The 'B' side of this 45 is a con LP track and true to form a good single has a better 'B' side than 'A' side.

The album itself is good, but not great. On a lower level, I'm assuming this is their equivalent of 'Blue Train Station' and keeping my fingers crossed for the same leap to their equivalent of '12 flights up'. The vocals have the de rigour sneer to them, but under the sneer I get the impression that Chris Horne is a much nicer person than Paula Pierce with the Pandoras. The album fades in with 'Satisfyin'' already in full swing, guitar ringing with feedback and a juggernaut of a rhythm pushing it. Although it's too good an opening for the whole album to live up to, there are some great moments. Kathy Wagner's harp on 'Don't look for me', a drawl like House and the Troops on 'Yer no good' and 'You Lie' are standouts. 'You Lie' does the impossible in taking the tired old 'House of the Rising Sun' progression and updating the melody round, changing the beat and injecting a lot more energy so that it no longer sounds like an unpalatable dirge. (It breaks me up to think it's that dull song more than any other by which the stuporous Animals are remembered. As for the classic brood song, that's still to come, but I'm pretty certain it'll be soon.

UNHINGED #3.

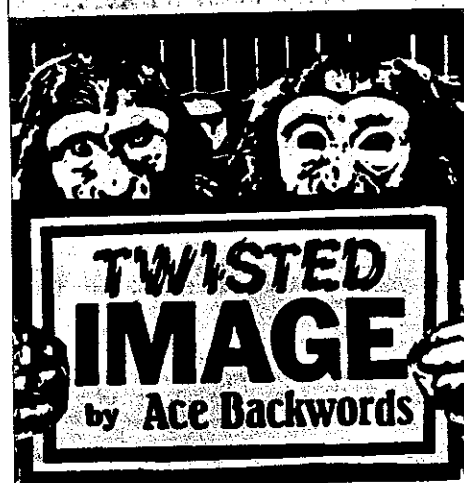
The Brood - In Spite of It All
Skyclad Records

The all girl punk outfit from Portland, Maine finally get to crank it out on their first long player. It's all here on this one; snotty screamed out vocals, gut wrenching fuzzed out guitars, tin can farfisa, throbbing bass and trashy drums. Who!! Non-stop grunge and roll from start to finish that'll have the old hi-fi a buzzin' and churnin' to the beat of these gals. Let's hope they stick to their guns unlike those has-beens, The Pandoras!

THE BROOD
In Spite Of It All
Get Hip/Skyclad
(Naked 21)

This all-woman garage-punk band from Portland, Maine nicely recalls the Pandoras during their Moxie/Voxx days. Sixties references abound with swirling organ fills, gut level guitar leads, and nasty vocals by Kathy Wagner. There's nothing soft or cute to the music of the Brood, who seem to relish the fact they want to do battle with both their heroes as well as contemporaries. Don't be against them, because, in this day of poseurs and gimmicks, the Brood are the real thing. (6 Valley Brook Drive, Middlesex, N.J. 08846)

Charles P. Lamey



SKYCLAD/GET HIP RECORDS
(509 First St., Canonsburg, PA 15317). I really like this 60's-tinged label, and don't even resent the fact that they stamp "PROMOTIONAL - NOT FOR SALE" on the records so I can't resell the fuckers.

THE BROOD - "IN SPITE OF IT ALL". This all-girl band is firmly rooted in the "Louie Louie" 60's garage punk tradition. Plus they all have cool bowl-cut hair-dos (remember the Cher bangs?) and matching sweaters. If you get your kicks on Route 66, this one's for you.

FACE IT! MAY '89 PG. 10

ANNABELL
Thurs. July 27 \$5
COUCH FLAMBEAU
ANTISEEN
Fri. July 28
TUSK
THE PUSSYWILLOWS
Plus SOME SHIT:
NEW 16mm FILMS
BY DAVID MARKEY
Films at 10pm
Sat. July 29
JACK STARR
THE BROOD
NEW SHOW TIMES (unless noted): Thurs - Door 9, Show 10, FR/SAT - Door 9:30, Show 11
PLEASE BRING PROPER ID (21 & OVER) TO BE SERVED ALCOHOL
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6/24 THE SKYRTS
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Saturday, August 19
Portland debut of NYC's
THE DEVIL DOGS
with groovy garage girls
THE BROOD
the perfect summer band

Fri., 1/9
psychedelic fun & blacklight nightmares with
PRIMEMOVERS • THE BROOD
from Providence, R.I.
PORNO SPONGES and
THE KENNE HIGHLAND
EXPERIENCE

THE BROOD - Since He's Been Gone / You've Got Me Cryin' (Stanton Park).
 Back again with jet-sonic fuzz insanity, the Brood kick it off with a grunge drenched tale of rejection full of buzz-saw guitar. The flip is a slower tear-jerker that's carried along by nice organ and tremelo guitar interplay. As usual, a keeper.

Leiman #10

THE BROOD "Since He's Been Gone" (Stanton Park)***
 I dig the tripping guitar. Side B is very mellow, fantastic but minimalistic. "Since He's Been Gone" is very 60's, but with a drummer called Crystal Light what would you expect? It would be good to hear more guitar. Groovy.

Foster Child # 2

Bang #77

Feline Frenzy #6

THE BROOD - "Since He's Been Gone"/"You've Got Me Cryin'" (Stanton Park Records, P.O. Box 58, Newtonville, MA 02160)

After a good album debut on Get Hip Records, the girls have released another nice offering of '60's punk-influenced rock that has been their trademark for years. Both sides are covers of obscure songs, with the A-side being the rocker and the B-side being a moody and brooding (no pun intended) tune. A's good, if not better than anything, on the album.

CHRIS PORTER

Brood: 'Since He's Been Gone/You've Got Me Cryin'
 From Stanton Park Records comes the Broods' brand ravin' single with a brand new sound for the band. With the addition of Asch, as new organist, there comes a new feel-one that's a little smoother and more flowing. Asch also provides some great back up vocals lending herself to a moodier yet fuller sound. 'Since He's Been Gone' shows some nice drum work from Crystal, a great dancing beat. The flip is a slower folk-rock tune with catchy guitar styling and lots of tremelo. Best of the Brood!
 Glynis

RHINO
 HARTBEAT
 TOP 30
 GAZETTE

5.) THE BROOD - "SINCE HE'S BEEN GONE" b/w "YOU'VE GOT ME CRYIN'"
 I wasn't at all sure I'd like this all-female 60's retro band; their picture sleeve has them in flowery shirts, wide belts and shaggy hair styles. The only thing lacking are the bell-bottoms. (thank god!) And I really don't 'groove' on most of these 60's retro things. I was way too young to clearly remember names of most of the 60's songs/bands etc. so I usually can't tell the new from the old anyway. But this band really has the spirit of such sixties greats as the Chocolate Watchband & Chesterfield Kings. 'Since He's Been Gone' even has a bassline reminiscent of Tommy James & The Shondells, only this lead singer is a female with sassy vocals. And 'You've Got Me Cryin'' is a steamy love & heartbreak song. If you're into the 60's retro scene, you've got to like this, because I ain't...and I DO! Write Stanton Park Records, P.O. Box 58, Newtonville, MA 02160.



SINCE HE'S BEEN GONE THE BROOD
 US Stanton Park 014
 b/w You've Got Me Cryin'. Finally the Brood have come up to their first flexi track on 99th Floor again. It took them a couple of years before these playmates got their shape back again to give us some real pussycat 60s swirl punk. Everythings boppin' and them hips are shakin'. I could (watch and) listen forever.



ROCKONS

Top Fifty Songs

1. Patti Smith - "People Have the Power"
2. Lime Spiders - "Captor and the Captive One"
3. Dimminghams - "What's Wrong With You"
4. Lime Spiders - "Lot to Answer For"
5. The Vipers - "Rules of Love"
6. Brian Wilson - "Love and Mercy"
7. Wyldo Mammoths - "In My Lonely Room"
8. The Staycase - "Disgust"
9. The Boys From Nowhere - "Walk a Fine Line"
10. The Thanes - "I'll Find Out"
11. The Cheepskates - "Where Are You Now"
12. Secret Service - "I'm Going Home"
13. Frankie French and Kevin Kennic - "Everything Looks Better in the Dark"
14. Secret Service - "It's All Happening Here"
15. The Lyron - "Sick and Tired"
16. Secret Service - "I've Been Hurt So Many Times"
17. The Steppes - "The One Thing"
18. Heimlich Maneuver - "In My Head"
19. The Vipers - "Heart of Stone"
20. Johnny and the Jumper Cables - "Death Squad of the Mind"
21. The Staycase - "Irritation"
22. Hull Time Men - "High on Drugs"
23. The Staycase - "I Want You"
24. The Wild Hyenas - "I Go Wild"
25. The Clarks - "Experience Not Required"
26. The Fleashtones - "I Was a Teenage Zombie"
27. Kenne Highland Clan - "Conspiracy"
28. Katie Webster - "How's Making Love"
29. Cryin' Out Loud - "Moment of Weakness"
30. Lime Spiders - "Odyssey"
31. Big Hugh - "I'm a Suck"
32. Brood - "I Saw What You Did"
33. Jonathan Richman - "Dancing Late at Night"
34. C.J. Chenier - "I'm All Shook Up"
35. Exploding Pigeons - "Lies"
36. Unattached - "Midnight Love Thing"
37. Pawna Slave Dancers - "Surfin' Sex Machine"
38. Napalm Beach - "Anywhere U.S.A."
39. Kenne Highland Clan - "Reincarnation"
40. The Fleashtones - "She Turned My Head Around"
41. Paladips - "Mean Man"
42. Willie Alexander - "Don't Cry Wolf"
43. Legend Killers - "Shoot Myro"
44. Projectiles - "No Good Woman"
45. Things - "I Want You Back"
46. Cynics - "Yeah!"
47. Cave Dogs - "Stopdown"
48. The Lyron - "Worried About Nothin'"
49. Shrutless - "Song From the Ditch"
50. Time Beings - "When You Find Out"

THE BROOD

Portland, ME harbors a fierce breed, or shall we say Brood, of women who perform with the power and passion of The Ramones and the finesse of The Lyres. Chris Horne throatily belts out her vocals. She and Betsy Mitchell respectively wield a matching Baldwin Guitar and bass while Ash Gregory jams out on a Vox Continental organ and Crystal Light dominates the drums.

The Brood have been "playing the Northeast wacky circuit" since 1985, according to Horne. Their sonic signature harkens of all the great '60s garage bands and California's Pandoras (with whom they gigged) if any other *girl group* absolutely has to be mentioned.

"I got a guitar and learned to play it by listening to all the best stuff like good Texas or California bands from the mid '60s and more recently by Australian and New England bands," reminisces Horne on the early days.

The Brood intertwine their set of originals with juicy covers from that era, which are featured on their singles.

"Mostly," says Horne, "we like to save the originals for the albums, but we do decent versions of the covers, our own versions. We *broodalize* them! We make 'em better, more exciting and more comfortable for us. 'You Don't Need Me' by the Midnight Angels, on the new 'Get Hip' single, that was okay, but we made it more

On a more sociological note, Mitchell raises her voice from the back of the van, "I can't believe how few girls you see playing. There's hardly anyone!"

buzzsaw-blender and relentless sounding!"

The Brood's extensive discography includes their 1988 *In Spite Of It All* record as well as countless singles. Their new record, *Vendetta*, is scheduled for release this Summer.

"It's all recorded and mixed," says Horne. "We got the cover photo and the back illustration. So basically we need the record company to pay us the advance they promised us."

As for the record's contents: "Vendetta," the title song, is an instrumental. The remaining 16 songs have a lot of minor chords, but there are some happy ones too. The album has a lot of variety—moody songs, some fuzz punkers, raw rockin' party songs and ballads—which fits together.

As for the future, Horne insists The Brood intend to "keep the element of fun in it, turn it up loud and play hard!"

On a more sociological note, Mitchell raises her voice from the back of the van, "I can't believe how few girls you see playing. There's hardly anyone!"

"We have this huge practice space," agrees Light, "and we're the only girls there...besides the groupies that hang out with their icky boyfriends."

Mitchell adds, "They have these boyfriends who are in these bands that don't really know how to play but are just having fun, and the girls watch and think it's something they can't do. They should just go and get their own practice space!"

Contact The Brood at Box 106, Downtown Station, Portland, ME 04112.

Gecko

Of course there are too many great bands across the country to mention all at once, but stay tuned for monthly info.

For those of you just discovering the thrill of garaginess, here's a list of must-have records for your collection.

- The Gruesomes.....Hey!
- The Miracle Workers.....Inside Out
- The Cynics.....Rock'n'Roll
- Girl Trouble.....Thrillsphere
- The Monomen.....Stop Draggin' Me Down
- The Brood.....In Spite of it All
- The Creeps.....Enjoy the Creeps
- The Fuzztones.....Lysergic Emanations
- The Tell Tale Hearts.....The Tell Tale Hearts
- Thee Mighty Caesrs.....John Lennon's Corpse Revisited

Compilations:

- Mr.Garagers Neighborhood
- The Best of Pebbles Vols. 1&2
- Here Ain't the Sonics (a tribute)
- Oh God My Mom's on Channel 10!
- Back From the Grave Vols. 2&4 (at least).

If, while perusing these fine records, you come across anything by the Sonics, the Wallers, the Ugly Ducklings, the Haunted, The Downliners Sect, the Leaves or anything by Billy Childish - buy immediately, you won't be disappointed! Also be sure to visit Victoria's own home of coolness, Funhouse Records at the bottom of Yates St. The knowledgeable staff can assist you on your quest.

Well, that wraps it up for the first edition of this column. Keep groovin'.

Amazing Larry

104 DISCoveries October 1991

Brood

But You're Gone/You Don't Need Me
(Get Hip 131)

In the words of Maxwell Smart: "Would you believe there's a buncha girls playin' raw, primitive teen sounds today?" If the Sacred Cows hadn't gotten the job of the Groovy Guru's teen prophets in '67, these girls would! But alas, 99, it's almost 25 years gone and the world is a crummy place to live if ya wanna really rock 'n' roll. 'Cept in Portland, Maine, where 4 girls spit in the eyes of dance trak bimbettes! They've been pluggin' away in various line-ups for eight years and with several 45s and a full-length LP already in tow, the latest 45 is the girls' best yet! Two obscure cover-tunes are given the Brood treatment for maximum danceability! The top deck *But You're Gone* keeps the torch burnin' the way the originators made it happen (Spire of Oxford, MY 2923 '67). Growlin' guitar mixed in with rippin' bass provide the groove while the organ riff pumps the tune to a go-go frenzy! Dig the frantic flip too, a thinly disguised reworking of *I'm Sufferin'* by Canuks the Midnight Angels. It's just way cool. I'm glad Chris, Betsy, Asch, and Crystal are still around. Buy it now, Chief and help control KAOS!□

By Mike Markesich

What Wave #19



The Brood - Since He's Been Gone/ You've Got Me Crying. Stanton Park Records, P.O.Box 58, Newtonville, Massachusetts, USA, 02160.

The Brood return after their tremendously popular (well almost!) debut album 'In Spite of It all' on Skyklad records with this Ep. 'Since' is a garage thumper in the Brood tradition - snarly vocals fuzzy guitars, tinny organ and a rough and tumble rhythm section. Fine stuff indeed! 'Crying' is more of a moody piece that reflects the title of the song. Way cool!

BY Bennie Green

"I'll Come Again" backed with "Knock on My Door"

The Brood
c/o Estrus Records
P.O. Box 2125,
Bellingham, WA 98227

You know those '60s bands — the Sonics, the Barbarians, the Music Machine. Well, Portland's answer to them is the Brood. Not only do they regularly play hip venues crack hip radio playlists in hip and bodunk parts of the country alike, they continue to land with the best garage rock you can hear in the '90s that isn't covered from the garage rock from the '60s. Yeah, songwriter Chris Horne is obviously influenced by that stuff, but the sound of the Brood is the sound of the Brood period.

"I'll Come Again" is a frantic rev-up tempered by that oh-so-cool Farfisa underpinning (there's even a short organ solo) and Dick Dale-like guitar solo. Horne hurls a cry of uncontrollable anguish in at the beginning of the first instrumental break just so you don't mistake all that well-controlled musical contentment with something else. "Knock on My Door" is a paean to the teenage girl's broken heart, though there's the unmistakable impression that the problem has transcended teen anguish and became a grown-up concern. *AEMP Network.*

The Brood Vendetta (Estrus)

It's impossible to measure the soaring heights and dark empty depths you may travel to when you're young and you care. - The Brood from In Spite Of It All, 1988.

Well, perhaps, but the Brood are doing the best to chart the course. *Vendetta* picks up (four years later) where *In Spite Of It All* left off. Whether it's true love, unrequited love, or lost love the Brood are ready to tell you how it feels. Chris Horne's lyrics cut deep to the coldest heart - this woman has experienced her share of joy and pain and she wants to share it with you. **VOX • 27**

Cryptic Themes #4

The Brood "I'll Come Again" 7" (Estrus) I've said it before, and I'll say it again: "The Brood are, simply put, the best all-girl band on the face of the earth, EVER!". This latest white-wax 7" comes wrapped in a lasty Peter "Hate" Bagge cover and features two 6T's cover toons. The A-side, originally by The Legends, has always been a fave of mine and the girls' version is similarly rockin'. "Knock On My Door" (ya got me who did it originally!) is equally hot, with a simple organ riff repeating throughout it for an eerie/mesmerizing effect. Another Brood classic!

October 2, 1992/the GAVIN REPORT

THE BROOD - VENDETTA! (Estrus Records, P.O. Box 2125, Bellingham, WA 98227)

What if? And The Mysterians were reincarnated as an all-femme outfit with an agenda bent on vengeance and pierced by leather smiles? Welcome to the fuzz-toned, raw-boned, organ-honed world of The Brood. The Emma-Peel-having-a-bad-hair-day look of these gals carries over to their sound. "Leave Me Alone" gets things underway with a stammering, tamborine-tinged beat and snarling vocals. The hypnotic unrest of "Party Crashin'" features a plunging blues bass line, bitchin' cymbals and a festive organ. A crunching guitar and bass do a double helix around each other to a background of claps on "Heart Of Stone" and "Too Late For Tears" is a chugging rocker. When The Brood isn't busy throttling you with jeers they're making presents of their tears in bittersweet ballads. Let these girls out of the garage and into your hearts. **DAVID BERAN**

FELINE FRENZY

The Brood

The latest from the Broodin' clan of Maine is a new Get Hip single. 'But You're Gone' is sung with Chris' snarlin' style and pushed on by vailin organ riffs from Asche. The flip is 'You Don't Need Me' which opens with a wild guitar assault and speeds along to the thump of Chrystal's bass drum. Once again the Brood prove themselves to undisputedly be the best all-girl punk band. ever!

The Brood "Vendetta!" (Estrus)

So, The Brood finally found a home for their new LP! I got an advance tape of it, and judging from the ad, it has awesomely cool, cover art (they is tough-lookin' chicks!), too. 18 (!) '60's Punk-oriented tunes from the Portland Princesses of Primal Punk Rock! Well, what do ya get? Fuzzed-out guitars and bass, wylde organ playing, and pounding drums from Hell! On top of all this is Chris Horne's ultra snarly vocals that put to shame every other female "vocalist" on the planet. Aside from the two ballads "You Got Me Cryin'" and "Don't Call My Name", all of the songs are real rockers. All of 'em are great, but if I have to pick some faves then they'd be the instro title track, "Leave Me Alone", "Not Gonna Cry", "Heart Of Stone" and "You're All Right". But why bother being content with just my opinion - go out, grab a copy of this and slap it on yer turntable (or shove it into yer CD player) and rave, babies, RAVE!!!

Cryptic Themes #3

The Brood "You Don't Need Me"/"But You're Gone" (Get Hip)

Took me long enough to get a copy of this! Boy, am I glad I did. This is awesome killer garage punk. Both tunes are covers, and I've never heard the originals so I can't compare, but they rock. "You Don't..." is short and fast paced while "You're Gone" is an organ-driven tune that I've been playing over and over. These girls sure know how to rock!

THE BROOD Vendetta!

Fresh-sounding mophead rock, a quartet of Maine-reared women looking to kick booty on the cobwebs of the whole *Nuggets* nostalgia scene.

Sporting a two-color retro look that Redd Kross would be proud to call its own, these rockers pound through material like "Party Crashin'," "Don't Call My Name," and "Why Girls Cry" with authority, making one wonder what kind of bands the mothers of L7 played in.

The Brood get a tip of the hat for successfully tapping into some fundamental energy source of rock music on their long-playing reprise **54 ALTERNATIVE PRESS**

WHAT WAVE #20

The Brood - But You're Gone/ You Don't Need Me. Get Hip.

More fuzz, snot and farfisa from that all girl quartet out of Portland, Maine. Rompin' stompin' punk of the 6 -0 variety that's guaranteed to bring a stupid grin to your ugly mug. Anything put out by The Brood is necessary listening! So where's the second album?

The Brood - Vendetta! (Estrus)

The Brood are back with their second long player of teen angst garage/ punk pounders and it's another killer. There's more fuzz, farfisa, snot and zits on this long player than you can shake your bowl cut and mini to. If the Mono Men are the Kings of garage/rock than the Brood are the Queens of garage/ rock. Long live the Queens!

