

U.K. RESIST



ISSUE
NUMBER
ONE
SPRING
'90



WITH FUGAZI, D.O.A., TARGET OF DEMAND &
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UK RESIST

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WELCOME to the UK RESIST magazine. As you may be aware this magazine grew out of the monthly UK RESIST free newsletter which came out between Jan 87 and Dec 89. The newsletter covered news and forthcoming events from the anarchist and punk movements, and the magazine will continue those functions, but obviously with a lot more besides! For one thing there are a lot more people involved with this, meaning a wider variety of interests, viewpoints and convictions will be expressed within these pages.

We hope to provide an alternative forum for punk/hardcore/alternative bands outside of the commercial network, who are faced with the stark choice of remaining either virtually unheard of or selling themselves to the trendy music press in hope of some recognition. From Crass to Counter Information it's been shown that successful alternative networks for different music/beliefs ARE possible. And in a similar way, the news and articles herein will cover things either distorted or ignored by mainstream media and political/commercial interests.

Our inspiration for the magazine came from a variety of informative regular publications such as MAXIMUM ROCKNROLL (U.S.), TRUST (W.Germany), the FREE INFORMATION NETWORK and the array of anti-authoritarian publications around, some music-related, some not.

Already we are going to try and go bi-monthly, rather than quarterly as originally conceived. But that is something depending on the response we get - AND THIS IS WHERE YOU COME IN! We want YOUR input in the following areas:

NEWS - Please supply us with news items from snippets to in-depth pieces, on social/political issues and events, also band/tour news and goings-on within the punk/HC scene.

INTERVIEWS - Long and in-depth ones or short ones, it doesn't matter. What does is quality so please: no bland band histories! (I/Views don't have to be with bands either). Artwork/photos if possible.

ARTICLES - Same criteria as for interviews. Use yer imagination!

LETTERS - Write in with your opinions on anything within or outside these pages. If you don't want a letter printed, SAY SO. Gossip strictly allowed!

REVIEWS - bands/labels/writers: send in your material and we'll review it. Your book/video reviews are welcome too.

CLASSIFIEDS/ADVERTS - Yeah, we know they're not the most exciting reading, but they are the financial lifeblood of this mag. See rates below. Classifieds will include a FREE LONELY PUNKS COLUMN, so don't end up with a Sharon from Dateline, or a Bearded Socialist out of Time Out: Get those messages in now! (Serious only; we will forward all replies).

EVENTS/GIG GUIDE - Self-explanatory really, let us know what's going down in time: gigs, demos, workshops, meetings etc etc.

CHARTS - Send in your current Top 20 records/tapes and Top 10 Reads (fanzines/mags/books) which'll then be featured in an overall chart on this page each issue.

DISTRIBUTION - This is nothing more than a punk fanzine with pretensions, so we desperately need help out in selling it. If you can take 5 or 50, TELL US.

Lastly, this magazine is run on a COLLECTIVE, NON-PROFIT BASIS. Anyone is welcome to help out and get involved with it in whatever capacity, but there's no money in it, only love, and a lot of donkey work!

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WITH THANKS TO: Keith Ebbutt, Mr Cotton and Louisa, Sheena and Cross Keys.

DEADLINE FOR NO.2 is MARCH 15th 1990.

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NEWS

As we aren't really able to have team of full-time newshounds, most of these items have been snatched from other sources. We hope your input will make the section better and more original in the future.

NUCLEAR POWER - A NEW PHASE IN THE STRUGGLE

Recent moves in the nuclear industry have been motivated by the government's desire to complete the electricity privatisation. First, Magnox stations were taken out of the sale and

then on 9 December the Advanced Gas Cooled reactors were taken out of the sale and plans for Hinckley C and Sizewell C were scrapped. The financial costs of nuclear power made it unattractive to the City and so ultimately it had to be taken out of the sale.

However, the nuclear industry has not died a death yet and the Government's commitment to it remains. Sizewell B is still being built. The Government aims to review the

"prospects for nuclear power" ie whether further expansion is possible, in 1994. Obviously this is after the next election and a lot will have happened by then. The Government remains committed to "diversity of supply", ie beating the miners. Keeping nuclear power in the state sector will allow a continuation of subsidies to the industry by the taxpayer. For instance nuclear power electricity prices need only to show a 4-5%

NEWS

rate of return in the public sector compared to 8-10% in the private sector. The Government is also talking about a "fossil fuel levy", supposedly to pay for the effects of CO2 pollution. This will make nuclear power prices seem more competitive. Whether the Government can square the circle on nuclear power finances remains to be seen however, as nuclear costs go on rocketing upwards. A permanent public sector nuclear company which contracts tenders to private firms, as is envisaged Idernaston, might be a solution that would suit the Government.

As for the anti-nuclear movement: we have to be cautious in our enthusiasm for these decisions. It is not our victory - taking part in public inquiries and anti-nuclear protests had very little part to play in these decisions. However we can claim that concern over safety has forced nuclear costs to rise and anti-nuclear propaganda has queered the nuclear industry's own pitch. Other costs have also increased dramatically and have led to these "strange victories" which happened in a similar way in the United States ten years ago. (1).