WHAT WAVE #21

The Brood - Knock On My Door (Estrus 7"). Back doing what they do best in the way they've always done it. People who moan when retro bands like this don't 'progress' are stupid. Brood fans will lap it up. (MN). **Moral Sense Page 34**

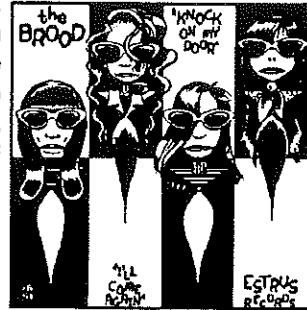
THE BROOD - Vendetta! (Estrus)

The return of that mid-80s 60s garage revival sound, or whatever you want to call it! One of the best records of its kind I've heard in a long while; the Brood are still doing the keyboards and guitars 60s trash thing to perfection. I've said this many times, but it seems like a lot of the bands who started in this 60s revival have improved by updating their sound with better production and recording. A standard thing has been to dump the keyboards along the way. The Miracle Workers did it, the Cynics did it, but the Brood have punched up their sound and kept the keyboards, and it sounds great...real tough gully rock and roll. In fact, this reminds me of nothing as much as a new Cynics record with a female singer who took voice lessons in the same class. They sure have a knack for tunes, too...I'm hooked on things like "Only Think Of You" or "Why Girls Cry" and there's loads more where these came from. I've liked what they've done in the past, but this blows it all away. Great! (PO Box 2125, Bellingham, Wa. 98227)

NOISE FOR HEROES

The Brood-IN SPITE OF IT ALL (Get Hip/Skyclad)-I know what you're sayin'... another gurl band! Well, yeah, but lately the stigma placed on such groups by Go Gos and Pat Benetar (NEW WIMMEN IN ROCK types in general) has been lifted from the general girl group/band genre by a buncha non-feminist types who wanna admit they are femme and proud but also wanna BACK IT UP w/rock of a universal and non-lesbian/liberation didact. Like the Brood, a quartet not ashamed to still have zits and be stuck inna suburban setting. I still have zits and live in a suburban setting so I can empathize w/these coleens of cool who put out some of the best frustration-busting six-oh revival heard since the Cynics or Mystic Tide...tough (unlike "feminist" folkey hokey) and loud assertions that you wished the Pandoras stood fr, originals as good as the obscure oldies, great liner notes that read like a menstruating Nanker Phelge, and all you girl watchers out there'll have fun figuring out who's the cutest Brood! Yeah, 'n if there were more girl groups like this we wouldn't need boys, so support yr local gurl garage band and BEFORE the Change o' Life gets to 'em too. Do Not Tarry.

....watch out! Also up this time around are a couple of raw numbers from The Brood packed in an original Peter Bagge sleeve! The tracks for the "I'll Come Again" single were cut more or less live in a musty old shed with the band ragin' full-on as the tape rolled and the resulting single is one of their crudest and best releases to date! European fans will be able to experience the gals in the flesh this coming February and March as they are planning to tour Germany, Holland, France, and the UK....get ready guys! ES728/ES735 \$4.00



THE BROOD: YOU DON'T NEED ME 7" GH72 \$4.00
raw, ragin' garage punk....a truly great single.

*THE BROOD: BUT YOU'RE GONE 7" GH72 \$4.00
raw all-girl garage/punk....one of the band's best moments....this slab is essential! Blue wax!

THE BROOD: I NEED YOU THERE 7" GH71 \$4.00
their debut single....comes in a beautiful full-color sleeve and features a swingin' keyboard based non-lp B-side.

*THE BROOD: SINCE HE'S BEEN GONE 7" STP14 \$4.00
more wild all-girl punk! This 'n was recorded at the same sessions as the "Vendetta" LPGREAT!

12" ALBUMS, E.P.S AND CD'S:

THE BROOD: VENDETTA LP EB007 \$8.00
THE BROOD: VENDETTA CD ESD007 \$12.00

The ragin' 16 song follow-up to their 1988 debut release from this Portland ME based feline foursome. Touted as America's best all-girl garage band, "VENDETTA" is sure to establish these gals as one of the coolest fucking bands around. This ain't no fashion show or novelty act...these gals rock period!

so Pit's Butt avoids that--and since many of the bands who pass through are American and some English-speaking natives much of the mag is indeed comprehensible to those of us who know no other language--but not all of it. The issue I got sent scoops me on an interview with The Brood--something I've been interested in ever since I heard some tracks off of Vendetta and realized how awesome it was--actually the only thing I tried to get was a sexy pic of them to run in the column--I wanted to hold off on an interview until they played L.A.--but this interview in the Belgian rag is a mail interview and it turned out pretty good--but the only accompanying photo was the one on the postcard Estrus put out for their record

STANTON PARK

THE BROOD - "Since He's Been Gone"/ "You've Got Me Cryin'" 7" (STANTON PARK, STP 014, USA)

Two chunks of garage raunch. The first is by The BEST all female garage band THE BROOD who once again deliver choice sounds, that are true to the spirit of the garage punk genre, without sounding retro. Their's is music from the soul - raw and uncomplicated. Contact Stanton Park, PO Box 58, Newtonville, MA 02160, USA or their UK distributor TRACKSUIT, PO Box 316, Reading, Berks, RG3 6JA, UK (R.A.)

Frankieheat #7

THE BROOD
Vendetta! (Estrus)

The Brood are a four piece garage rock band from Maine who play the kind of rock & roll that some feel is long gone, but really is just hidden. The Brood, by the way, are all women but this doesn't matter on their second long playing vinyl recording, Vendetta!. The guitars are full of fuzz-tone and the songs are good enough to sing along to, drive with, party, or to be in compromising positions. In a matter of 16 songs they prove that you don't have to play super loud punk rock or grungy sounds to be accepted as a group of ladies, they love their music and it shows. Sleazy garage rock that I know Cub Koda would really dig, and the drummer's name is Crystal Light. You know, I believe in her because she believes in me. Low-fi rock & roll, man, done hi-fi. (Fave tracks: all of them.)

(\$8 ppd from Estrus Records/P.O. Box 2125/
Bellingham, WA 98227-2125)

SELECT

52-55 CARNABY STREET
LONDON W1V 1PF

THE BROOD
Vendetta

ESTRUS
If the Kurt Cobain/Courtney Love wedding is an appropriate one because they make the same kind of row, then this all-girl band from Washington state should have a trial love-in with The Fuzztones. Their second LP is pure retro garage pop circa '66, but it's a rockin' affair and the tunes are good, which makes it far referable to L7. ■■■■■
MOREW PERRY

Flipside

BROOD
7 inch

Decent garage punk from Pennsylvania with the trademark Voxx sound. Probably interesting for the fact that nobody's tryin' to mke 60's punk rock these days now that the big rock thing's blown'n full force. Send shit like this here to my attention, so I can maybe say something nice once in a while. - Martin McMartin
Get Hip POB 666, Canonsburg, PA 15317 USA

THE BROOD
Vendetta!
Estrus

A 60's retro girl group from Portland...Maine! They rock pretty good, with a great cheezy organ sound. This is the kind of music that sounds really good cruising down the freeway at about 80 m.p.h., drinking a can of Bud or smoking a bowl of same. Song development could be a problem here. But if you're looking for cheap psychedelic thrills, with the authentic garage sound, THE BROOD may have a soft spot (or two) for you. TW

Snipehunt

THE BROOD, "You Don't Need Me" b/w "But You're Gone" (Get Hip Records, PO Box 666, Canonsburg, PA 15317) An evil female vocalist heads this band with throat wrenching, short spurts of sung lyrics that are mildly abusive. An eight-count chord progression dominates the hands of the guitar player in "You Don't Need Me" and therefore the bass and percussion are apt to follow, and in "But You're Gone" keys are added and the vocalist takes on a Janice Joplin air. Cool. (45/RS) FACTSHEET FIVE #44

Black To Cam #18

The Brood-"Since He's Been Gone"/"You've Got Me Cryin'" (Stanton Park)-Ginchy gal group gets garage-y groovy. Beautiful boffo babes blast big beat bash basking Barbarians brashness. Hot hubba hubba heroines heartily ham-mer home heated huzzah.

LOCAL POP MUSIC

THE BROOD

(Get Hip Records)

One good thing about the isolation in the back woods of Portland, Maine, is that it allows one to develop one's style undisturbed by the rest of the country's fads as well as maintain that forlorn atmosphere. The Brood certainly have kept the spirit of 1965 teen alienation alive against all record industry trends. After last year's excursion on Stanton Park Records, the four women deliver another dose of their uncompromising, hook-laden pop with a new single.

"But You're Gone" enters the cranial cavity via Asch Gregory's bouncy and contagious Farfisa organ, accented and capped by Chris Horne's well-focused vocals. "You Don't Need Me" establishes a guitar groove that won't let up, thanks to solid time-keeping from Cristal Light and Betsy Mitchell.

Details

nightclubbing

141 Culture Clubs A theme guide The Music Issue

Portland, ME GENO'S

13 Brown St., 207-761-2506

A launching pad for the great, near-great, and not-so-great garage, punk, and metal bands from Portland, Boston, and beyond. Look for the Brood, an all-girl '60s psychedelic/garage band, and the soulful trash and rave-ups of the Wild Hearts and Emperor Napoleon.

Portland Press Herald, Thursday, July 1, 1993 3C

There's a committed batch of bands sprinkled around the country whose souls are bound to the 1960s psychedelic garage-rock sound.

Weaned on and inspired by old Nuggets and Pebbles record compilations featuring bands such as The 13th Floor Elevators and The Seeds, they take charging guitars, swirling organs and tambourines and build a driving groove that begs to be danced to.

The Cynics, from Philadelphia, is one of the best and it's headed to Geno's, 13 Brown St., Sunday night. It should be one of the most flat-out entertaining club shows of a wonderfully varied holiday weekend of live music in Portland.

The Cynics will be joined Sunday night by the Brood, Portland's own all-girl psychedelic garage band. The Brood completed a successful month-long tour of Europe earlier this year.

The Brood, literally the young of an animal or a family of young, consists of a litter of four talented area musicians, all women: Betsy, Chris, Crystal, and Asch. With the release of LP *In Spite of It All*, the band has been building response from all over the U.S.,

Canada, and abroad (sic). Their music is true garage, four-chord garage-floor echo and Pebbles' compositions, with sensurround backup a la Bangles. With bookings in D.C., Pittsburgh, Boston, and other great cities, The Brood also has a first movie, the teen epic

Lobsteroids.

They appear semi-regularly at Geno's Pub. See and hear them for yourself. The Brood's LP, on Skyklad Records, is available for \$8, P.O. Box 106, DTS, Portland, Maine 04221.

—Charlie Brown

Portland's all-girl, '60s band, **THE BROOD**, toured Europe during January and February of this year and will return late this summer, according to manager Richard Julio. "Music is one of our biggest exports," said Julio. "American music is well-received in Europe."

The Brood's tour was booked by an agent from Weird World Agency who heard a Brood song on the radio in Europe and liked it enough to track down the band and offer to book a tour. The group performed mostly in France and Holland. At their only show in Italy band members were mobbed by fans evidently familiar with Brood recordings released and distributed widely during the past decade.

The Brood take audiences back to the mid-60s with obscure cover songs from that period and originals written in that vein. Julio described their sound as hard-hitting, three-chord rock with guitar fuzz, organ, and tambourine. Bangs, pointed shoes, and vintage clothing create a picture to match the sound.

This summer the band will record a **SAM THE SHAM AND THE PHAROHS** song to be released on a tribute, compilation album on Norton Records in New York. A German label, Screaming Apple, will combine all of The Brood's non-album releases into one CD ("The Lost Brood"). Time has been booked at The Lanes in Allston, MA, for the recording of new Brood songs this month.

NIGHT NOTES

From Portland to countries all over Europe, the Brood is going places with its unique brand of garage rock. 3C

J. Barry
Mothes

Portland Press Herald, Thursday, January 7, 1993 3C

APPLAUSE

Brood puts garage rock to the test with European tour

The Brood, an all-female band from Portland with a fuzzy, 1960s garage-rock sound, has hit Europe for a nearly month-long tour.

The band is scheduled to strike the first Vox organ note of the tour tonight at the Vera club in Groningen, Holland, a major city of 210,000 residents in the north-east section of the country.

The itinerary calls for four shows in Holland, three in Germany, two in Switzerland, two in Italy, eight in France, one in Belgium and two in London.

The tour, one of the most ambitious we've heard of by a Portland rock band in a long time, was set up by a French promoter. Support also came from the band's record label, Estrus, of Bellingham, Wash., and distributors in Europe, where the band has a small but loyal following.

"We've wanted to go to Europe for a long time," said Chris Horne, the Brood's lead singer and guitarist, in an interview the day before the band left town. Horne is one of the original members of a band that's had several line-up changes in its nine years. "We are really looking forward to it. It did take the second record (1992's 'Vendetta') to do it (generate the interest in Europe)."

Horne and the rest of the band get a fairly regular stream of fan mail from Europe. The letters usually ask when the band will be touring there and when their next record will be out.

"I think there's too many mainstream bands there," said Horne, when asked why she thought the 1960s-flavored, three-chord garage/psychelic sound was still so popular in parts of Europe.

The Brood play nearly all originals, but in a style inspired by 1960s bands like the 13th Floor Elevators and the Electric Prunes, and similar to more recent bands like the (early) Chesterfield Kings from New York and Boston's Lyres.

"The bands there try and be very popular mainstream bands," said Horne. "The kids who are really into rock 'n' roll get bored with it. U.S. rock 'n' roll is their number one import. A lot of three-chord bands are playing over there. It's the energy and stuff and they like it."

This is Horne's and the band's first trip to Europe. The other members of the band are Betsy Mitchell (bass), Crystal Light (drums) and Asch Gregory (organ and tambourines). Horne said she expects different reactions from audiences in the different countries.

"I know the Italians are into fashion and the look of things," she said. "I think France will be fun. We've gotten the most response from France, letters, saying how much they enjoy the records."

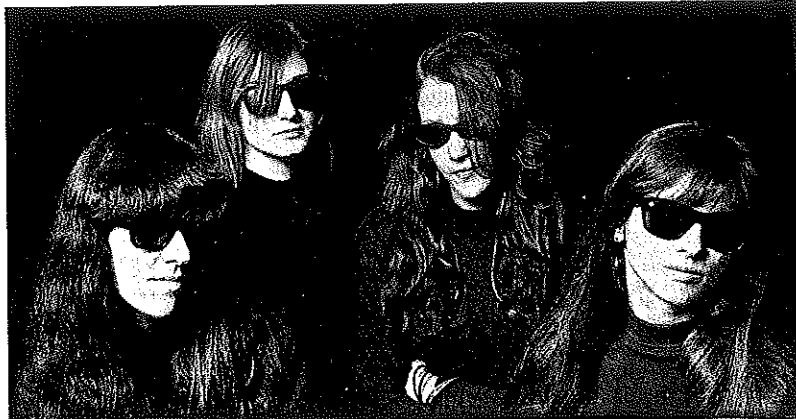
"I think they'll be pretty excited to see us over there finally. We've had phone calls from England and Sweden. The word is out. It'll be fun."

The band is scheduled to have only one night off from playing during the 3½-week tour. There's also the possibility of an appearance on Dutch national radio, said Richard Julio, the band's manager.

Julio has been managing the band from the start, almost nine years ago. Julio is, among other things, a vintage-record collector. The Brood actually met him at his old record store, the Wax Museum, which was on Forest Avenue.

Julio said there's a good chance the band will head back to Europe in the spring or early summer. Part of the plan would be to play several shows in Spain, where there appears to be a lot of interest in the garage psychelic sound.

"There's always the possibility that someone will want to pick up your product for better distribution," Julio said. "The goals for the tour are pretty modest. But it's a thrill."



The Brood, from Portland, from left: Chris Horne, Crystal Light, Betsy Mitchell and Asch Gregory. Starting in Holland, the band plays the continent for a month.

by Lucky Clark

On August 27, the Grand in Ellsworth will host a show especially for those who remember the 60s with fondness. The headlining act will be Mitch Ryder, the "Godfather of Motor City Rock 'N' Roll". And the back up band will be The Brood, Maine's own all-women, '60s garage band.

This quartet's popularity is really strong out of the state, Chris Horne—the group's guitarist, lead vocalist, and principal songwriter—tells me in a recent telephone interview from Portland.

The group meets its most supportive audiences in New Jersey and Washington, D.C. Ellsworth is the farthest north that The Brood has ever traveled for a concert in the state.

Why this particular genre of music?

"Well, basically, we all like it a lot," says Horne, who lists the groups the Question Mark and the Mysterians, 13th Floor Elevators and The Chessmen as some of her favorites.

"Playing is more of a labor of love than it is for money. It's good, energetic rock 'n' roll that is very easy to play. It's inspired, it's got energy, and we enjoy it."

The Brood made up of Betsy Mitchell on bass, Asch Gregory on organ, Crystal Light on drums, and Horne. With the exception of Gregory ("who we added six months ago"), the group has been around about four or five years now.

The Brood have been compared to other all-female quartets, such as The Bangles, something the group's manager, Richard Julio, seems to have more problems with than Horne. "Reviewers and writers need a common ground for the public to compare someone to. We don't try to be like them, we have nothing to do with them," she explains.

Actually, all one has to do is listen to these two bands and it becomes immediately noticeable that they are coming from two different directions, musically speaking.

"I think a lot of it does have to do with the vocal harmonies that, for example, The Bangles might do. In a way, it's kind of a stereotype. In people's minds, when they see or hear 'girl group', they still expect the strong vocals to be the focus of the group."

Horne feels that the focus of her group should be on the music.

"I want the music, and the songs, and the feel to get the emphasis," she states, "as opposed to pretty harmonies. I like harmonies, but that's not what we do."

Does Horne have any big aspirations for The Brood?

"I think that if it happens for us, great, but I'm not going to knock myself out trying to get on MTV. We just want to do what we do and do it well—have people see that we do it well, appreciate us—and if it catches on, that's great."

"I think it's really important to be yourself. People will be able to see through you if you're not," Horne adds. "If you compromise your style and your integrity, you won't enjoy it as much, you won't do as well at it, and it won't be fun anymore."

Guide to the Good Life on the Maine Coast

August 21, 1989 Vol. VI • No. 12
by Timber Publishing Co., Inc.,
20 State St., Ellsworth, Maine 04605.

By Fran Fried

Register Entertainment Editor

This past year will not be one for the ages in popular music.

What did we have? A sensory-overload U2 tour? Not one, but two disappointing Springsteen albums? Eric Clapton as an acoustic lounge artist? Prefabricated rap controversies? "The Seattle Sound"? Sinead O'Connor and Madonna crying for more attention with less substance than ever? Garth, Garth and more Garth? The Achy Breaky?

Makes me long for "The Night Chicago Died."

The major labels release less good material and commercial radio plays less of it all the time. And with this dearth of good music, WPLR still couldn't find room for Miracle Legion's best album, even though it was a local act on a major label. The one-time pillar of "rock" radio gets a big slap in the head for that one.

With such a wasteland, this music fan had to search longer and harder and deeper to find recordings good enough to compile his 1992 year-end lists. That meant plumb the small indie labels — which will increase in importance in the coming years — for little-heard treasures.

Here are my 2 cents for you to kick around and agree with or rail against. Take it with a grain or a pound of salt, because it's just one person's list (but hey, it's *my* list.)

Turn to 1992, Page 23

BEST ALBUMS

"Automatic for the People" — R.E.M. (Warner Bros.): An album so honest it's scary, considering Michael Stipe's seeming fixation with death. Their least-rocking effort, but their hardest-hitting.

"The Early Hi-Ball Years" — The Coctails (Carrot Top): The hippest new group I've heard in years. From Chicago via Kansas City, with the training of jazz musicians, the cool of '50s bohemians and the fertile imagination of collegiate eggheads.

"3 Years, 5 Months and 2 Days in the Life of..." — Arrested Development (Chrysalis): The rural counterparts of De La Soul, they hand up melodic, thought-provoking Afrocentric rap and cool experimentation with sounds. They're yet another example of how rappers don't have to generate some artificial controversy to get their message over.

"Dim the Lights, Chill the Ham" — Shadowy Men on a Shadowy Planet (Cargo): This overly clever instrumental trio from Toronto has produced a collection of tunes almost as good as their song titles ("Exit from Vince Lombardi High School," "Ben Hur Picked Off in a Gazebo").

"Vendetta!" — The Brood: (Estrus): Vicious veteran all-woman garage combo from Portland, Maine, they're solid, relentless, tougher-than-nails on their second album.

"Kiko" — Los Lobos (Slash): Everyone's favorite East L.A. rockers took an interesting turn.

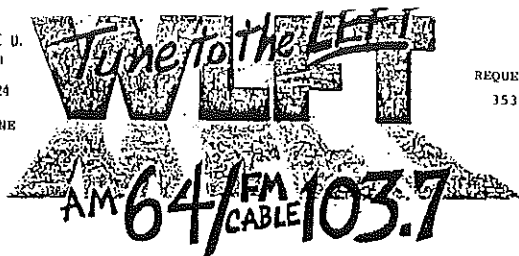
With little of note on big labels and radio, music fans had to dig for good stuff



The Chart
 for the new month of January 1989
 This chart is compiled monthly and is based on airplay, requests, and whim. Items are listed in alphabetical order according to Label. Requests: 673-6538
 Music Director: Traci Williams

WFLM
 MICHIGAN STATE U.
 310 Auditorium
 E.Lansing, MI
 48024

BUSINESS LINE
 353-4414



REQUEST LINE
 353-WLPT

WLPT TOP 35 AS OF 3/10/89

1. The Brood (Skyclad)
2. Yello (polygram)
3. Harry Connick Jr. (columbia)
4. My Life With the Thrill Kill Kult (wax trax)
5. The Untouchables (restless)
6. Working Week (virgin)
7. Rufus Thomas (alligator)
31. Sunday Cannons (taystee)
32. Girl Trouble (subpop)
33. Front 242 (wax trax)
34. The Birdhouse (link)
35. Jud Heathcote and the Sports Department Singers (in house)

Ch.	Artist	Album	Dist./Label/Misc.
3	hat Petrol Emotion	End of the Millennium...	A&M/Virgin
4	Jeff Healy	See the Light	BMG/Arista
5	Sass Jordan	Tell Somelody	Capitol/Aquarius
6	Dead Milkmen	Beezeleubba	Capitol/Enigma
7	Dayglo Abortions	Here Today, Gueno Tomorrow	Fringe
8	Razor	Violent Resitution	Fringe
9	The Brood	In Spite of it All	Get Hip/Skyclad
20	Roots Poundup		Indie/cassette

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 Phone: (519) 886-2567

PLAYLIST: MARCH 1989

Playlist For March 17 - 23

ROCK

1. XTC, ORANGES AND LEMONS (GEPFEN)
2. THROWING MUSES, HUNKPAPA (SIRE)
3. LOU REED, NEW YORK (SIRE)
4. MURPHY'S LAW, BACK WITH A BONG (PROFILES)
5. DINOSAUR JR., BUG (SST)
6. VIOLENT FEMMES, 3 (SLASH)
7. NEW ORDER, TECHNIQUE (QUEST)
8. REPLACEMENTS, DON'T TELL A SOUL (SIRE)
9. BROOD, IN SPIRIT OF IT ALL (SKYCLAD)
10. RAGING SLAB, TRUE DEATH (BUY OUR RECORDS)
11. THE CONNELLS, FUN & GAMES (TVT RECORDS)
12. SECOND SELF, SECOND SELF (RAGE RECORDS)

LW	TW	ARTIST	ALBUM TITLE	LABEL
-	1	FIREHOSE	IRONMIND	SST
4	2	Sonic Youth	Daydream Nation	Blast Ist/Enig.
-	3	Bambi Stan	The Whitey Album	VEA
3	4	Ciccone Youth	New York	Blast First
2	5	Lou Reed	Primal Rock Therapy	VEA
20	6	Blood Circus	In Gorbachev We Trust	Sub Pop
5	7	The Shamen	Lincoln	Deamon
23	8	They Might Be Giants	In Spite Of It All	Restless
9	9	The Brood	I See Good Spirits, I See Bad Spirits	Skyclad
15	10	Thrill Kill Kult	The Love Songs	Wax Trax
14	11	Giant Sand	Wake Up With The Wet Spots	Homestead
-	12	Wet Spots	Flip Flop	Prob. Children
-	13	Gundacanal Diary	Hot Thing 12"	Elektra
30	14	Gaye Bykers On Acid	Self Destruction	Virgin
-	15	Stop The Violence	Monostereo	Zomba
12	16	Various artists	Lambent Flame	Tinnitus
1	17	Black Sun Ensemble	K-9 Posse	Reckless
17	18	K-9 Posse	The Beat, The Rhyme, The Noise	BMG
-	19	Wee Papa Girls	Koda	Wax Trax
13	20	In The Nursery	Force Fed	Spigot
-	21	Prong	Fade Out	Blackwing
-	22	Loop	Marginal Man	Gien!
18	23	Marginal Man	Lives Of Violence	New Alliance
-	24	Phantom Opera	Show Me Yer Belly	Show Me
-	25	Gothic Hut	Heretics	Get Hip/Skyclad
-	26	Heretics	What Surf III	Iloki
6	27	Various artists	Inner Marshland	Island
-	28	Various artists	Vecinos del Pueblo Viejo	Reckless
-	29	The Bayts Front		San Jacinto
-	30	Various artists		

WYBC 94.3 FM

The Yale Broadcasting Company, Inc.

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 Business telephone: 203 432-4116

Contact: Jen Fleissner
 or Chris Mac Donnell

FEBRUARY 1989

Various Artists Christmas The Bevis Frond My Dad is Dead Giant Sand Various Artists The Chills Marginal Man Throwing Muses 10 The Brood	Monostereo Ultraprophets of Thee Psychick... Inner Marshland/Triptych The Best Defense The Love Songs Sub Pop 200 The Lost EP Marginal Man Hunkpapa In Spite of It All	Tinnitus I.R.S. Reckless Homestead Homestead Sub Pop Homestead Giant Sire Get Hip/Skyclad
Gibson Bros. Lou Reed Mighty Hofoe Various Artists Fugazi Spaceman 3 Some Velvet Sidewalk Royal Trux Roger Manning 20 Tar	Big Pine Boogie New York Sho' Hard!! Beautiful Happiness Fugazi "Revolution" 12" "I Know" Royal Trux Roger Manning "Play to Win" 7"	Homestead Scat Treashouse Sounds/Shigaku Diachord Fire UK K Royal SST No Blow
The Clean Prisonshake Replacements Hollywood Bros. Snakepit Kim Salmon/Surrealists Kirk Kelly Teacherous Jaywalkers Dead Can Dance 30 Arms of Someone New	Compilation "Daanna" 7" Don't Tell a Soul Wolverton Bros. "Walt" 7" Hit Me With That Surreal Feel Go Man Go Good Medicine The Serpent's Egg Promise	Homestead Scat Sire OKra Dunghill Black Eye SST SST 4AD C'est La Mort
The Butcher Shop Tall Dwarfs New Order Sonic Youth/Mudhoney Raging Slab Darling Buds X-Men Ciccone Youth Various Artists 40 Kat Thang	"Hard For You" 12" Hello Cruel World Technique "Trough He I'm Sick"/"Flower" True Death EP Pop Said X-Man The Whitey Album The Making Plot No One Stops the Cowcore Cowboys	Black Eye Homestead Quest Sub Pop Buy Our Records Epic/CBS UK Buy Our Records Blast First! SST Cowcore

NOT TO MENTION: Blackbird, Moveable Feast 7", Sperm Walls 7", Victims Family, Celtic Front, P. Children, He Said, Everett Shock, Yanonamos, The Black Watch, NIFTY ADDZ, Yo La Tengo, Anastasia Screamed, Prong, Full Pathom Five, Jandek, Frank Allison and the Odd Sox, Black Sun Ensemble, Blood Circus, Humidifiers.

Hey dudes. Call me. Send me stuff. Make my life a whirl of adventure. Try WTF 11:30-12:30. Just don't ask, "didja report it?" OK? Read the thing yourself!!!

Jen

WYBC 90.3 FM

McElroy 107
 Boston College
 Chestnut Hill, MA 02167
 (617) 552-3511

-MARCH 1989-
 MODERN ROCK (M-F 9am - 5pm) *IMPORT

Artist	Title	Label
-- 1 Yo La Tengo	President	Coyote
1 2 Fugazi	Ip	Ditchord
-- 3 Live Skull	Positraction	Caroline
-- 4 The Zulus	Down on the floor	Slesh
-- 5 The Brood	In Spite of It All	Skyclad
-- 6 Legendary Pink Dots	The Golden Age	Play It Again, USA
6 7 My Life w/Thrill.	I See Good Spirits...	Waxtrax
10 8 Loop	Black Sun 12"	Chapter 22*
9 9 Christmas	Ultra-Prophecy...	IRS
-- 10 Ed Hall	Albert	Boner
12 11 Full Pathom 5	4 am	Link
3 12 Half Japanese	Charmed Life	50 Skid. Watts
4 13 Wolfgang Press	Kansas 12"	4AD*
-- 14 God	Rock is Hell	Au go go*
13 15 Beatnigs	Television 12"	Alternative Tent.
-- 16 Elvis Costello	Spike	Warner Bros.
-- 17 The Clean	Compilation	Homestead
33 18 Mitzer Ebb	Galil	Geffen
16 19 My Dad is Dead	The Best Defense	Homestead
-- 20 Throwing Muses	Hunkpapa	Sire
-- 21 Red Temple Spirits	Dancing To Reslors...	Starkman/Son
34 22 Buck Pets	Ip	Island
-- 23 Various	Sub Pop 200	Sub Pop
2 24 The Fall	I Am Curious (Oran)	Beggars Banquet
5 25 Mudhoney	Superfuzz Bigmuff	Sub Pop
19 26 He Said	Take Care	Mute*
-- 27 Keith LeBlanc	Stranger Than Fiction	Nettwerk/Enigma
-- 28 Les Thugs	Dirty White Race 12"	Vinyl Solution
30 29 Meet Beat Manifesto	God O.D. 12"	Waxtrax
-- 30 Flaming Lips	Telepathic Surgery	Restless
-- 31 Various	Tekno Acid	Temple Rec.*

"...Garage rock is our greatest national treasure, and no band, absolutely no band, plays it better than Portland's (the one in Maine) The Brood".

Michael Yokel - The Baltimore City Paper

"The Brood are truly America's first and foremost all-girl garage band as they formed in early 1983".

Lee Joseph - Dionysus Records

"They display the American vision from a thousand Russ Meyer movies"

Paul Groves - Offbeat

"The sound is raw, raunchy, relentless, and rockin'".

Jeff Deth - The Buzz

"Pure, unstoppable 60's garage feel, teen punk at it's best. They are one of the few gangs that really feel the music, that really live the beat".

Garage Heart

"The Brood are the real thing".

Charles P. Lamey - Goldmine

"If'n yer at all proud of the great legacy of American garage groups, you oughta be glad to see someone today gettin' it right".

John Battles - Quidnunc

"...The standard by which all-girl bands will be measured from now on".

Bobby Lee Yardley

"The Brood prove that an all girl band can rock with the best. The sound is pure garage punk, but offers more than what's been done before".

John Rahmer - Smash Blocked

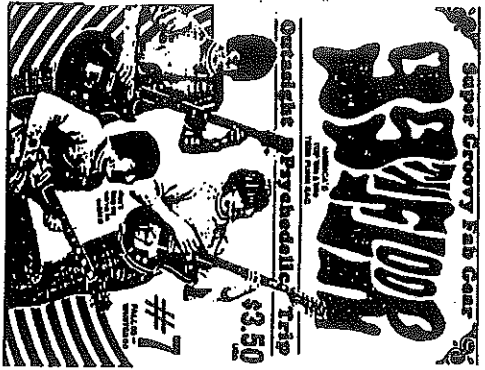
"...The snarliest piece of garage raunch I've heard in months. Play it loud or don't play it at all".

Chris Wodskou - Imprint

"A very good Rock and Roll fix, indeed".

Al - Flipside

THE BROOD ANSWER 13 NOSEY, GOOFY, RETARDED "???"S!



1 IF YOU COULD SAY ANYTHING IN THE WORLD, WHAT WOULD IT BE?
 BETSEY: All the boots
 CHRIS: A pharmaceutical manufacturing company
 GINGER: Ft. Knox
 KATHY: Transylvania
 KRISTEN: Happiness

2 YOUR ONE WAY-OUT ULTIMATE WISH:
 BETSEY: To be a genie & have a room in a bottle with lots of pillows like Jeanie's
 CHRIS: To be invisible
 GINGER: To be able to transport myself anywhere instantly just by thinking of it
 KATHY: To go back in time, meet Jeff Beck and have a rendezvous
 KRISTEN: To make a new Brood movie

3 FAVE CAROON CHARACTER:
 BETSEY: The 1st Cynthia of The Witching Hour
 CHRIS: Woody Woodpecker
 GINGER: Heckle & Jeckle
 KATHY: Pee Wee Herman
 KRISTEN: Boris Badenoff

4 WHAT BUGS YOU MOST?:
 BETSEY: Sun rise
 CHRIS: Experiencing mental dystrophy
 GINGER: Following old "Garage Sale" signs that haven't been taken down and it looks like the cat's lying down and it looks like a blob that went splat with a head sticking out of it
 KRISTEN: People who don't dance

5 FAVE SODA:
 BETSEY: Black Label
 CHRIS: Rooty Rooty Root Beer
 GINGER: Moxie
 KATHY: Fizzles
 KRISTEN: Grape

6 FAVE RECORD OF ALL TIME:
 BETSEY: The Gramps' "Psychedelic Jungle"
 CHRIS: Sonics' "Explosives" LP on Buckshot Records
 GINGER: "The Hopelessly Obscure" LP on Buckshot Records
 KATHY: "Blackout of Grevelyn" - Gonn
 KRISTEN: It's not out yet

7 FAVE TV SHOW:
 BETSEY: The Alfred Hitchcock Hour
 CHRIS: The Munsters
 GINGER: Square Pegs
 KATHY: Twilight Zone
 KRISTEN: The Prisoner

8 FAVE MOVIE OF ALL TIME:
 BETSEY: Mad Max
 CHRIS: Horror Of Party Beach
 GINGER: Attack of the Puppet People
 KATHY: Old James Bond movies
 KRISTEN: Head

9 FAVE SOUND EFFECT ON "BROOD":
 BETSEY: Dadaadadadadadada
 CHRIS: Zap
 GINGER: Bliff
 KATHY: Pow
 KRISTEN: Zowlei

10 FAVE FLAVOR OF JELLO:
 BETSEY: Green, but just to look at
 CHRIS: Red
 GINGER: Strawberry
 KATHY: Lime with lotes
 KRISTEN: Whipped cream

11 FAVE PLACE:
 BETSEY: The big pink couch or the big maroon couch
 CHRIS: The Bel-Aire Diner
 GINGER: The Beachway Amusement Park on Demolition Derby Night
 KATHY: I.S.D.
 KRISTEN: The Drive-In

12 FAVE PSYCHEDELIC COLOUR:
 BETSEY: Black
 CHRIS: An ultra-violet light
 GINGER:uchsia
 KATHY: Green & Purple
 KRISTEN: Strobe light

the brood!

"ROAD TO RUIN" #0 96

THE BROOD
"IN SPITE OF IT ALL"
LP SKYCLAD RECORDS

Τώρα που οι BANGLES είναι μια τυκική TOP-40 μπάντα και οι PANDORAS καταβαίνουν σοβαρές προσπάθειες για να τις φτάσουν αραγε τι έχει μείνει για τους φίλους των γυναικείων συγκροτημάτων. Ποιες άλλες εκτός από τους "θηλυκούς" CHESTERFIELD KINGS, τις θαυμαστές BROOD. Αυτό το κατακλητικό γυναικείο σύνολο από το PORTLAND MAINE που δημιουργήθηκε μέσα στους πρώτους μήνες του 1983 με σκοπό να προσφέρουν μερικές πραγματι ευχαρίστες στιγμές στα ταλαιπωρημένα αυτιά μας. Σίγουρα οι BROOD είναι ένα από τα κορυφαία GARAGE σχήματα που γεννήθηκαν την προηγούμενη δεκαετία και είναι σαφώς αξίες της παραδοσης που έχουν δημιουργήσει κάποια γυναικεία συγκροτήματα που εδράσαν μέσα στην δεκαετία του 60 όπως τις LUV D ONES, τις BAWDY AND THE GIRLFRIENDS, τις LAURIE, τις LIVERBIRDS, τις ACE OF CUPS αλλά και πολλά άλλα ασημά ως επί το κλείστον σύνολα που με τον δικό τους αθόρυβο τρόπο βοήθησαν ώστε σήμερα να αναφερομαστε στην ιστορία του ROCK. Άλλωστε η μουσική που εβγαίνει στην δεκαετία του 60 με αξονα τα μέσα της είναι αυτή που ακο ότι φαίνεται εκπρεασε σε μεγάλο βαθμό τις BROOD γιατί όπως λένε και οι ίδιες κουρασθηκαν από την μουσική που εβγαίνει στην δεκαετία του 70 γιατί το υλικό ήταν καρα κολυ και το μεγαλύτερο μέρος του αρκετά κειραματικό για τα γούστα τους. Έτσι λοιπόν αποφασισαν να προανατολίσουν στα 60's και ακο ότι φάνηκε καλά εκαναν ενω να σημειώσουμε ότι ακομή και τα όργανα τους καθώς και ο ηχολοικός εξοπλισμός τους χρονολογουνται ακο αυτή την "χρυσή περίοδο". Σ' αυτό το σημείο όμως θα θέλαμε να σας μεταφέρουμε κάποια λόγια της κιθαρίστριας και τραγουδίστριας των BROOD, της CHRIS HORNE, σχετικά με τις εκπρήσες που έχει δεχθεί το συγκροτήμα. "Οι μουσικές μας εκπρήσες επικεντρωνονται σε μπάντες ακο τα μέσα της δεκαετίας του 60 και ειδικότερα σε μερικά γκρουπ της περιήρης τεία-νεζικής σκηνής όπως τους MOVING SIDEWALKS, τους CHESSMAN, τους HOUSE AND THE TRAPS, τους ZAKARY THAKS, τους JADES, τους OUTCASTS καθώς και ακο συγκροτήματα του βορειοδυτικού κινήματος του PUNK όπως τους SONICS και τους WAILERS αλλά και ακο μερικά κιο γνωστά στο κλάτο κοινό συγκροτήματα όπως τους CHOCOLATE WATCH BAND, τους STANDELLS, τους ROLLING STONES και φυσικά τους YARDBIRDS". Όλα αυτά τα συγκροτήματα οι BROOD τα γνώρισαν και τα κρωτοσπούσαν μέσω του RICHARD JULIO, του τωρινού MANAGER τους δηλαδή ο οποίος καθοδήγησε τις BROOD, κλείνει συναυλίες και τις βοηθάει στην παραγωγή των ηχογραφήσεων τους. Εκτός ακο την CHRIS HORNE που προαναφεραμε η οποία καιζει κιθάρα, κινεί φωνήτικα και γράφει το μεγαλύτερο μέρος των τραγουδιών των BROOD, το γκρουπ συμπληρώνουν η BETSY MITCHELL στο μπασσο η ALLYSON στο όργανο-η οποία είναι και συζύγος του PETER MANIETTE των WILDE HAMMOTHS και τέλος η CRYSTAL LIGHT-αυτο είναι το πραγματικό της ονομα-στα ντραμς. Η CRYSTAL LIGHT είναι και το νεότερο μέλος του συγκροτήματος αφού είναι γεννημένη το 1970 στο WOODSTOCK. Την πρώτη τους ζωντανή εμφάνιση οι BROOD την εκαναν μόλις λίγους μήνες μετα την συστάση τους, συγκεκριμένα στις 16 Ιουλίου του 1983 στο GREEN HILLS ενω μερικές εβδομάδες αργότερα εδωσαν το πρώτο καλοδιαφημισμένο τους SHOW στο PORTLAND εντολγοντας για τους CHESTERFIELD KINGS οκον όπως αποδείχθηκε το κοινό ενθουσιαστηκε μαζί τους αφού τις καλούσαν συνεχώς για ENCORE. Ακο τότε έχουν καιζει σε αρκετές μεγαλοκολείες των Η.Π.Α. Ακο ότι όμως δηλώνουν και οι ίδιες δεν έχουν ιδιαίτερη επιτυχία στην χώρα τους όσο σε κάποιες ευρωπαϊκές χώρες και άλλωστε που συμβαίνει με τα περισσότερα συγκροτήματα των Η.Π.Α. Σίγουρα σε αυτο τις βοήθησε σε μεγάλο βαθμό η συμμετοχή τους σε μερικές καρα κολυ γνωστές συλλογές. Συμμετεχουν στην "SOUNDS OF NOW" της DIONYSUS RECORDS με το κομμάτι "YOU LIED TO ME BEFORE" μια συνθεση των TREEZ. Επίσης δυο κομμάτια τους φιλοξενούνται στην συλλογή "CRAWLIN' FROM WITHIN" της NEWBORN RECORDS και συγκεκριμένα συμμετεχουν με τα "SHAKE AND SHOUT" και "SURFIN' ETERNAL" ενω αξιοσημείωτη είναι και η συμμετοχή τους στην συλλογή της MYSTERY SCENE RECORDS "DIMENSIONS OF SOUND" με το κομμάτι "GIVE IT TO ME" καθώς και αυτή στην συλλογή "DEADLY SPAWN" της DONAFIDE RECORDS με το "WRITING ON THE WALL" ενω κομμάτι που το είχαν κρωτοκρίσει οι τείανοι 5 CANADIANS. Επίσης κομμάτια των BROOD έχουν κατα κείρους διακοσμητές διαφορά περιόδικα, αναμεσα σε αυτα και το κερήνημο 99TH FLOOR που στο εβδομο τεύχος του είχε ενθετο FILEX με το "AND I KNOW". Η πρώτη ολοκληρωτικά δική τους "επίσημη" εμφάνιση σε βινυλίο είχε την μορφή EP το οποίο περιελάμβανε τρία τραγούδια και κυκλοφορήσε κωμ ακο την ετικετα της Καναδέζικης PRIMITIVE RECORDS που εδρεύει στο MONTREAL. Το 1988 ήταν η χρονιά που οι ακανταχόν φανατικοί του GARAGE-PUNK είχαν την τύχη-και ελπίδα να την εκμεταλλευτηκαν-να κυκλοφορήσει τελικά το ντεμπούτο άλμπουμ αυτού του "θηλυκού" οδοστρωτήρα. "IN SPITE OF IT ALL" ο τίτλος του, ένα άλμπουμ που περιλαμβάνει 4 κατακλητικές κυριολεκτικά διασκευές καθώς και 12 συνθέσεις του συγκροτήματος που χρειάζεται να καταβαλείς μεγάλες προσπάθειες για να καταλαβεις τελικά ότι δεν είναι χαμηλές ηχογραφήσεις ακο τα μέσα της δεκαετίας του 60. Ένα LP μνημείο του σύγχρονου GARAGE-PUNK με κομμάτια που θα εκαναν τους CHOCOLATE WATCH BAND να ζήλεψουν. Για το τέλος αφήσαμε και που αντικατοπτρίζει τελείως οσα έχουμε αναφέρει κιο πάνω. Είναι μια δήλωση που είχε κάνει κάποτε ο μεγάλος LEE JOSEPH. Είχε και ότι "οι BROOD είναι η καλύτερη γυναικεία GARAGE μπάντα της Αμερικής".

Non è per niente facile trovare nel bel calderone di gruppi fieramente ispirati al sixties punk, una band composta soltanto da ragazze e soprattutto così fieramente ispirata. Lasciate perdere le Pandoras, perché quelle non c'entrano affatto con tutto ciò che stiamo descrivendo, anzi sembrano alquanto lontane. Queste sembrano saperci fare davvero, almeno a giudicare dal disco a disposizione e non scherzano assolutamente. Passerò per maschilista.

ma non mi aspettavo una female-band così brava. Un disco che agli anni sessanta paga un tributo molto grande, ma che però non si dimostra certo molto originale nella sua strutturazione. Ovvio che a chi interessa della buona musica non parrà opportuno questo commento, in un periodo in cui trovare delle cose completamente nuove non è certo facile. The Brood sono un classico esempio di come si deve rimanere se stessi, allo scopo di mantenere una giusta immagine. A Crystal, Betsy, Chris e Allyson, i migliori auguri anche dall'Italia.

CONTATTI: SKYCLAD RECORDS - 6 Valley Brook Drive - Middlesex - NEW JERSEY 08846 - U.S.A.

MAURO MISSANA

THE BROOD : Vendetta lp Estrus Weer een Estrus band! Ja, ik kan het ook niet helpen dat dit label zulke goeie bands heeft! 4 dames uit Portland, Maine met hun kersverse lp. Doetjes zien het er niet bepaald uit, maar wat maken ze prachtmuziek. Sixties uiteraard met een werkelijk heerlijk orgeltje, het most van the Lyres geleden zijn dat ik nog 'ns zulke opzweepende tonen hoorde. De plaat werd overigens met het kruim van de Bostonscene opgenomen, oa Aram Heller (World of distortion/ Stanton Park boss) en Erik Lindgren (notoir 60's verzamelaar). En wat een stem heeft die Chris Horne, een battle of the bands samen met de al genoemde Lyres lijkt me wel wat!

BZN Productions St-Rochuslaan 1 Kortrijk

The Brood, In spite of it all, Sky clad, enfin un groupe de nanas baigné à l'essence salvatrice du psychédélisme californien.

#4



Der Begriff "Underground" hat für viele, die sich mit dem Geschehen auf der Musikszene beschäftigen, mittlerweile etwas Abgedroschenes. Viel zu oft wird diese Umschreibung in einem falschen Zusammenhang benutzt und als werbetrichteriger Effekt vermarktet. Nur in den wenigsten Fällen können die so beteiligten Bands diesem Anspruch auch gerecht werden, was zumeist zur Folge hat, daß sie nach einem schnellen Vinylauswurf wieder in der Versenkung verschwinden.

Bei den BROOD aus Portland, Maine verhält es sich genau umgekehrt. Seit mehreren Jahren existieren sie mehr oder weniger versteckt und nur Insider hatten bisher das Glück ihre Garage-Psych-Punk Juwelen aufzutreiben. THE BROOD sind eine All-Girl-Band, die dem Vergleich mit ihren männlichen Kollegen dieses Genres in jeder Hinsicht standhalten. In ihrem Umfeld wurden sie schon früh die "female CHESTERFIELD KINGS" genannt.

Das Jahr 1983 hatte gerade die ersten Monate auf dem Buckel, da entschlossen sich zwei junge Damen eine Band ins Leben zu rufen. Die Idee entstand in einem Plattenladen namens WAX MUSEUM, der auf Sechziger Obsküritäten spezialisiert war und einem gewissen Richard Julio gehörte, der auf der dortigen Szene kein unbeschriebenes Blatt war (u.a. gehörte er zum Clan der stets gepriesenen HOPELESSLY OBSKURE). Als ihn seine Freundin Chris Horne wieder einmal dort besuchte, traf sie auf Betsy Mitchell, die ebenfalls ein offensichtliches Interesse für 60's Stuff bekundete. Schnell freundeten sich die beiden Mädchen an und beschlossen spontan ihre Vorliebe für die Musik dieses Jahrzehnts in die Tat umzusetzen und gründeten THE BROOD. Nach kurzer Suche war dann auch das erste Line-Up komplett und man begann wie wild zu musizieren. Zu diesem Zeitpunkt setzte sich THE BROOD aus folgenden Amazonen zusammen: Chris Horne (guitar, vocals), Kristen Chalmers (organ, Tambourine), Kathy Wagoner (vocals, maracas, harp), Betsy Mitchell (bass) und Chrystal Light (drums).

Neben den frühen STONES gehören die CHOCOLATE WATCHBAND, die REMAINS, COUNT 5, die ZAKARY THAKS und natürlich die SONICS zu ihren Vorbildern, die sie zu Beginn aufs Eifrigste zu kopieren suchten.

Schon wenige Monate nach ihrer Gründung bestritten sie den Support für solche renommierte Formationen wie die CHESTERFIELD KINGS, PLAN 9 und die LYRES und waren danach ein gefragter Live-Act in ihren Regionen. Motiviert durch ihre ersten Erfolge gingen sie noch in selben Jahr ins Studio um die ersten beiden BROOD Tracks einzuspielen. Die Songs sollten selbstredend als Demo verwendet werden und wurden in nur zwei Stunden Demo-gerecht aufgenommen und abgemischt. "And I know" schmückte die Flexi-Beigabe des 99TH FLOOR Fanzines, die darüberhinaus auch unreleased Tracks der TELL YALE HEARTS und der BOYS FROM NOWHERE enthielt. Der zweite Song, "Writing on the wall" (im Original von den FIVE CANADIANS), fand in BONAFIDE REC. fast ebenso schnell einen Abnehmer wie "And I know". Die Jungs packten ihn nämlich auf einen Sampler mit dem Titel "The Deadly Spawn", auf den auch THEE FOURGIVEN mit einem Stück verewigt sind und das das holländische Label RESONANCE (a division of SENAPHORE) für den europäischen Markt lizenzierte. Beide Songs charakterisieren den typischen BROOD Sound - a fuzzed-out wild-dog guitar combined with a booming bass and a cheezy-wheezy Farfisa organ. Wieder erntete die Band ein überaus positives Echo und entschloß sich deshalb sieben neue Songs aufzunehmen, von denen fünf auf diversen Compilations landeten ("You lied to me before" auf SOUNDS OF NOW/ DIONYSUS REC., "Let's talk about

boys"/"Little boy blue" auf der LET'S TALK ABOUT BOYS EP/PRIMITIVE REC., "Give it to me" auf DIMENSIONS OF SOUND/MYSTERY SCENE REC und "I saw what you did" als 7"-Beilage zu dem französischen Fanzine "Tant qu'il y aura du rock"/STOP IT BABY REC.). Zu den verbliebenden zwei später mehr. Herausragende Songs ihrer Samplerbeiträge sind "You lied to me before" und "Give it to me", da beide klassische Vertreter des amerikanischen Neo-Sixties-Punk sind und zugleich zum edelsten gehören, was die Achtziger auf diesem Gebiet hervorgebracht haben.

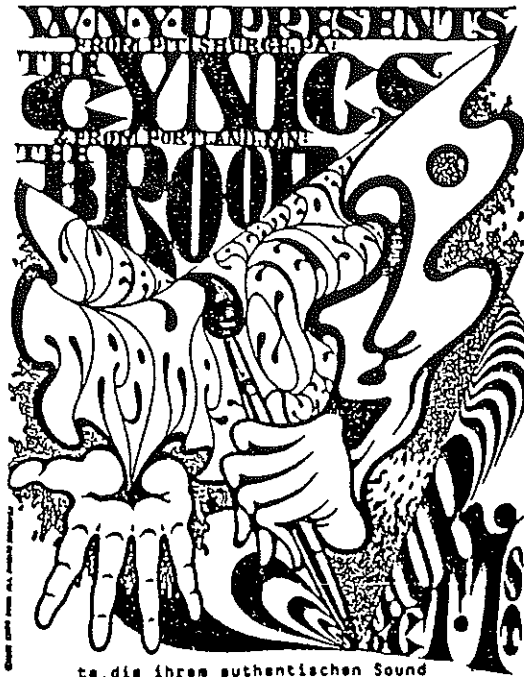
Die immer wieder auftauchenden Vergleiche mit anderen All-Girl Bands finde ich ziemlich unpassend, doch da reine Mädels-Combos im Musikgeschäft so selten sind, wird man wohl auch dies ein ums andere Mal über sich ergehen lassen müssen. Lediglich die genialen PANDORAS (wenn man einmal von ihrem neuen Werk absieht) verfolgen stilistisch die gleiche Marschroute. So muß man also ganz klar feststellen, daß die BROOD etwas besonders sind.

Doch nun zurück zu den zwei unveröffentlichten Stücken der oben genannten Aufnahme-Session. Beide wurden zu wichtigen Bestandteilen der vor einigen Monaten erschienenen ersten BROOD LP, die nicht wie sonst üblich in einem Stück eingespielt wurde, sondern Dokumente der verschiedenen Schaffensphasen der Band enthält. "Why don't you call me" und "On fire" repräsentieren die frühen BROOD. "In spite of it all", so der Titel der LP gehört zweifelsohne zu den besten Veröffentlichungen des letzten Jahres und zeigt eine versiert aufspielende 60's Punk Band, die ihre Songs in beglückender Frische und Direktheit aus ihren Instrumenten quetscht. Ihre Texte sind einfach und treffend, haben aber oft einen negativen Beigeschmack. Dazu paßt auch der Ausspruch von Band-Leaderin Chris Horne: "we're not happy, we're brooding!" Als Produzenten treten unter anderem Erik Lindgren (LADOS FROM BELLEVUE, BIRDSONGS OF THE MESOZOIC) und Aram Heller (WORLD OF DISTORTION) in Erscheinung. Richard Julio hat darüberhinaus den Manager-Posten inne. Obwohl, um noch einmal auf ihr Album zurückzukommen, das Songmaterial aus den verschiedensten Phasen der Band stammt, wirkt die LP doch wie aus einem Guß eingespielt, was wirklich erstaunlich ist. Die bereits erwähnte "Let's talk about boys" EP komplettierte übrigens der Song "Shake and shout", den die Band 1984 einspielte und der zusammen mit der Instrumentalnummer "Surfin' Eyeball" den "Crawling from within" Sampler ebenfalls bereicherte.

Das auf der LP enthaltene "How many times" wurde unter Hinzunahme des alten "Let's talk about boys" tracks in unseren Breiten als EP unter dem Namen "Let's talk about boys" veröffentlicht (SOON TO BE RARE REC.). Ferner findet sich auf dieser EP jeweils ein Song von den BLUE UP? (girls) und den WET ONES (more girls). Nicht vergessen sollte man auch ihren Beitrag zum dritten MIDNIGHT REC. "x-Mess-Sampler", den die Band innerhalb von drei Wochen schrieb und aufnahm und der den Titel "One winter's night" trägt. Definitiv, wie auch nicht anders zu erwarten ist dieses Stück eines der besten auf der Compilation.

Doch nun zurück zur Geschichte, die erklärt wie es den BROOD gelang ihrem provinziellen Dasein zu entkommen. Während '85 und '87 spielten die Mädels zwar sehr häufig, doch ein lohnender Plattenvertrag wollte einfach nicht glücken. Wie der Zufall es so wollte, gerieten sie jedoch an die CYNICS, mit denen sie sich anfreundeten. Gregg Kostalich, der Gitarrist der CYNICS hatte gerade sein eigenes Label gegründet und ließ durchblicken, daß er Interesse daran habe THE BROOD auf diesen unterzubringen. Gregg mochte die Musik der Vier sehr, denn sie

spielten ähnlich kompromislosen Fuzz-Punk wie die CYNICS. Die jungen Damen schlugen diese Offerte natürlich nicht aus und als Produkt ihrer Zusammenarbeit mit GET HIP REC. (so der Name von Gregg's Label) wurde 1988 die Single "I need you there" veröffentlicht. Die 7" birgt die Laute einer selbstgebastelten Fuzz-Box in sich, wird von menschlichen Vocals angetrieben und ist durch Farfisa-Klänge versauert, die den Raum beherrschen. Auch die Rückseite "You got me" ist ein echter Killer, der wiederum vor allem durch sein hirnzersetzendes Orgelspiel besticht und sich nicht wie "I need you there" auf dem Album befindet. Natürlich haben Vollblutmusiker wie THE BROOD auch Instrumen-



te, die ihrem authentischen Sound entsprachen, deshalb natürlich aus den Sechzigern stammen und zum Teil bereits gesuchte Raritäten sind. Die brütenden Orgelauwätsche (brooding!) der beiden Songs entwickelten sich schnell zum Erkennungsmerkmal der "neuen" BROOD und halfen ihnen zugleich zusammen mit den CYNICS eine beachtliche Tour auf die Beine zu stellen. Den Vieren war es tatsächlich gelungen das Lebensgefühl der Bands in den Sixties in ihre Musik zu übertragen, die Wut und die Direktheit die diese so auszeichnete. Chris Horne, treibender Motor der Band und Hauptleidtragender der ständig wechselnden Besetzungen arrangiert und schreibt den größten Teil der BROOD Songs und scheint mittlerweile ein wirklich eingeschworenes Team um sich versammelt zu haben. Das aktuelle Line-Up setzt sich aus Chris Horne (vocals, guitar), den beiden BROODIES der ersten Stunde Betsy Mitchell (bass) und Chrystal Light (drums), sowie der Organistin Allyson zusammen. Im Moment sind die Mädels wieder im Studio, um einige neue Songs einzuspielen, die einen sehr "New-England"-mäßigen 60's Sound haben sollen. Einer der Songs ("You've got me cryin'") wird auf einer in Vorbereitung stehenden Zusammenstellung zu finden sein, die mit Bands der Boston-Szene bestückt sein wird und auf STANTON PARK REC. erscheinen soll. Gerüchten zur Folge sollen auch erste Unternehmungen bezüglich einer Europe-Tour, natürlich zusammen mit den fantastischen CYNICS getätigt worden sein. Wie glücklich dürften wir uns schätzen, wenn sich dies bewahrheiten sollte. Und bis es soweit ist, lauscht ihren Klängen, die so manchen in Vinyl gepressten Fondokument entspringen. Cave Women from the drive-in!!!
Gerd Brütigan/
Jürgen Richardt

BX NZX U war / WEST - GERMANNY



THE BROOD

Του Θάνου Πανάγου



Όταν στο τέλος της δεκαετίας το '70 κυκλοφόρησαν τα Pebbles και όλες οι άλλες '60s συλλογές και ο κόσμος ξαναανακάλυψε το πραγματικό rock 'n' roll ήταν μοιραίο να ξεσπάσει ένα καινούργιο κύμα γκαρτζομανίας. Χιλιάδες μπάντες ξεφύτρωσαν από το πουθενά. Άλλες έγιναν γνωστές και άλλες όχι, όμως δεν νομίζω να' χετε ακούσει πολλά all-girl groups. Καιρός λοιπόν να γνωρίσετε τις BROOD που υπάρχουν και δρουν ήδη από το 1983.

Αλλά ας πάρουμε τα πράγματα από την αρχή:

Ψυχή της μπάντας είναι η Chris Horne. Γεννημένη το 1960 στο Portland, είχε την επαφή με την μουσική που ο Don Waller περιγράφει στο οπισθόφυλλο του πρώτου "Nuggets". Σε ηλικία 7 ετών ξεκίνησε κλασσικές σπουδές πιάνου τις οποίες και συνέχισε για 4 χρόνια. Στα 11 ασχολείται με την κιθάρα, ενώ παράλληλα γνωρίζει και λατρεύει τους δίσκους των Zakary Thaks, Count 5, Bad Seeds, Chessmen, Remains, Pretty Things και άλλων. Μοιραία, με το τέλος της εφηβείας της αρπάζει μια Burns και αρχίζει να παίζει τα κομμάτια που γούσταρε. Για το κέφι της στην αρχή φυσικά, αλλά σύντομα μετέχει στο πρώτο της group. Επρόκειτο για μια μπάντα που είχαν σχηματίσει τα αδέρφια της

τους Contractions. Αφθονες πρόβες στο πατρικό τους και μερικά gigs, με σημαντικότερο το σαπορτάρισμα των Insect Surfers το 1980. Ακολούθησαν και άλλα σχήματα: Οι Drops of Red και οι T2 που αργότερα μετονομάστηκαν σε Scouts in Action. Στο μεταξύ γνωρίζει τον μέχρι σήμερα φίλο της και μάνατζερ των BROOD, Ritchard Julio. Αυτός, είχε το πλεονέκτημα να είναι ιδιοκτήτης ενός "σχετικού" δισκάδικου, του Wax Museum, από το 1969 και για 10 χρόνια και μιας συλλογής 10.000 σπάνιων γκαράζ δίσκων.

Τελικά, όταν όλα τα άλλα σχήματα διέλυσαν, η Chris αποφάσισε να φτιάξει μια μπάντα όπως αυτή την ήθελε. Επειδή θεωρούσε σημαντικό να έχει τον πρώτο λόγο, απέφυγε τους ήδη πεπειραμένους μουσικούς. Φρόντισε απλώς να υπάρχουν τα σωστά γούστα. Τελικά το 1983 σχηματίζονται στο Portland οι The Brood με 5 μέλη στην σύνθεσή τους: Chris Horne - κιθάρα, Betsy Mitchell - μπάσο, Ginger Colty - ντραμς, Kathy Wagener - φωνή και Kristine Chalmers - όργανο. Η Kristine είχε κάποιες συμμετοχές σε videos των Plan 9 και Prime Movers καθώς και μία εμφάνιση στην ταινία Liquid Sky του Τσοούκερμαν. Σύντομα όμως οι Ginger, Kathy και Kristine προτίμησαν να εγκαταλείψουν το Portland, και συνεπώς και την μπάντα. Τις θέσεις τους πήραν οι: Allison στο όργανο (παντρεμένη με τον Peter Manniette των Σουηδών Wylde Mammoths) και μια 19χρονη στα ντραμς, η Crystal Light. Την φωνή ανέλαβε πια η Chris.

Το όνομα της Crystal είναι πέρα για πέρα αληθινό. Ευθύνονται γι' αυτό οι χίππυ γονείς της, καθώς και το γεγονός ότι γεννήθηκε εκεί γύρω στο Woodstock. Οι δικό της, μη ξεχνώντας το παρελθόν τους, την ενθάρυναν πάντα να ασχολείται ενεργά με την μουσική αλλά ήθελαν παράλληλα να έχουν κόρη αξία μαθήτρια, με αποτέλεσμα η μπάντα να αντιμετωπίζει σοβαρά προβλήματα στις πρόβες, αλλά κυρίως να χάνει ευκαιρίες για live. Ενα βράδυ σε ηλικία 16 χρονών το έσκασε από το σπίτι της για να παίξουν σ' ένα τοπικό κλαμπ μαζί με τους Hysterie Narcotics. Ενα χρόνο αργότερα εγκατέλειψε οριστικά το σπίτι της με αφορμή ένα άλλο gig, στο CBGB αυτή την φορά, μαζί με τους Headless Horsemen.

Πάντως, από την εποχή που οι BROOD έδωσαν το πρώτο τους live (16/7/83, Green Hills Farm, North Parsonfield - μια εβδομάδα αργότερα αφήνουν τα χωράφια και ανοίγουν για τους Chesterfield Kings στο Portland) η φήμη τους απλώνεται ραγδαία. Οι συναυλίες τους παίρνουν πολύ καλές κριτικές, αποκτούν άφθονο airplay, όχι μόνο σε underground, αλλά και σε κολλεγιακούς σταθμούς, και αρχίζουν να δίνουν συναυλίες σε γειτονικές πολιτείες, με αποκορύφωμα μία tour σε 5 πόλεις του Καναδά μαζί με τους Cynics μέσα στο 1988. Το Καναδικό M.T.V. μάλιστα τους παρουσίασε στη σειρά "ψυχεδελική εβδομάδα" μαζί με τους Lyres, Vipers, Chesterfield Kings και άλλους.



Το δισκογραφικό τους ντεμπούτο είχε προηγηθεί ήδη τρία χρόνια.

Συμμετείχαν μαζί με τους Pods, Boys from Nowhere, και Tell Tale Hearts σ' ένα φλέξι του περιοδικού 99th floor #7 με το "And I Know" των Brothers and Sisters. Μέχρι το 1988 δίνουν κομμάτια δεξιά και αριστερά για συλλογές, περιοδικά και 7", χωρίς να κατασταλάζουν πουθενά. Σύμφωνα με την Chris, ο λόγος είναι πως δεν υπάρχει μια εταιρεία αρκετά μεγάλη ώστε να είναι ικανή να τους προωθήσει και ταυτόχρονα αρκετά μικρή ώστε να τους αφήνει πλήρη ελευθερία. Τελευταία πάντως φαίνεται να τα έχουν βρει με την Get Hip και την "συγγενική" της Skyclad, όπου κυκλοφόρησε και το πρώτο τους LP - "In Spite Of It All".

Είναι επίσης γεγονός πως αντιμετωπίζουν αρκετά προβλήματα με



τους ηχολήπτες των στούντιο εξαιτίας του 60's ήχου τους, ήχος που σε μεγάλο βαθμό οφείλεται στον ιδιαίτερο εξοπλισμό τους, μέσα στον οποίο συγκαταλέγονται κιθάρες και μπάσα Burns - Badwin, Silverstone, Vox δωδεκάχορδη Apollo IV, Hofner, Fender και φυσικά Farfisa και Vox όργανο. Παράλληλα ο τρόπος που τραγουδάει η Chris θυμίζει αρκετά Pandoras της πρώτης εποχής, αν και η ίδια έχει αντιρρήσεις: "Δεν έχει να κάνει με τις Pandoras" λέει, "απλά έχουμε τις ίδιες επιρροές. Όλα τα Texas groups που μ' αρέσουν τραγουδούσαν έτσι".

Όπως και να 'χει πάντως, φροντίστε ν' ακούσετε τις Brood όχι μόνο γιατί είναι η καλύτερη all-girl μπάντα σήμερα, αλλά επειδή είναι μια από τις καλύτερες R'n'R μπάντες της δεκαετίας μας.

ΔΙΣΚΟΓΡΑΦΙΑ BROOD

Singles

- "Let's Talk About Boys / Little Boy Blue / Shake 'n' Shout (Remix)" (Primitive rec., PR-003) 4 / 88
- "I Need You There / You Got Me" (Get Hip rec., GH-107 / 1.000 copies + 500 promo σε μωβ βινύλιο) 7 / 88
- "Since He's Been Come / You've Got Me Crying" (Standon Park rec., STP-014 / 1.800 αντίτυπα + 200 σε κόκκινο βινύλιο) 12 / 90

LP

- "In Spite Of It All" (Skyclad rec., NAKED-21) 12 / 88 Σύντομα:
- * Box-set με 3 7" - 12 διαφ. γκρουπς στην Estrus rec., κάθε 7" διαφορετικό χρώμα + booklet. Οι BROOD συμμετέχουν με το "In & Out"
- * 7" στην Get Hip: "But You Are Gone / You Don't Need Me"
- * 2ο LP στην Skyclad

Συμμετοχή σε συλλογές

- "And I Know" (99th floor #7 flexi-2 Μπλε φλέξι με 3 ακόμη γκρουπ) 10 / 85
- "Writing on The Wall" (DEADLY SRAWN Bona fide rec., BFR-OD6X / Ευρωπαϊκό από την Resonance #33-8601 με διαφορετικό εξώφυλλο) 8 / 86
- "You Lied To Me Before" (SOUNDS OF NOW Dionysus rec., ID-123305) 12 / 86
- "Shake 'n' Shout / Surfin Eyeball" (CRAWLING FROM WITHIN Bang! rec., no catalog # / 1.000 αντίτυπα) 5 / 87
- "I Shaw What You Did" (Tant Qu il Y Aura Du Rock # 13, FR, SIB-03 / 7" βινυλίου με 3 ακόμη γκρουπς στην εταιρεία Stop It Baby με 48σέλιδο booklet/1.000 αντίτ.) 8 / 87
- "One Winter's Night" (MIDNIGHT Xmas Vol. 3, Midnight rec., MIR LP 137) 10 / 87
- "Give It To Me" (DIMENSIONS OF SOUND Mystery Scene rec., MS 1001) 12 / 87
- "How Many Times (Remix) / Let's Talk About Boys" (Soon to be rare rec., SOLD OUT 001/7" 33 1/3 rpm με 2 ακόμη μπάντες / 700 αντίτ. + 300 με έγχρωμο βινύλιο) 1 / 89

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PHOTO BY
RHONDA FARNHAM

FAB FAX FROM YER FAVE FEMALE FOURSOME!
THE BROOD
HITSVILLE (ID123330)

ASCH GREGORY

INSTRUMENT:
VOXX CONTINENTAL
FARFISA COMPACT
COMBO ORGAN

PLACE OF BIRTH:
FT. BELVOIR VIRGINIA

MOST INTERESTING
THING ABOUT YOURSELF:
(LEFT BLANK)

FAVORITE BAND:
THE ARCHIES

FAVORITE FOOD:
WATERMELON & LOBSTER

BEST SHOW PLAYED:
UNDER ACME, NYC. WHEN
WE PLAYED WITH THE "I
WAS A TEENAGE
MUMMY" MOVIE.

WORST SHOW PLAYED:
NEW HAMPSHIRE SHOWS,
ALL OF THEM.

FAVORITE RECORD: "BANG
SHANG A LANG".

TURN ONS:
COOL GUYS WITH COOL
CARS, COOL GUITARS
AND BOOTS. OLD FILM
NOIR FLICKS.

TURN OFFS:
STUPID JOCK GUYS
IN MUSCLE T-SHIRTS
AND BASEBALL CAPS.
(YABOS)

CHRIS HORNE

INSTRUMENT: SEARS
SILVERTONE OR BURNS
BALDWIN GUITAR

PLACE OF BIRTH: QUINCY,
MASS.

MOST INTERESTING
THING ABOUT YOURSELF:
I LOVE "FROGGY THE
GREMLIN"

FAVORITE BAND: THE
HOPELESSLY OBSCURE
(EVERYTHING THEY DID
WAS CRYPTIC)

FAVORITE FOOD: SUSHI,
WITH LOTS OF WASABI.

BEST SHOW PLAYED: ANY
SHOW WHERE THE SOUND
IS GOOD.

WORST SHOW PLAYED: IN
PITTSBURGH, SOUND
GUY WAS MAD AT THE
CLUB, SO HE SABOTAGED
OUR SOUND, AFTER WE
STARTED A SONG, I
SPIT OUT MY GUM TO
SING AND IT GOT
STUCK IN MY HAIR AND
SWUNG BACK AND
FORTH. SINCE WE WERE
PLAYING, I COULDN'T
GET IT UNSTUCK
'TIL THE SONG WAS
OVER.

FAVORITE RECORD: "THE
IMPACT SOUND OF
KENNY AND THE
KASUALS"

TURN ONS: MOP TOPS,
SUNGLASSES, BEATLE
BOOTS, MOD CLOTHES.

TURN OFFS: GUYS WHO
HAVE NECKS FATTER
THAN THEIR HEADS.

BETSY MITCHELL

INSTRUMENT: BASS

PLACE OF BIRTH: I'M A
TEXAS FLASHBACK

MOST INTERESTING
THING ABOUT YOURSELF:
THERE IS A STATUE OF ME
ON MARS THAT TRANS-
MITS "96 TEARS" CON-
TINUOUSLY ACROSS THE
COSMOS.

FAVORITE BAND:
THE SONICS

FAVE FOOD: BASIL LEAVES

BEST SHOW PLAYED:
UNDER ACME, THE "I WAS
A TEENAGE MUMMY"
MOVIE PREMIERE PARTY

WORST SHOW PLAYED:
IN ITALY, WE BEAT UP
BOYS. MY FUZZBOX &
ASCH'S SHADES WERE
STOLEN. OR THE
FAIRWINDS. WE WERE
CAUGHT DRINKING IN
THE BATHROOM, GOT
THROWN OUT & CALLED
PUNK SCUM. CHRIS
DRUNKENLY MODELED
LIKE DIVINE ON THE BEAU-
TIFUL LIGHT-UP DISCO
DANCE FLOOR AND THE
AUDIENCE YELLED "PLAY
"FREEBIRD".

FAVORITE RECORD: LAMP

TURN ONS: THE
HIMALAYAS,
THUNDERBIRDS, TWO-
CHORD ROCK, CHRYSLER
IMPERIALS ('59 VINTAGE),
COOL BOOTS.

TURN OFFS: CORPORATE
DEMOCRACY, BILLS, TOO
MANY NOTES.

CRYSTAL LIGHT

INSTRUMENT: SKINS

PLACE OF BIRTH:
MOOSEHEAD LAKE

MOST INTERESTING
THING ABOUT YOURSELF:
I'M A MAD SCIENTIST.

FAVORITE BAND: JOSIE
AND THE PUSSY CATS

FAVORITE FOOD:
VEGETABLE BYRANI

BEST SHOW:
IN NYC, UNDER ACME
AFTER A MONSTER MOVIE.
WE WORE FUR VESTS AND
CAVE-WOMANED OUT!

WORST SHOW:
AT A REDNECK BAR
PEOPLE WERE TURNING
OFF THE POWER AND SAY-
ING "YOU STINK". WE
ALMOST GOT IN A
FIGHT. AT LEAST THERE
WAS A LIGHT UP DISCO
DANCE FLOOR!

FAVORITE RECORD:
LARGEST BUBBLE
BLOWN W/ BUBBLE
GUM 3/6(DIAMETER), SET
IN 1965 BY MYRNA
MINKOFF.

TURN ONS:
ALL DAY AND NIGHT
BEACH PARTIES W/LOTS
OF DRINKS, EATS, COOL
BANDS (INCLUDING THE
BROOD) AND MUSCLE
CARS W/LOUD MOTORS.

TURN OFFS:
MUSCLE GUYS W/LOUD
PANTS AND BROWN
BANANAS.



BEST BANDS OF THE 1980s

Bands	Points	Bands	Points
Gruesomes	39	Barracudas	10
Brood	35	Siouxsie and the Banshees	10
Husker Du	33	Crawdaddy's	10
Milkshakes	33	Ray Condo and His Hard Rock Goners	10
Real Kids	30	Screaming Trees	10
Girl Trouble	26	Claw Hammer	10
Boys From Nowhere	25	Fleashaters	10
Creeps	25	Cult	10
Lime Spiders	25	Desert Rose Band	10
REM	25	Bananmen	9
Barrance Whitfield (and the Savages)	24	Blue Northern	9
Gun Club	24	Handsome Dick Manitoba's Wild Kingdom	9
Tell-Tale Hearts	24	Hysterical Narcotics	9
Fuzztones	23	Thanes	9
Nomads	23	Thee Mighty Caesars	9
Sonic Youth	21	Los Lobos	9
Rockd Kross	20	Hand of Glory	9
Bangles	19	Joy Division	9
Blasters	19	Dictators	8
A-Bones	19	Birminghams	8
Scientists	19	XTC	8
Hopelessly Obscure	18	Johany and the Jumper Cables	8
Plan 9	18	Actions	8
Jesus and Marychain	18	Dogs	8
Pretenders	17	Panther Burns	8
Del-Lords	16	Dickies	8
Headless Horsemen	15	Mission of Burma	8
Belmondos	15	Elvis Costello	8
Mad Violets	14	Unclaimed	8
Wyldie Mammoths	14	Soft Boys	8
PIL	14	Bags	8
Plimsouls	14	Silos	8
U-Men	14	Traveling Wilburys	8
Clash	13	Lazy Cowgirls	8
Sisters of Mercy	13	Thee Hypnotics	8
Spacemen 3	12	Swans	8
Hoodoo Gurus	12	French Twist	8
Miracle Workers	12	Long Ryders	8
Rolling Stones	12	Mud Honey	8
Untamed Youth	12	Talking Heads	8
Dinosaur Jr.	12	X	8
Poison 13	12	Church	8
VIC	12	Mojo Nixon/Skid Roper	7
Buzzcocks	11	Projectiles	7
Slickee Boys	11	U2	7
Tex and the Horseheads	11	Untold Fables	7
Smiths	11	Highway 101	7
Prime Movers	10	Del Monas	7

Bands	Points	Bands	Points
Shiflers	7	Voodoo	4
Jack Lords	7	Tom P.	4
Krewmen	7	Bad Br	4
Camper Van Beethoven	7	Chud	4
Smithereens	6	Style C	4
Sinners	6	Stray C	4
Skeletons	6	Zulus	4
Bruce Springsteen	6	Young	4
Angry Samoans	6	Well B.	4
Balancing Act	6	Wedn	4
Black Flag	6	Vox Pc	4
Echo and the Bunnymen	6	Ultra F	4
Jason and the Scorchers	6	True V	4
Deja Voodoo	6	Teenaz	4
Roky Erickson	5	Tall Dv	4
Time Beings	5	Stems	4
Furies	5	Specia	4
Pogues	5	Soul A	4
LL Cool J	5	Screen	4
Screaming Blue Messiahs	5	Pussyh	4
Teardrop Explodes	5	Prison	4
Thugs	5	Puritan	4
Tremblers	4	Psyche	4
Pop-Defect	4	Primev	4
Jonathan Richman and the Modern Lovers	4	Pretty 1	4
Charlie Feathers	4	Pink Sl	4
Sonny Burgess	4	Phanto	4
Sleepy LaBeef	4	N.W.A	4
Joe Clay	4	New C	4
Lazy Lester	4	Nashvi	4
Willie Loco Alexander	4	Naugh	4
Cub Coda	4	Muzsik	4
Dogmatics	4	Mumm	4
Cheepskates	4	Misfits	4
Alex and the Droogs	4	Meam	4
Dead Kennedys	4	Men a	4
Devo	4	Magno	4
Dukes of Stratosphere	4	Loop	4
Dwarves	4	Living	4
Stomach Mouths	4	Lemon	4
English Beat	4	Last O	4
Flipper	4	Killdo	4
Gang of Four	4	Horsel	4
Wipers	4	Halo o	4
Steppes	4	Hard-o	4
Tom Waite	4	Gorrv	4
NRBQ	4	Green	4
Pandoras	4	Giant S	4
Gravejigger 5	4	Funsee	4
Del Fuegos	4	Foreig	4
Damned	4	Flyin' t	4
Barons	4	Fall	4
Joan Jett and the Blackhearts	4	Fugazi	4
Romantics	4	Event	4
J-Men	4	El Cam	4
Creatures	4	Easten	4
Vietnam Veterans	4	Doubl	4
Motorhead	4	Died P	4

EX NEXU PLAYLIST

1. HEADLESS HORSEMEN....."Gotta be cool"(RESONANCE)
2. MISANTHROPES....."Why do you treat me so bad"(GET HIP)
3. SOMELOVES....."Know you know"(WHITE LABEL)
4. ZLIEK....."Valleri"(KELT)
5. BROOD....."I need you there"(GET HIP)
6. TIME LAPSE....."It's child's play"(SNEAKY PEPÉ)
7. THAMES....."I'll rest"(DDT)
8. ULTRA 5....."It's a long way home"(ULTRA 5)
9. MISTREATERS....."At the rivers edge"(MYSTERY SCENE)
10. PASTELS....."Baby you're just you"(CHAPTER 22)
11. WHAT...FOR....."Gaby + 3"(MISS TAKE)
12. HEADSTONES....."Lovers' Mab"(WATERFRONT)
13. CYBERMEN....."She's raining"(WHA-AM!)
14. MY BLOODY VALENTINE....."You make me realize"(CHEATION)
15. NEEDLES....."Back to you"(LUX-NOISE)
16. BIRDY HUN MUNS....."On monday"(SHARTEN UP)
17. SEA URCHINS....."Solace"(SARAH)
18. BROOD, WET DRES, BLUE UP, Let's talk about boys EP"(SOON TO BE RARE)
19. GROOVY LITTLE NUMBERS....."Happy like yesterday"(SJD & JAD)
20. VILLA 21....."House of the damned"(WIPE OUT)



1. BROOD....."In spite of it all"(SKYCLAO)
2. MYSTIC EYES....."Our time to leave"(GET HIP)
3. SUNF TRIO....."Safe in a living graveyard"(NOXIE)
4. MY BLOODY VALENTINE....."Isn't anything"(CREATION)
5. VIPERS....."How about someone?"(MIDNIGHT)
6. COLOUR ME PSYCHO....."Pretend I'm your father"(RAGING)
7. FAB COMPILATION....."The Bizarre Beauties(FAB)
8. SICK ROSE....."Shakin' Street"(ELECTRIC EYE)
9. PRISONERS....."Rare and unissued"(HANGMAN)
10. DOLKONS....."Story of Robi & the nudes"(GAGA GOODIES)
11. UNTAMED YOUTH....."Some kinda funi"(HURTON)
12. GRUESOMES....."HEY!"(OG MUSIC)
13. S-CHORDS....."S-CHORDS"(SHARTEN UP)
14. POOK STICKS....."Orgasm"(SJD & JAD)
15. SARAH COMPILATION....."Shadow factory"(SARAH)
16. FLUID....."Fresh Magnet"(GLITTERHOUSE)
17. LAST....."Confession"(SST)
18. YARD TRAUMA....."Take off..."(ADMELAR-D)
19. 11TH DREAM DAY....."Prairie school freakout"(INEM ROSE)
20. OFFHOOKS....."Off the hook"(DDT)

BEA

by Jaime Frederick

THE HEADCOAT GAL

"Buy a guitar
And form a band
Learn three chords
Be a Headcoat Man!"

-Billy Childish's "Headcoat Man"
from the LP Heavens to Murgatroyd,
Event It's Three Headcoats! (Already)

Childish may have captured the essence of garage rock with those four simple lines but their gender-specificity need not apply. Just ask The Brood, four girls from Portland, Maine who decided nine years ago that rock 'n' roll was their business, too.

There's no doubt that The Brood are a garage band. "We even started out practicing in an auto body garage — we're very proud of that," says lead singer/guitarist Chris Horne of the band's beginnings. "The seeds of conception were planted when me and Betsy Mitchell, our bass player, started playing songs from my boyfriend's record collection. We learned simple three chord garage rock because he had mostly collectible records from the fifties and sixties and we were into the Sonics and stuff that appeared on the *Writing On The Wall* compilation albums."

After the addition of a couple of friends on organ and drums it wasn't long before The Brood began rockin' not only for their own enjoyment but for others' as well. Their first gig was played during the annual Portland Lobster Festival, a "big lobster bake held every summer in Portland. Bands from New York, Connecticut, and Massachusetts come and hang out" (and presumably gorge themselves on many mouthfuls of thermidor).

Still, one wonders what might happen if the lobsterstans ever decided to fight back? Someone, it seems, has already considered this scenario. A couple of years ago The Brood appeared in a short film, made by a Portland director, called *Lobsteroids*. "He just decided to make a

sci-fi lobster movie where the lobsterstans take steroids and get really big — then, whenever they hear rock music it inches them to kill people," explains Chris.

Cheap monster movies such as *Lobsteroids* seem to be especially popular with many garage bands. The now defunct Mummies, from San Francisco, and Calgary's own Forbidden Dimension are examples of bands which are directly influenced by timeless classics like *Plan 9 From Outer Space*, *Carnival of Souls*, and *Abbott and Costello Meet the Mummy*. While they don't dress up in monster outfits The Brood have their favorites as well. "I love all those cheap Japanese sci-fi movies," says Chris. "I like watching the mouths of the actors move after the soundtrack of the dubbed-in voice has stopped."

The Brood, along with New York's A-Bones, were also recently asked to perform at the world premiere showing of a new monster movie entitled *I Was A Teenage Mummy*. The flick is the second by director Chris Frier (his first was called *Orbitrons*) and features a soundtrack by the A-Bones. At the premiere, the movie was shown and then the bands got to play. "It was a lot of fun," says Chris. "The cast was there and people were excited about the movie. It was really packed and everyone was ready for action."

Of course, Chris explains that anytime The Brood are involved if it's action you want it's action you'll get. "It's pandemonium at our shows! There's always dancing and singing along." This is largely due to The Brood's honest and direct approach to music. The band enjoys the music they play at least as much as the audience does. "We get together to have fun and play the music we love. We drink a lot of beer, plug in the amps, turn it up loud, crank it out and just have a good time with it."

For those who don't get much chance to see them perform live and experience

the excitement first hand, The Brood have released two records: 1988's *In Spite Of It All* and last fall's *Vendetta!* "We try to make the records sound exciting like when we play live so there's no surprises. We don't put out really finely crafted records and then suck at our gigs. We try to maintain a level of consistency."

It's true that the two records don't vary much in their content but The Brood aren't really all that interested in breaking new ground. "We use vintage instruments because we dig the sound and the fuzz," explains Chris. Furthermore, Chris likes to keep her guitar playing primitive so, she says, "When I have to play a lead and go for it, I have to really try to play it. I don't practice too much because I don't want to get too good." She feels that this adds both tension and spontaneity to the music because the element of "will she make it or won't she make it" still exists.

Literally, Chris' songs are usually about either losing a love or getting rid of one who hasn't treated her right. Still, with titles like "Cry," "Everybody's A Liar," "You Lie," "Yer No Good," "He's Telling You Lies," and "You've Got Me Cryin'" one begins to wonder how much angst one person can experience. Chris, however, is adamant that the songs all depict real feelings although she's quick to add that "most of them are directed at record labels."

It seems The Brood have had their hearts broken a few times in their quest to provide their fans with vinyl. *In Spite Of It All* was co-released by Get Hip! and Skydad records and *Vendetta!* was also supposed to be released by them.

"*Vendetta!* was actually ready to come out at least eighteen months before it was released," says Chris. However, problems plaguing the two labels forced The Brood to look elsewhere for support. The band had been talking to Bellingham, Washington's Estrus Records so they signed with them and late last year

Vendetta! was finally released.

Because the band's beginnings were largely centered around collecting and listening to old vinyl records it has always been a priority to have their work available on that format. "We're all record collectors and we've got record players," says Chris. "Until Estrus put out *Vendetta!* it was going to be vinyl only but Dave [Crider, the label owner] convinced us that a CD would be a good thing to increase sales. We didn't really want it because we designed the whole thing with a record album in mind. The CD sounds alright but we're not CD collectors; nobody has a CD player." The Brood are true vinyl record aficionados and no detail is too small to ignore. With *Vendetta!* they even went to the trouble to manufacture the record sleeve just like the old record albums with a paste-on cover instead of a direct-to-board print job. "It actually has the paper slips that get glued on," says Chris enthusiastically.

The band is currently working on their third LP which she says will be, "The lost Brood album." It will feature all the tracks which they've contributed to compilation albums as well as their seven inch singles and some new material. Until then, The Brood want to expand their touring horizons. "The farthest west we've gone is Pittsburgh, which isn't that far west," laughs Chris. They're also trying to arrange a trip to Mexico City through the Estrus connection. It would probably be nice for the band to have a "paid" vacation. Yes, like most garage bands The Brood don't make enough money to quit their day jobs. But, says Chris, "it doesn't really matter. We're happy doing what we're doing now. It would be great if we could get the paying stuff but it doesn't hinge on that. We're basically just in it for fun."

Amen.

HIT LIST

BY MICHAEL YOCKEL

THE BROOD

"Since He's Been Gone"/"You've Got Me Cryin'"

STANTON PARK

♦♦♦

LAST YEAR'S IN SPITE OF IT ALL PACKED A BIT of delight in every bite: a teeming, torrid, fuzzed-out, all-consuming garage rock maelstrom. What I'm trying to say is that it kicked in an extremely major way. On that LP, singer/guitarist Chris Horne proved she's not only a fab writer of raging, snottosed garage rockers, but like the genre's main man, Jeff "Mono Man" Conolly, she's a fab interpreter of others' material. Here she leads The Brood through a rampaging, fuzzy, cymbals-zippy cover of the Young Alley Cats' "Since He's Been Gone," sneering proudly about new-found freedom since that dude called a cab. The flip's even better, a slow, broody cover of The Mauve's "You've Got Me Cryin'," with Horne talking her way through a lament that's tinged with defiance ("You've got me down, baby, but you'll see/You'll be sad for losing me") while Asch Gregory wrings one, beautiful, quavering note out of her organ and Crystal Light whumps the edge of her snare. Infuckingcredible. (P.O. Box 58, Newtonville, MA, 02160.)

18 • NY PRESS • MAY 2-8, 1990

Vinyl Finals

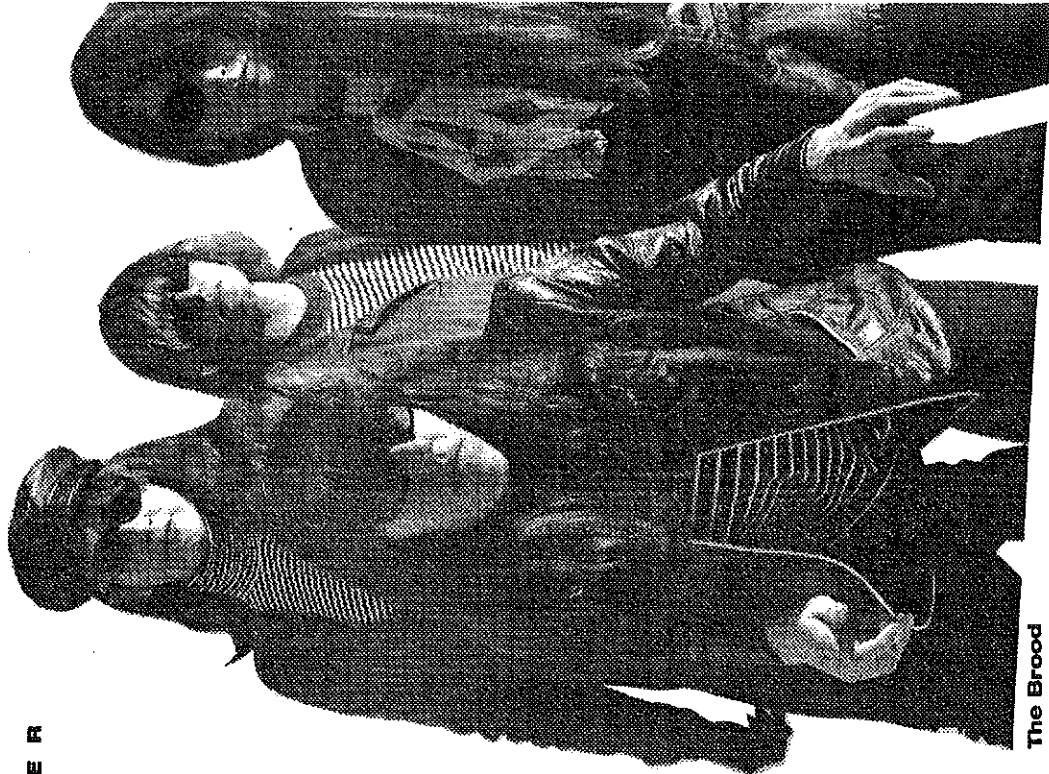
BY JIM MAHER

The Brood *Vendetta!*

ESTRUS

The Brood's new album *better* be good. After all, it's been four long years since their last album, with only a handful of singles and compilation cuts in the meantime. The Brood took shape in Portland, Maine, in the mid-80s. With The Cynics and other 80s garage survivors creeping toward mainstream rock in recent years, it's fallen to The Brood to carry the fire and smoke-belching torch of pure, gnarly, 60s-style garage. Led by singer/guitarist/songwriter Chris Horne, the band also includes Betsy Mitchell on bass; Crystal Light on drums; and Asch Gregory on organ and vocals. *Vendetta!* is their long-awaited 16-song LP/CD.

My first, second, and third impressions were that this isn't nearly as great as 1988's *In Spite of It All*. Fortunately, since about the fourth spin, *Vendetta!* has been growing on me—like a garage-psych fungus. Horne has this great snotty-snarly voice; she spits out every word as if she got a mouthful of sand with her oysters. That voice is at full-snot level on midtempo rockers such as "Leave Me Alone" and "Not Gonna Cry." Best of the batch is "Parry Crashin'," which features some bruising guitar work. Now, do we all have to wait four more years for the next album? (P.O. Box 2125, Bellingham, WA 98227)



The Brood

RECORDS REVIEWS

BY DAVID T. LINDSAY

The Brood: *Vendetta!* (Estrus Records)

— The kind of record for those of us who consider the Lyres and the Cynics more in tune to the basics of '60s music than any nostalgic remembrance of hippies. Only problem is, I got over the '60s in 1968 when everyone grew their hair long, politicized the fun out of being young and started believing their own press. OK, it sounds droll, but to think that almost 25 years after the fact, this all-female band from Maine is able to penetrate the essence of the sound, providing something artistic that is entertaining and at the same time, speaks to the contemporary condition, sort of validates their use of that era. Cool organ sound and primitive drum beats that bounce off and underscore some rather "typical" "girl-group" concerns about party-crashing and being treated badly by tough guys keep this from grazing paisley.



Estrus all-girl ravers (The Brood recently brought the house down at the famed Under Acme Theater in New York City) where they performed a special midnight show sandwiched between screenings of Christopher Frieri's new schlock/rock drive-in masterpiece "I Was A Teenage Mummy". The place was packed as the band ripped thru most of the songs on their just released Estrus slab "Vendetta!" while wearing matching Sonny Bono style fur vests.....

The Estrus Records Newsletter

FUZZIN' OUT

With
Amazing
Larry

After a five month hiatus, Fuzzin' Out is back. This month, Estrus Records has two slick new long players for all the kids to dig. It started with the release of The Brood's new album, *Vendetta*, a vengefully cool and long awaited release. I haven't been able to contact The Brood to find out what the real story is, but apparently there were problems in finding a label for this record. There was mention of Get Hip or Stanton Park Records releasing this gem; both labels had released Brood wax before. Well, in spite of it all, the thing was finally picked by Estrus in Bellingham. (Thank you Dave Crider, for having excellent taste.) I ordered it through the mail a couple of months ago, and it has been growing on me ever since. Standouts on the record are "Heart of Stone", which grabbed me as soon as Asch Gregory's organ kicked in with its relentlessly groovy hook: "Leave Me Alone" starts side one of the album with a great loose-skin drum intro, and features all sorts of snarling and sulking. Other fave cuts include "Don't Call My Name", "Party Crashin'", and the instrumental title track, "Vendetta". As usual, Chris Home gets the writing credits on all the originals on *Vendetta*. This woman seems to have an endless supply of songs in her, much to the delight of the garage community worldwide. The Brood's *Vendetta* comes with the cool packaging everyone has now come to expect from Estrus Records, with the first batch pressed on "bubble gum" pink vinyl.

★★★1/2 The Brood, *VENDETTA!* (Estrus). Of all the articles about the rise of female rockers in the '80s, I don't recall the best of the bunch getting even a mention. They're right up the coast — in Portland, Maine — and have been lading out the neo-garage trash since the mid '80s. You're excused if you haven't listened to their one prior album and scattered singles. But no excuses from hereon in, okay?

The Brood have been cranking out full-throttle, relentless, hell-bent stuff all along, but this is as tight as they've ever been. Chris Home's tough-girl vocal stance and downright nasty guitar riffs deserve at least as much praise as the mainstream public has thrown at Joan Jett through the years. Mix in Asch Gregory's stormy organ lines and swirls, plus some crisp, savage timekeeping by Crystal Light, and you have a group with more balls than four out of five male counterparts. Don't believe it? Listen to "Get Me Out of Your Mind," "Not Gonna Cry," and "Leave Me Alone," then report back to us. So far, this gets my vote for best rock-and-roll album of the year.

— Fran Fried

MAXIMUMROCKNROLL

THE BROOD - "Vendetta" LP

The second LP for these fuzz-drenched garage dwellers. Take a step back into the hip femme-powered world of "Faster Pussycat" and immerse yourself in simple 3 chord psych garage rockers. The inevitable surf guitar, growling screams, keyboards and lots of fuzz will be there to greet you (MHI) (Estrus Records, PO Box 2125, Bellingham, WA 98227)

THE BROOD*In Spite of It All* (Skyklad Records)

This is one truly fab genre album. The whole concept from the record cover to the music is so retroish '60's. The photograph of the four "Don't Mess With Us!" girls who make up the Brood shows them staring, gossiping and pointing about and to the poor unsuspecting couple in the foreground of the cover. The inclusion of the old hi-fi stereo written on the top left hand of the cover of the jacket is just like it always was back then. There's even liner notes (what ever happened to them?) written on the reverse side that could have been penned by Gloria Slavers. Who? Ask your older sister. The music of the Brood follows suit. Nowadays you get the good girl groups like the Bangles, who though they try to emulate the swinging sixties sound, depend more on the hits and the platinum, rather than the era, then when they first started out. Not to mention that they are more glamorous for the video age. The Brood, at the moment seem to be the antithesis of all that. These are the bad girls, the ones who look like they'd be in a gang, 60's style. Lead singer Chris, with her shoulder length black hair and sunglasses, looks like a Joey Ramone clone. They'd sure make a swell couple.

The Brood's tunes are of the don't give a hoot variety with titles like "See Hi Care", "I'll Put You Down", and "Yer No Good; Don't you just love it? They show some signs of weakening with "Why Don't You Call Me", "Cry" and "I Need You Here but it doesn't last long as they immediately bounce back with no real repercussions when they belt out "You Lie."

In Spite of It All goes for the jugular raw garage band sound aura. It's simple, fast and coarse. The guitars are loud and raunchy. Play it loud! Allyson's simple chord organ playing is a strong visible presence and is heard all the way. Also love the harmonica groove on "How Many Times". Chris' vocals are not embellished and neither are they hidden by the studio production. Her voice is untrained, unpublished but real, and gets the point across.

Conclusively, *In Spite of It All* captures the raving spirit of the early sixties. It's new music that will bring back memories of the oldies you've heard. The Brood is a fine fun find!

—Janet K. Perakis

BY FRAN FRIED*Sassy Writer*

The Brood — "In Spite Of It All," On Get Hip/Skyklad Records; 16 songs.

This album I waited four years for. Back in the winter of '85, Rhode Island psychedelic friends Plan 9 held a sort of garage-psych confluence of nations one Saturday night in this abandoned gas station-cum-restaurant. Just about the entire Northeast scene was there. I got there about 2 in the morning (I went on 'til 5) and worked my way through the able-deep beer cans and drunk or tripping people to catch this all-girl garage combo from Portland, Maine, going all-out loud and furious in the corner. They woke up a lot of dead in those wee hours and made a lot of strong first impressions.

That fall, they released their first bit of plastic, "And I Know," as part of a flexdisc in the garage fanzine "9th Floor." It was full of raw crunch, played at maximum density. To call it wild is an understatement.

Since then, there have been sporadic recordings, a few lineup changes and a lot of gigs, but until now, no LP. Happy to say, it's out at last and was well worth the wait. If anyone's listening, this is a group that goes well beyond the fawning given to lesser-quality and better-known female groups. This is another great band to add to the ever-growing list of "If there's any justice in the world..." bands.

In a genre dominated by men, Chris Horne writes and sings snotty-svaled songs about alienation and shattered hearts (not to mention works a fuzzbomb) as well as any guy and better than many.

Most of the best songs are on the first side. "Satisfyin'" is full of desperation and wailing Vox organ; "I Need You There" is three-chord maximum intensity; and "I'm Not

BY MICHAEL YOCKEL*The Brood**In Spite of It All**Get Hip/Skyklad*

Recently, several people have written (anonymously, the whos?) to accuse me of (a) only liking garage rock and (b) failing to slather over critical deities like Tracy Chapman and Tom (Childs). What gave them the first clue? They must be related to Sherlock Holmes or something. With the possible exception of Ed McMahon, garage rock is our greatest national treasure, and no band, absolutely no band, plays it better than Portland's (the-one-in-Maine) The Brood. Fuzz and reverb guitars out the wazoo, a careening, overdrive Farfisa organ, relentless pounding, and the universal genre themes: cheating, lying, paybacks, and a sneering, so-there-atriade. Singer/songwriter/guitarist Chris Horne writes compact (16 songs, only one over three minutes) songs full of killer riffs and brazen vocals, coming off a bit like head Pandora Paula Pierce before Pierce veered that band away from garage rock and into metal-pop. Like the best 60's male garage (The Litter, The Sonics, The Human Expression), Horne cuts her hip and snarls while coaxing just the right amount of grunge/melody quotient out of her band. Her back-to-back-to-back "You'll See," "Yer No Good" and "I'll Put You Down" is my current holy trinity. Did I mention that they're all women? And you want to listen to what, Edie Brickell? Ugh. (Skyklad Records, 6 Valley Brook Dr., Middletown, NJ 08846)



the One," simply, is an angry all-out 1:55 assault. Other songs worth repeated listenings include "Everybody's a Liar" with its arsenal of trippy fuzz and entrancing hook; "Don't Look for Me," a garage-psych hybrid which starts slowly and shifts gears abruptly; and the blunt, emotional churner "Cry" and "Why Don't You Call Me."

Waterbury Sunday Republican, February 5, 1989—H-5**The Brood****In Spite Of It All** (Skyklad)

Just cause something has been done before and over again doesn't mean it ain't still exciting or supremely satisfying (you know — like sex or a good cheeseburger). The Brood do garage rock and they are sincere. Like it was 1964 outside. They do it with all the sneer, snarl and love-spurred ten angst that four guys can howl and spit out. "You Lie" sounds like The Animals at their most cornered. "See If I Care" has all the tears-in-the-eye defensiveness of Ken And The Fourth Dimension's version. I love "How Many Times" with its cynicism born of scorn: its maracas and wallin' harp. A Dave Davies sensibility drives some tunes and a bitchin' Fender Twin-type tube distortion drives most all of 'em. These girls are havin' a party and they couldn't cry if they wanted to. Instead they'll spit in your eye. Don't get mad, get The Brood.

Reyne Cucucuro

APRIL 1, 1989

ROCKPOOL

THE BROOD**IN SPITE OF IT ALL (LP)**

This debut album from Portland Maine's The Brood features plenty of the fuzz, reverb, and chintzy organ we have come to expect from Get Hip Records. Favorites include "You Lie", "How Many Times", "I'll Put You Down", and "Satisfyin'". Also now out on Get Hip: Marshmallow Overcoat, Pleasureheads, Heretics, and Mystic Eyes.

**THE BROOD—IN SPITE OF IT ALL
GET HIP RECORDS**

If anyone wants proof that The Brood could never sell out like other groups have, then this album is it—no marketing Polish or instant hits written by Prince here, baby! The record really kicks into gear by side two, showing the raw power that The Brood had when I saw them in D.C. Unrelenting is the word. The Brood make no compromises. Lead vocalist/guitarist Chris Horne sings with a primal intensity matched by the band's fuzz/organ pounding. Of the 16 songs, twelve are originals. All I can say is, I'd hate to be the guy most of the originals are directed at—The Brood have a way with murderous put-down songs! (Check out "You Lie", one of their coolest tunes.) The covers are also well done: I especially like their version of "I Need You There." Speaking of covers, dig the record sleeve's coolness. It looks like an album you'd pay 25 or 30 cents for in a collector's shop! Anyone looking for fuzz sounds with drop dead intensity should get a hold of "In Spite Of It All"; if that's what you want, then The Brood can deliver, satisfaction guaranteed.

CHRIS WALLACE

By CHRISTINE GARDNER
Head Staff Writer

The Brood, together about four years, has a sound that takes you back to the days of the Standells, Chocolate Watchband and Yardbirds, all of whom they count as influences. Led by singer-guitarist Chris Horne, usually decked out in dark sunglasses under long, shaggy bangs, the Brood's sets are relentless rock-fests, a combination of driving guitar and the pipey sounds of an authentic '60's Farfisa organ ribboning through. Their lyrics give the hard facts about unrequited love.

The Brood has paid its dues and is starting to take off as an emerging headliner band. Its recently released LP, "In Spite of It All," an Get Hip-Skyclad Records, is getting airplay on 35 college and commercial radio stations around the country, including WUNH. On about half, singles from the album are in the stations' top 10, and one has hit number one on a Toronto, Canada station, according to the band's manager Richard Julio.

ON THE TOWN

Portland, Maine's Brood isn't entirely oblivious of the modern world (or at least the '70s): The punk swagger and careening feedback of this all-woman quartet's new 16-song "In Spite of It All" indicates that its members have heard the Stooges and the Sex Pistols. Still, it's mid-'60s bands like the 13th Floor Elevators and the Shadows of Knight that are the Brood's principal inspiration.

Singer/guitarist Chris Horne's songs do undercut their proud propulsion with vulnerable lyrics: As such titles as "Why Don't You Call Me?" and "You Lied" suggest, faithless boyfriends are her primary subject. But pumping organ and greasy guitar are really what the Brood is all about. — Mark Jenkins

THE BROOD — "In Spite of It All" (Skyclad).
THE GRUESOMES — "Hey" (Og).
Both appearing Saturday at d.c. space.

VARIOUS ARTISTS
The Deadly Spawn
Bona Fide (BFR-006X)

This "stermin' stew of mutant spew," as the jacket calls it, is the latest comp to corral some of the happenin' est garage and psych bands of the '60s. It gets off to a swell start with D.C.'s Velvet Monkeys, who throw a "Rock Party" so hairy the Beastie Boys would probably get scared and leave. Veterans of other neo-60s comps fare well here, specially These Fourteen's recorded-in-a-wind-tunnel psychoid "The Wrong Side of Your Mind" and the all-female Brood's don't-mess "Writing On The Wall."

JEFF TAMARKIN
VARIOUS ARTISTS
The Sounds Of Now
Dionysus (ID 123305)
The Sound Of Now is the only one that includes more covers than originals. Pennsylvania's Cynics do well with their snarly "Get Away Girl," and Maine's Brood (also known as "the female Chesterfield Kings") turn in a fine version of "You Lied To Me Before."

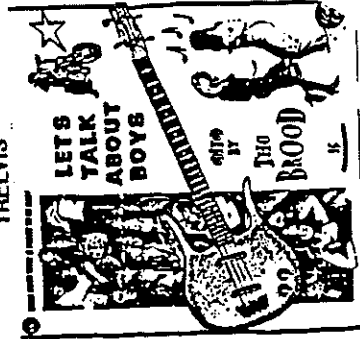
FLIPSIDE #59

BROOD
In Spite of It All
There certainly are a lot of these 60's clone groups turning around these days, yes, but this group is one of them. They even have a record but in looking at their record you can tell they are a very good band. They manage to do a very decent job of making new music that is a very good rock and roll fit for the times. — Al
Skyclad & Valley Brook Dr., Middletown NJ 08846

THE BROOD
In Spite of It All
The record is great, cheap and dirty female garage shit. Boy, the COVER! WOW! Ultra rare, do it! That brown car door! The legend "Fi Sirena" and the photos! A real snazzy quartet of beauties give me serious Shangri-Las flashbacks, looking on in dismay—damn one of the ladies' sweat-soaked makes you go eyes in the foreground with T.J.—HOT FOR SALE sticker, which for some reason has a female body and is hanging off over the sleeve. I think that so ya'll all about this. — Tim
Get Hip/Skyclad & Valley Brook Dr., Middletown NJ 08846

The BROOD: Let's Talk About Boys (PRIMITIVE)

A great 7 inch slab from the five females collectively known as the Brood. Side A features 'Let's Talk About Boys', the tune originally done by the Tongues of Truth twisted around to treat us guys like sex objects. (Sounds good to me!) Side B has 'Little Boy Blue' and especially 'Shake and Shout', which should have you wearin' out the living room rug! Highly recommended!!



THE BROOD - In Spite of It All (LP)

In this day and age, it's rare indeed to find an all girl group that's broken away from the passive princessness, and this is precisely what gives The Brood their appeal. The sound is raw, raunchy, relentless, and rockin', relying on three chord psychadelic riffs reminiscent of the early sixties, blaring farfisa licks, and a primitive beat. The song topics are kept to the basics, namely, good old fashioned gut wrenching heart-break. (Skyclad Records, 6 Valley Brook Dr., Middletown, NJ 08846)

by Jeff Deith



THE BROOD
In Spite of It All

'16 powerful garage-gunge scorchers — done raw, the way it oughta be! —Russle at ICE ON FIRE
... are truly America's foremost all-girl garage band! —Lee Joseph at DIONYSUS
... the standard by which all female bands will be measured from now on! —Bobby Lee Yardley of Am Arbor, MI.
GET HIP/SKYLAD
(LP: NAKED 21/MC: NAKED 21C)



THE BROOD
Will perform at Stone Church

By **CHRISTINE GARDNER**
Herald Staff Writer

One of Portland, Maine's hardest-rockin' bands is headed this way for a one-night-only show tonight at the Stone Church in Newmarket. "The Brood," four women who know how to shake it up with the best of them, are coming down with their special brand of hard-drivin', '60's garage psychedelic rock, guaranteed to get you on your feet and moving.

Playing with the Brood will be the five-piece Malarians, on Chunk Records of N. Hampton, Mass., also garage-'60's-sounding, but with a slightly more satirical twist, as in their cover of "What's New Pussycat?"

Tonight's show, for ages 18 and over, is a benefit for University of New Hampshire college radio station WUNH-FM, which is having its annual fundraising marathon this week. Doors open at 8:30 p.m. and admission is \$3.

The Brood, together about four years, has a sound that takes you back to the days of the Standells, Chocolate Watchband and Yardbirds, all of whom they count as influences. Led by singer-guitarist Chris Horne, usually decked out in

dark sunglasses under long, shaggy bangs, the Brood's sets are relentless rock-fests, a combination of driving guitar and the pipey sounds of an authentic '60's Farfisa organ ribboning through. Their lyrics give the hard facts about unrequited love.

The Brood has paid its dues and is starting to take off as an emerging headliner band. Its recently released LP, "In Spite of It All," on Get Hip—Skyclad Records, is getting airplay on 35 college and commercial radio stations around the country, including WUNH. On about half, singles from the album are in the stations' top 10, and one has hit number one on a Toronto, Canada station, according to the band's manager Richard Julio.

Later this year the Brood will be featured in a one-hour video with other Skyclad recording artists The Jack Lords, the Cynics, the Marshmallow Overcoat and others. About 800 copies are planned for national distribution.

Julio says the band is also busy getting ready to be in a Portland-produced film, "The Lobsteroids." It's a teen-horror-rock-beach flick about a mad

scientist who lives on a Casco Bay island and injects lobsters with steroids. When they hear rock music, they become irritated and attack people.

With all this action in their film career, when does the Brood get time to play music? Often, says Julio. They practice once or twice a week, in what literally is a garage. Besides doing the local club circuit in Portland — The Tree Cafe, Geno's — recently they played in Washington, D.C. with The Gruesomes from Quebec and in May they'll set out on a two-week tour through Florida to promote the album.

And, of course, tonight they'll be in Newmarket.

WUNH has been holding benefits for the last two weeks, with a show last week featuring Manufacture from Boston. The station is funded through student fees but also through listener contributions. The staff is trying to top last year's pledges of \$12,000, said disc jockey Doug Simmons.

For more information, call WUNH at 862-2222 or the Stone Church at 659-6321.

BY MICHAEL YOCKEL

The Brood
In Spite of It All
Get Hip/Skyclad

Recently, several people have written (anonymously, the wusses) to accuse me of (a) only liking garage rock and (b) failing to slobber over critical deities like Tracy Chapman and Toni Childs. What gave them the first clue? They must be related to Sherlock Holmes or something. With the possible exception of Ed McMahon, garage rock is our greatest national treasure, and no band, absolutely no band, plays it better than Portland's (the one in Maine) The Brood. Fuzz and reverb guitars out the wazoo, a careening, overdrive Farfisa organ, relentless pounding, and the universal genre themes: cheating, lying, paybacks, and a sneering, so-there attitude. Singer/songwriter/guitarist Chris Horne writes compact (16 songs, only one over three minutes) songs full of killer riffs and brazen vocals, coming off a bit like head Pandora Paula Pierce before Pierce veered that band away from garage rock and into metal-pop. Like the best 60's male garagors (The Litter, The Sonics, The Human Expression), Horne curls her lip and snarls while coaxing just the right amount of grunge/melody quotient out of her band. Her back-to-back-to-back "You'll See," "Yer No Good," and "I'll Put You Down" is my current holy trinity. Did I mention that they're all women? And you want to listen to what, Edie Brickell? Ugh. (Skyclad Records, 6 Valley Brook Dr., Middlesex, NJ 08846)

ON THE TOWN

Portland, Maine's Brood isn't entirely oblivious of the modern world (or at least the '70s): The punk swagger and careening feedback of this all-woman quartet's new 16-song "In Spite of It All" indicates that its members have heard the Stooges and the Sex Pistols. Still, it's mid-'60s bands like the 13th Floor Elevators and the Shadows of Knight that are the Brood's principal inspiration.

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— Mark Jenkins

THE BROOD — "In Spite of It All" (Skyclad).
THE GRUESOMES — "Hey!" (Og).
Both appearing Saturday at d.c. space.

The Brood

Just cause something has been done before and over again doesn't mean it ain't still exciting or supremely satisfying (you know — like sex or a good cheeseburger). The Brood do garage rock and they are sincere. Like it was 1964 outside. They do it with all the sneer, snarl and love-spurned teen angst that four guys can howl and spit out. "You Lie" sounds like The Animals at their most cornered. "See If I Care" has all the tears-in-the-eye defensiveness of Ken And The Fourth Dimension's version. I love "How Many Times" with its cynicism born of scorn; its maracas and wailin' harp. A Dave Davies sensibility drives some tunes and a bitchin' Fender Twin-type tube distortion drives most all of 'em. These girls are havin' a party and they couldn't cry if they wanted to. Instead they'll spit in your eye. Don't get mad, get The Brood.

Reyne Cuccuro

APRIL 1, 1989

ROCKPOOL

THE BROOD In Spite Of It All
Get Hip/Skyclad NAKED 21 LP/TC
Dist: Shigaku

Are these girls for real? The sleeve of this album is just pure beefcake, the four perps sporting groovy sweaters and hamming it up looking at the guy who left them. They're like tom-boys with a secret guitar fetish nestling in the garage (that's all 'cept for Allyson who's just too cute to be angry). The Brood play the part in the screenplay that, as yet, hasn't been written. In Spite Of It All, as the sleeve notes underline, tells it like it is for teens, focusing on love, the joy and the pain and all, making the featured tirade all the more effective. Allyson's compadres, Crystal, Chris — who writes most of these toons — and Betsy, reveal their true colours on the back of the sleeve, taking the guise of The Bangles from the wrong side of the track, like biker girls in a Jack Nicholson B-movie. Allyson's parent's must be worried. But it's Allyson's keyboards that make it... her squeaky organ gives the guitar-spiked venom of her fellow brooders some pzazz. They display the American vision from a thousand Russ Meyer movies. Ideal for *Faster Pussycat Kill Kill* or any such tale of everyday murder come sado masochistic yearning. Cute pop too.
Paul Groves
.....

OHBEAT '77 PAGE 46
MARCH 1989

**THE BROOD
IN SPIRE OF IT ALL
GET HIP (LP)**

The closer one may come to the Canadian border the clearer it gets. This previously metamorphosed foursome is a Down-East band taking a walk down retrospective lane with the 13th Floor Levis and much of the leavings of 60's white rock. For some time, appearing in many a dreck ridden tap-room as well as the requisite kid-klubs this bunch and I have crossed paths too frequently to be a coincidence. I pay attention to them for mostly this reason although not entirely. The reverse charisma of Chris Home, speculating distant relations to some strain of Ramone in almost all respects, says ROCK in sheer body lang. Soon (about one year) they'll be playing classical — a form of 20th century classical. The kind white kids made so. What was borrowed from the commercialization of the talents of Black men and women will be fifty years old (and now tell me something I don't know). "In Spite Of It All" is white, mass-market, blues re-runs rendered with precision and verve (a different label altogether) by a group that seems clearly embedded in the posturings and scant archetypes associated with the style. By evoking the fashion sense of some fans though they save their ass while concentrating more on reasonable fun. But I guess you knew this. 509 FIRST STREET, CANONSBURG, PA 15317; USA

FANTOD FEB-MAR 89

by Chris Wodaskou
Imprint staff

Time to usher another small-time record company into the ranks of the great independent labels. Get Hip first hit Canadian ears with Oshawa-based Star Records' licensing of The Cynics' second album, *Twelve Flights Up*, a fine screamer in its own right. But if anyone needs more proof that Get Hip is putting out as good a selection of garage mayhem as anyone in North America today, check out this handful of releases.

If The Bangles spent all their time watching Living Dead spin-offs, they might have come out something like The Brood. For of the toughest broads ever to pound knives into Farfisa organs, crank the fuzzboxes past eleven, and give your parents nightmares. Rudimentary, cranking stuff with more screaming than chord changes, *In Spite Of It All* is the snarliest piece of garage raunch I've heard in months. Play it loud or don't play it at all.

FLIPSIDE #59

BROOD
In Spite of It All LP
There certainly are a lot of these 60's clone groups running around these days, yersiree, this group is one of them. They even have a really 60's looking cheese record jacket, but in spite of all that, this record kicks a very dense and loud sound barrage, that you just can't help but like — not earth shattering or breaking new ground, but a very good rock and roll fix indeed. — Al
Skyclad 6 Valley Brook Dr. Middlesex NJ 08846

THE BROOD
In Spite of It All LP
The record is great, cheap and dirty garage female garage shit. But, the COVER! WOW! Ultimate retro, dad! Thick brown cardboard! The legend "Hi-Fi Stereo!" and the photo: A real snazzy quartet of beetles givin' me serious Shangri La flashbacks, lookin on in daisy/dain as one of the ladies' squeezeboxes makes goo goo eyes in the foreground with "D.J.-NOT FOR SALE" sticker, which for some reason has a female body and is hangin' all over squeezebo. I think that sa ys it all about this 'un. — Tim
Get Hip/Skyclad 6 Valley Brook Dr. Middlesex NJ 08846

THE BROOD - In Spite Of It All (LP)

In this day and age, it's rare indeed to find an all girl group that's broken away from passive princessness, and this is precisely what gives The Brood their appeal. The sound is raw, raunchy, relentless, and rockin', relying on three chord psychedelic riffs reminiscent of the early sixties, blaring farfisa licks, and a primitive beat. The song topics are kept to the basics, namely, good old fashioned gut wrenching heartbreak. (Skyclad Records, 6 Valley Brook Dr., Middlesex, NJ 08846)

by Jef Dath

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This debut album from Portland Maine's The Brood features plenty of the fuzz, reverb, and chintzy organ we have come to expect from Get Hip Records. Faves include "You Lie", "How Many Times", "I'll Put You Down", and "Satisfyin'". Also now out on Get Hip: Marshmellow Overcoat, Pleasureheads, Heretics, and Mystic Eyes.

The Brood "In Spite Of It All"
Get Hip/Skyclad Records

An all girl pure 60's punk influenced band is what Portland Maine's Brood are all about. No mushy romance stuff on this LP. The Brood play and sing about the evil in relationships and have the music to go with it. Snarled vocals, fuzz guitar, throbbing bass, an eerie sounding organ and that tribal drum beat all add up to a truly great LP!!! Some really cool originals and some obscure covers as well such as "See If I Care" (Ken And The 4th Dimension) "Taste Of The Same" (Bad Seeds)... If only Canada had a band like this...

Madam X

**RODNEY ON THE ROQ
TOP 20 REQUESTS**

Rodney B. is a weekend DJ on KROQ FM, which is a mega big and influential radio station. He plays a big variety of stuff as you can tell. Send him your stuff, who knows! Rodney c/o KROQ Box 1067-O Burbank CA 91501

Above Rodney is talking to Debbie Gibson, who is pregnant with a two headed love child! photo by Lester Cohen.

1. Redd Kross "Crazy Horses"
2. The Nuns "Suicide Child"
3. Dinosaur Jr. "Freakscene"/"Keep The Glove"
4. Marshmellow Overcoat "Suddenly Sunday"

5. Love "You'll All Be Following"
6. Early Fuzzbox ONLY
7. Bangles "What I Meant To Say"
8. Celebrity Skin "SOS" (Melting Plot Comp)
9. Darling Buds "You've Got To Choose" LP
10. The Cowsills "Hair"
11. The Brood "How Many Times" LP ←
12. L7 "Let's Rock" LP
13. Sky Saxon "Barbie Doll Look"
14. Tater Totz w/ Cherie Currie "Instant Karma"
15. Sonic Youth "Eric's Trip"
16. Any Alice Cooper on CD
17. Dramarama "Private World" (ROTR Comp.)
18. Cave Dogs "I Want A Name"
19. Loop "Fade Out" LP
20. Mojo Nixon & Skid Roper "Debbie Gibson Is Pregnant With My Two Headed Love Child"

So, now that the Bangles are typical top 40, the Pandoras are trying hard to go that way and the Go-Go's are long gone-gone, what's left for fans of all girl rock? Well the Brood of course - 5 tough chicks- who hopefully don't know what the words 'major-label contract' and 'soft-sell' mean.

The Brood, Chris Horne -guitar/vocals, Allison -Organ, Betsy Mitchell -bass and Crystal Light drums (gee why would anyone name their kid after an unpopular Canadian beer?) were conceived in 1982 at Portland Maine's long extinct Forest Avenue Wax Museum Record Shop, where an armful of cool 60's vinyl started a conversation and unveiled a shared passion. Bam! The Brood were born.

The band's influences comprise the Who's who of cool 60's punk rock - The Count 5, Shadows of Knight, The Remains, The Moving Sidewalks, Zackary Thaks, Trolls, The Chessmen and the Five: Canadians to name but a few. And, it shows in their sound - tough 4 chord raunch and roll with cheesy organ, booming bass, steady drums, a fuzzed out guitar and incredibly snotty-growled out vocals - that combine to make the Brood the definitive 80's girl garage band. No soft harmonies, bouffant hairdos. or matching evening gowns here (no prominently displayed underwear either) just pure vintage rock and roll.

To obtain these sounds, The Brood utilize only the best vintage equipment. Chris is a long time guitar collector and still plays her first - a Burns Baldwin: 'It's good-looking, has big cut-aways and a solid body ... It's very powerful and not wimpy.' She also has a Sears Sivertone, a Hofner, a Fender Mustang, a 12-string Vox teardrop and a Guitorgan: 'Part guitar, and part organ, and it's really cool 'cause you press the guitar strings down on the fret board and you can also play an organ note, a farfisa or vox sound ... it came out of Waco Texas and is used mostly in tent revival shows.' Betsy plays a Burns-Ampeg bass to complement Chris' Burns-Baldwin and a Vox Apollo IV - with lots of fuzz built in. Allison is the proud owner of a Vox Jaguar and a bottom of the line farfisa organ. Combined these pieces of equipment result in a primitive sound, which typically upsets the sensibilities of sound engineers who continually try to use their technical wizardry to clean up the girls' sound. Recording sessions become a battle to the engineers to understand exactly what is being attempted - but eventually produced some demos that lived up to their expectations.

Written and arranged by Chris, their music steers clear of 'wimpy girl topics' and tends to focus - as does all good 60's punk - on cheating and lying and losing and getting revenge. Brooding isn't just their name, it's their demeanor. Although they haven't released an LP yet, their work can be found on a variety of compilations including: 'Sounds of Now' on Dionysus, 'Crawlin' From Within' on Bang -77 Records and at least 2 releases with fanzines. Also, they supposedly have an EP out on Mr. Ed's Primitive label from Montreal, although it has yet to surface in this neck of the woods. They are also hoping to have an LP released - perhaps on the Midnight Label in NYC, but nothing definite at this point.

**6 HAIR PIECES
IN ONE**



Getting a record contract, or even finding someone to groove to their sound hasn't always been easy for The Brood, situated as they are in Portland Maine, home of ice fishing and log-rolling, where most of the bars cater to the top-40 disco types. But, they've built up a strong, but small following playing at Portland one or two cool clubs, headlining or opening for killer touring bands like Plan 9, The Chesterfield Kings, The Raunch Hands etc. And they have been enthusiastically received throughout New England, particularly in Boston and New York City. The Brood have even made it into Canada a coupla times, and would like nothing more than to do a full-fledged North American tour - if they had the money and commitments. There was some talk of a long tour with The Cynics to Canada and Europe, but as Betsy put it: 'we'll believe it when we see it.'

c/o Richard Julio
P.O.Box 106, Downtown Station.
Portland, Maine USA 04112.

Well, we hope it does happen. The Brood and The Cynics on the same bill would be a thing to behold - Canada needs a shot of excitement after a long-hard sleepy winter and this would do it. Watch for the Brood EP on Primitive and for an LP in the future - you're sure to dig it! And write to the Brood for their tape.

Brood Discography:

Compilations:

- 'You lied to Me Before' on Sounds of Now Dionysus, 1987.
- 'Shake and Shout/Surfin' Eyeball' on Crawlin' From Within', Bang 77/Newbern Records, 1987.
- 'Writing on the Wall' on The Deadly Spawn, Bona Fide, 1986.
- 'Give it To Me' on Dimensions of Sound, Mystery Scene Records, 1987.

Fanzines:

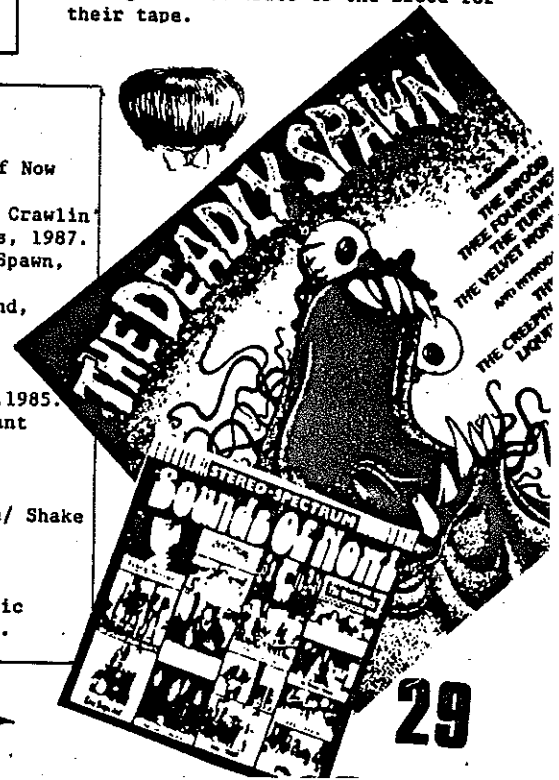
- 'And I know' -flexi in 99th Floor #7, 1985.
- 'I Saw What you Did.' - vinyl 7" in Tant Qu'il Y Aura Du Rock, 1987.

EP:

- 'Let's Talk About Boys/Little Boy Blue/ Shake and Shout', Primitive, 1987.

Cassettes:

- 6 song Demo - 3 studio/3 live. Majestic Records- available from Richard Julio.



Cave Women
from...
the drive-in!

THE BROOD

Baby, baby, don't you care?
Something here lookin' kinda weird.
Honey, I'm no Frankenstein.
Oh, yeah, baby, really I feel fine.

I first heard about the Brood when they came to Toronto for Psychedelic Week at the Bamboo Club in January of 1986, but because my dog was sick (honest) I had to miss the show. Then in Ron Rimsite's 99th Floor, there was a short article and a cut on the Flexi which caught my attention. It took my quite a while to get Chris's address, but when I finally wrote to her, she was really enthusiastic about being a part of Feline Frenzy so I sent her some questions, and here are the answers!

FF: How did the band come together?

C: The Brood has been together for like 4 years now. I had been in a band before the Brood, were I learned to play the guitar. We did stuff like 'My Flash on You' (Thee Sixpence), 'Cold Outside' (The Choir), and 'The Witch' (Sonics), along with lots of originals (that Chris writes - ed) After a couple of members moved away, I wanted to get a band together to play manic, fuzzed-out, crazy rock'n'roll- so the search was on! Being from Maine made it quite a challenge to find people interested in the same stuff as I was, but slowly the band came together, one person at a time. We all have similar tastes and enjoy playing the same kind of music.

FF: Your musical influences are... * * * * *

C: Our musical influences are mainly from the mid 60's with a special love for the Texas bands of that era like: The Moving Sidewalks, Mouse and the Traps, Zackary Thaks, Chessmen, Jades, Outcasts (yeah! -ed) Skunks, Trolls etc. Other groups we listen to a lot and enjoy include the Count 5, Standells, Chocolate Watch Band, Sonics, Early Stones, Yardbirds etc. I guess it's the rawness, the honesty and feeling, the unpretentiousness of the music that we like. It's the fuzz, the trebly guitar, the screamin'-but most of all... it's the best!

FF: Are there places to play in Maine?

C: In Maine there are lots of places to play. You can play a log-rolling contest one day and an ice-fishing festival the next. No-actually there are a couple of clubs in Portland that are fairly hip, but most of the bars and lounges around town cater to either top 40, mainstream or mellow blues, jazz crowds. We play out of state more than we play around here, but we have had some really killer shows here in Portland with some really great bands. The rock scene in Portland isn't as bad as it could be. At times it's been really dead. Right now, it's ok. The rest of the state is in pretty sorry shape musically. Oh well, what would anyone expect.

FF: What is the current line-up of the band?

C: Chris- Guitar and vocals (had the name 'The Brood' first, and then started the band.)

* Betsy- Bass (founding member, sold her soul for rock and roll)

* Allison- Organ (newest member, thinks she's the 'Girl from Uncle')

* Crystal- Drums (youngest member at 17, has often been compared to Ringo)

FF: Plans for the band?

C: Soon to be released is a 3 song 7" on

Primitive: Primitive Records
3828 St. Denis St.
Montreal, Canada
H2W 2M2

We also have a cut on a German Comp. coming out soon called 'Dimensions of Sound' Mystery Scene Records
Karl-Friedrichstr. 28
7830 Emmendingen
West-Germany

We are also working on finally getting out an lp. Aside from vinyl, one of our many goals includes playing at drive-ins all across the nation, opening up for movies like 'Wild Guitar', 'Untamed Youth', 'Girls in Trouble', 'Horror of Party Beach'-real drive-in stuff. It's just a matter of time before drive-in owners wake up and smell the popcorn!

FF: What are your fave things to do for fun?

C: Although we spend most of our time 'Brooding' we do like to have fun. For example, on t.v. recently I caught the 'Ed a go-go' episode of Mr. Ed, where he forms a band that wears Beatle wigs. Not only that, he skateboards, and does the watusi! Also on recently was the Standells episode of the Munsters. We also really like going to diners and playing their jukeboxes.

So there you have it, everything you wanted to know about the Brood but were afraid no one would ever ask it.

For more information on the Brood write:

 P.O. Box
106 DTE
Portland, Me
04112
USA

Action
A GO GO
PRESENTS

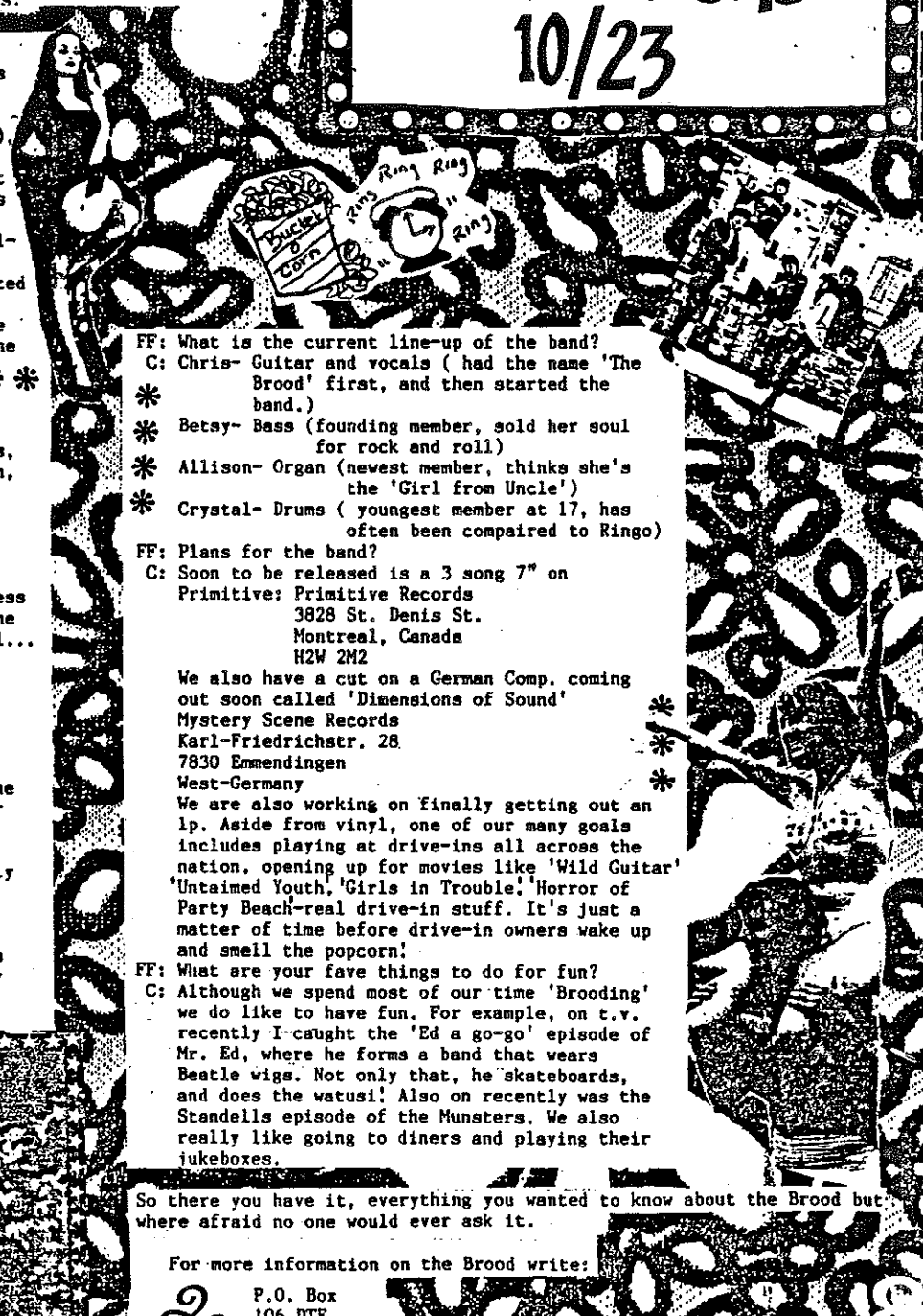
THE HEADLESS HORSEMEN

AND

THE BROOD CAVE GALS FROM
PORTLAND MAINE.

CBGB·THURS

10/23



10 Brookline St., Cambridge, MA

The Best Live New Music Club

Fri., October 25 • 18+ Record Release Party for **THE LYRES** THE BUGS • BROOD

Sat., October 26 • 18+ **SMASHING ORANGE** MAMA STUD • MILITEX 1000

COMING:
10/28 & 10/29 THE MEKONS • 10/30 HEAD OF DAVID • 10/31 DIE KRUZAN
11/2 POSTER CHILDREN, SIX FINGER SATELLITE • 11/8 PSYCHORUNKOPIUSS

CALL FOR TIX (617) 931-2000

10 Brookline St., Cambridge, MA

The Best Live New Music Club

Fri., October 25 • 18+ Celebrating the release of the Polaris Story CD with **THE LYRES** (60's Legend) THE BUGS (Portland, all girls garage band) **BROOD**

Film

CINE NOIR PRESENTS
WORLD PREMIERE
FRIDAY THE 13TH OF MARCH
DOORS OPEN 9PM
FILM AT 10:30

LIVE MUSIC MIDNIGHT
ALL GIRL LIVE BAND
THE BROOD
DIR. CHRIS FRIERI
A GHOST LIMB FILM

TEENAGE DOLL
Too young to be careful!

STAKEOUT ON DOPE STREET
TUES MAR 17 - 2 FILMS BY ROGER CORMAN

UNDER SCENE
ALL SHOWS UNLESS NOTED 7:30PM
9 GREAT JONES STREET - NYC (212) 420-1934

VOICE March 17, 1992

MAX WELLS

Wednesday September 24 9 p.m.
QUICKSAND
Thursday September 5
SOUND OF SKIN
AFIRE
*Friday September 6
2 shows 8:30 & 11:30
LUCINDA WILLIAMS
BEN VAUGHN
Saturday September 7
BOW DOWN SCIENCE
BABA RUMI
Thursday September 12
THE FIENDS
FLATUS

9:19 Skin Yaid
9:20 Das Dancer: The Cow's Sleepthead
9:22 Chappinhouse
9:26 The Mevius
9:28 The Convents

8:20 Das Dancer: The Cow's Sleepthead
9:22 Chappinhouse
9:26 The Mevius
9:28 The Convents

TIMES (unless noted): Thurs - Door 9, Show 10, FRISAT - Door 9:30, Show 11
PLEASE BRING PROPER ID (21 & OVER) TO BE SERVED ALCOHOL
s Avail! Pier Players 201/795-8015 SEE HEAR 212/505-9781

1039 Washington St., Hoboken 201-798-4064

cricket club
415 16TH AVE. IRVINGTON, N.J.

18 TO ROCK 21 TO DRINK
HARD ROCK WEDNESDAYS
WED AUG 21

CHARIZMA • FIXATION
CRISTEEN • RHAPSODY
COMING SOON
CHINA WHITE

NEXT WED AUG 28
EZ ACCESS
KING PENGUIN
AZIZ

ALTERNATIVE MUSIC IN THE BASEMENT AT 10:00 PM
THIS FRI AUG 23
BIGGER THOMAS
JUMPING JUNGLE
CANINE
THE BROOD

FOR BASEMENT BOOKINGS CALL JIM (908) 389-4732

PLENTY OF SAFE & SECURE PARKING
DOORS OPEN 8:00 P.M. - SHOWS 10:00 P.M.
LOCATED NEXT TO GARDEN STATE PARKWAY - NORTH AT EXIT 144
374-1062
372-6539

Call Club For Directions (201)

EL'N' GEE Club
86 GOLDEN STREET, NEW LONDON, CT

Wednesday	Thursday	Friday	Saturday
DRINKS SPECIALS NO COVER	NO COVER CHARGE KNOW IDEA	FLESH TONES THE BROOD	INCREDIBLE CASUALS THE WHALES
4	5	6	7

FRIDAY 25

MUSIC. Back in the mid '60s, R. Joseph Meino ran a small independent record label, Polaris Records, out of a storefront in Inman Square, Cambridge. What Polaris caught on wax not only presaged Boston's fascination with "garage rock" sound but stands as a unique chapter in the evolution of psychedelic punk. *The Polaris Story*, a compact-disc anthology of 27 of these primal recordings, is being released on the Bacchus Archives label — and to celebrate the occasion, Polaris's greatest hit-makers, the **Bugs**, will reunite for their first live appearance in well over 20 years at T.T. the Bear's tonight. Also appearing are garage cultists the Lyres and Portland's the Brood; call 354-7012.

Night Notes

Here in Portland we've got the Brood, a four-piece band with a garage-rock sound heavily laced with 1960s psychedelia.

The Brood will be celebrating the release of a brand-new CD Saturday night at Geno's, 13 Brown St.

There's another chance to catch them later this month when they open for L7 at Zootz on March 28.



LA-LA HOUR SPECIALS
3pm-10pm
Wed. thru Sat.

Formerly the Rocket
Ages 18+ Tues thru Sunday
No Cover till 10pm if you are 21+

FRIDAY

ARF ARF NIGHT WITH



WILLIE LOCO ALEXANDER
THE BROOD
GINGERBREAD MEN

18 TO ENTER 21 TO DRINK



4th & Kingsley Aves., Asbury Park N.J.
908-988-3205

August 21 THE BROOD (from Maine)

August 23 \$6.50

GOO GOO DOLLS
BILLY GOAT
BONE ORCHARD

August 28 \$7.50

GG ALLIN

"Will He Survive The Night"



315 Bowery (at Bleecker) NYC • (212) 982-4052

SAT AUG 1

9:00 PM SHOW
Cha Cha Fernandez
The Brood • A-BONES
Swingin' Neckbreakers
THE LYRES
ELECTRIC NUBIANS



MONDAY, OCTOBER 1
from Seattle, Washington

MONO MEN

and from Pittsburg, PA



Turn off the tube & come to Geno's for some real action!

THE CYNICS
and Portland's own



THE BROOD

3/29 THE BROOD and
1313 Mockingbird Lane

Saturday, January 26 — From Boston
THE BELMONDOS
with those 60's chicks THE BROOD

★ Saturday, February 17 ★
Garage Band Blowout
The CYNICS on Tour Joining...
THE DOUBLE NAUGHT SPYS
with those '60s Babes, THE BROOD

Live! Saturday, June 9
UNTAMED YOUTH
with those '60s gals...
THE BROOD



FOOD • MUSIC • FUN

Friday, November 16

A special reunion show!

THE LYRES

with guests
VOODOO DOLLS
THE BROOD
in the Balcony: ROLL WITH IT

J.R.'S EATERY

NOW OPEN MON & TUES 11-5,
WED-SAT 11-10

C'MON IN FOR A DELICIOUS MEAL
BEFORE THE SHOW OR ANYTIME!

528 Commonwealth Ave. Kenmore Square
536-2750

MUSIC FROM THE MIDDLE EAST
RESTAURANT

Friday, Sept. 29 • 7-10 p.m. • Jazz
Raphé Melik Recovery Quartet
Friday, Sept. 29 • 10 p.m. • Greek Music
Sat., Sept. 30 • 2 p.m. • Blues
Weopin' Willie • Mr. Butch
Sat., Sept. 30 • 7-10 p.m. • Brazil Fusion
Fernando Huergo Quartet
Sat., Sept. 30 • 10 p.m.
• Arabic with Belly Dancers
Sun., Oct 1 • 2-6 p.m. • R&B
5 Piece Soul featuring members of
Barrance Whitfield & The Saragogs
Sun., Oct 1 • 8:45 p.m. • Jazz/Rock
7 or 8 Worm Hearts • Gary Lucas
(formerly of Capt. Beefheart) • Joe Morris
Towering Inferno • Head Squiggle Face
Mon., Oct 2 • 8:45 p.m. • Jazz/Rock
Brouhaha • Savage Cabbage
Tues., Oct 3 • 8:45 p.m. • Rock
The Brood • Candy Colored Clowns
Dig Deep • Siamese Triplets
Wed., Oct 4 • 3:45 p.m. • Open Mike
J. Gags' Big Black Book
Wed., Oct 4 • 8:45 p.m. • Rock
Professor Hump & The Showmen
The One Eyed Jacks • Mickey Steele
Thurs., Oct 5 • 8:45 p.m. • Funk
Third Estate • The Bedrocks
The Mason Vincent Band
172 Mass. Ave. • Central Square • Cambridge
15 • 492-1511 • 351-8238

Bunratty's
186 Harvard Avenue • Scenic Allston •

Mon., Dec. 4
THE BROOD
MONTANAS • THE VINDICATORS

d. c. space

Fri. 3/2 REFLECTION ON THE HEART OF A
WOMAN 7pm
THE BROOD & VACANT STARECASE,
11pm
Sat. 3/3 REFLECTION ON THE HEART OF A
WOMAN 7pm
SADDLETRAMP & WICKED SYMPHONY,
11pm
PERFORMANCES NIGHTLY CALL 347-4960

7th & E new 347-4960

d.c. space 7th & Enw

fri 9/16
THE NEIGHBORS
GUILT COMBO

sat 9/17
THE CYNICS (fr PA)
THE BROOD (fr ME)

mon 9/19
I AM EYE: NICK ZEDD
NEW UNDERGROUND FILMS

thu 9/22
FRANK CASSEL
& d.a.r w/
CONTINUOUS PINK NOISE
DINNER THEATRE

thu sept 15, 7pm
THE ART CLUB PRESENTS
DINNER PARTY WHAT AM

fri 7:30pm sat 7pm & 8:30pm
through september
GNP'S PHANTOM OF THE WHITE HOUSE

reservations: 347-1445
347-4960
SPACE IS THE PLACE

GREEN STREET STATION

Fri., 9/2 **COOL McCOOL,**
PHIL TAWA,
THE HENDERSONS

Sat., 9/3 **HAPPY CAMPERS,**
VISIGOTHS
and special guests

Sun., 9/4 **THE BROOD,**
THE CYNICS,
SECRET SERVICE

Thurs., 9/8 **THE REGULARS,**
THE HEAVY FRUIT,
HONEY BUNCH

131 GREEN STREET, JAMAICA PLAIN • 522-0792

1988. WBCN Rock 'n' Roll Rumble winners Heretix headline a Labor Day Weekend show at the Channel Sunday with special guests The Slaves... Maine rockers The Brood headline an out-of-town show at Green Street Station with the Cynics from Pittsburgh and Secret Service from New Jersey.

Episode three of Josh Kombluth's "Urban Happiness Radio Hour" airs upstairs at the Rat Saturday the 27th; downstairs you'll find the Brood, the Primevals, and the Lyres, while at Johnny D's there's Capture the Flag and Band 19. And on the 30th, the Queers ("I Spent the Rent") are at Chet's. □

BIG KAHUNA

Presents:

WED. 20 **SCRUFFY THE CAT**
ORIGINAL SINS
COSMIC OVEN
SATOR

THURS. 21 **REGGAE NIGHT WITH**
THE INTERNS & SPECIAL GUESTS

FRI. 22 **THE CUCUMBERS**
COLOR BLIND JAMES

SAT 23 **THE CYNICS**
THE BROOD
BLACK ORCHIDS
OPTIC NERVE

MON. 25 **BINKY PHILIPS & SPECIAL GUEST**

TUE. 26 **CHEEPSKATES**
HOUSE OF USHER
FREAKS

WED. 27 **RUDE BUDDAH**
STRANGE CAVE
THE MOMMYHEADS

Sun-Wed Showtime 9pm
Thur-Sat Showtime 10pm & midnight
Cover free Sun-Tues/\$5 Wed-Sat
622 Broadway At Houston (212) 460-9633
FOR BOOKING INFO CALL 212 532 7592

CBGB and OMFUG

315 Bowery (at Bleecker) (212)982-4052

WED OCT 22

BAXTERS • THE COST OF LIVING
HIS MASTERS VOICE • BLUE PALMS

THURS. OCT 23

MACAMBOS • THE BROOD from Maine • HEADLESS HORSEMEN
COMBO LIMBO w/ Ex Fuzztones members

From NYC SATURDAY 8/20
The Black Orchids
The Creeping Pumpkins
The Brood

FRIDAY 9/2

- The Two Saints
- The Piranha Brothers
- Last Stand
- The Eight Balls
- Stop Calling Me Frank

SATURDAY 9/3

- The Voodoo Dolls
- The Queers
- The Thrill Hammers
- The Brood
- Quest For Tuna

End of Summer
BOSTON INVASION
Shows start at 8PM

July 4th party

Geno's Presents "Quite the Nite..."

From Connecticut

the **NOT QUITE**

(Featuring N.E.'s Best Psychedelic Lightshow)

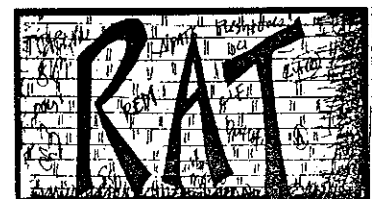
FROM STOCKHOLM, SWEDEN!

the **WYLD MAMMOTHS**

(Only New England Show)

& All-girl Band the **Brood**

Join us for the Bikini Bleach (5-Liquor Drink) Wipe out \$200 ear from 8:00-10:00 PM



Sunday, Feb. 3

Odds • Beach Masters
The Brood

Sat., 9/21

THE TURBINES
with, from New York
THE RAUNCH HANDS
and, all the way from Maine
THE BROOD

Sun., 11/22

THE BROOD
EX-GIRLFRIENDS
SCARED OF HORSES

Doors open at 8 p.m.
Call Rat Phone for details





Mini-Skirt MOB!!

don't miss it!
Green Street
Station
131 Green St.
J.P.
524-6651

from the
Lapels & d'bars
in NYC
Portland, ME
plus - hot out guys & girls
its

... they're gonna tear the town apart!

Friday June 27
from up North - those bad babes of Rock and Roll.

The Brood

Saturday June 28
THOSE FROTHY FRÄULEINS!
playing their unique blend of polka, bohemia, psychedelia and ... dementia!



Action
A GO GO
PRESENTS

THE HEADLESS HORSEMEN
AND
THE BROOD CAVE GALS FROM PORTLAND MAINE.
CBGB · THURS
10/23

THE BOBBY FULLER FOUNDATION & SHEEHAN'S CAPE PROUDLY PRESENT

THE MALIARIANS
and
THE BROOD

THE LIVE ACTION FROM PORTLAND, MAINE!
... and all they need is love!

FRIDAY NIGHT
JULY 4TH

INDOOR FIREWORKS BEGINNING AT 9:30
COOL GARAGE SOUNDS DOWN IN THE BASEMENT