The Anti Nuclear Network's basic strategy - aiming towards a mass movement and in favour of direct action - is still sound. We need to adapt those principles to the new situation and attack the nuclear power industry at its weakest points. The nuclear industry is down but not out - we still have to be in the ring fighting.

(ANN, Box 30, 187 High Road, Wood Green, London, N22.)



DON'T PAY THE POLL TAX!

Apart from the well publicized and ongoing mass non payment in Scotland, in England and Wales resistance to poll tax registration is continuing.

A testing ground for poll tax snoopers was laid at Armley, Leeds, to see how long it would take to canvass the area for registration. The snoopers knocked on 50 doors and got 3 replies. The result was that it would take 7 years! The idea was scrapped.

In late October hundreds of USS workers in London walked out in protest at being asked to snoop on claimants and help register them for the poll tax. Workers at the Oval DSS office in south London struck for a week and in other areas for a day.

Action of a different and thoroughly inspiring sort occurred in early Nov. 89 when Cambridge City Council's poll tax offices were petrolbombed. The absence of national coverage of this bombing, which follows a similar attack in London in the summer, indicates how the government is worried about a 'knock-on effect'. Or we wouldn't want to see poll tax offices attacked and sabotaged throughout the nation would we!

A resolution by Aberdeen Against The Poll Tax highlights the widespread concern at the executive powers that the proposed British Anti Poll Tax Federation will have.

Like all prospective leaders and rulers, the Militant Tendency is obsessed with capturing executive positions, controlling the flow of information and organizing us like an 'Army' subject to commands filtered through the 'Ranks'.

Events in Scotland prove this is not the way to fight the poll tax. When it comes to the crunch of sherrif officers threatening pointings without '4 day warnings' and simultaneously trying to terrorise refusers, it is vital that thousands are mobilized by local groups to resist sherrif officers, and not to rely on a hand-picked 'flying picket' of Federation Militants.

Anti Poll Tax info packs from Community Resistance to the Poll Tax, pigeonhole CR, c/o 11 Forth St, Edinburgh, EH1. Send large SAE. (COUNTERINFORMATION)

CITIZEN FISH, the new band made up of ex-Culture Shock and Subhumans members, go on tour between Feb 22 and March 7 together with RADICAL DANCE FACTION from Reading and B.T.F from Amesbury/ Salisbury. Contact address for the tour is Herbs, c/o 18 Newdigate St, Derby, DE3 8UY. Meanwhile the LIBIDO BOYZ (right) from the USA are finally over in March to play the first part of a joint exchange tour with JAILCELL RECIPES. and FIRST STRIKE RECORDS will shortly be giving us a double dose of straightedge fever with a CHAIN OF STRENGTH (U.S.) LP and a STEADFAST 7" single out about the same time.

WETSPOTS RECORDS is now releasing records on the Chicago-based Underdog label with the latest being LP's by FRIENDS OF BETTY and SPONGE TUNNEL; they are also doing tours by F.O.B./FILLER/ /FUDGE TUNNEL (Feb), Berlin's BURST APPENDIX (May), D.I (April) and SHUDDER

TO THINK/SINK (July).....Technocore kids HOTALACIO have a 3 track 12" out on BIG KISS RECORDS with an LP to follow... HC movers INSIGHT have a 7" single lined up on RUGGER BUGGER DISCS. And fellow Londoners LONG COLD STARE should soon have their 12" EP out on ex-N. Death singer Lee's new label.....

A benefit tour for the WARZONE anarchist collective in Belfast will be hitting England in April featuring F.V.A.L and SLEDGEHAMMER, both from Ireland; if anyone can help this venture with a gig in their area contact MEANTIME RECORDS, 11 Salutation Rd, Darlington, Co.Durham, DL3 8JN. Said label have a mass of LPs by F.V.A.L, INSIDE OUT, SHRUG, CRANE, NAUSEA and GREEN DAY out this year, and singles from SOFAHEAD and LEATHERFACE.

The MUSICIANS NETWORK brings together musicians and music-people everywhere to share info/facilities and protect their rights. A free bulletin with gig guide is now coming out almost regularly, send an SAE for the latest to MN, c/o 17 Lenthall House, Churchill Gdns, London SW1.....

Phew!.....Finally that funcore trio SINK return in March from European tour to record 'Fluck': a 6 track 12" to follow their recent LP.



CULTURE SUCKS

Culture Shock have 52 arrests and a few good beatings on their consciences after the Fulham Greyhound fiasco at the beginning of December. They know by now how many people to expect to their farewell gig, they should know that putting on an anarcho punk gig is as about as popular with the Met as an Acid House party in Hyde Park. After Conflicts ego trip down in Brixton a few years back people should know better. With the venue full beyond capacity and a couple of hundred people outside the arrival of three riot vans, violent arrests and the minor disorder (sort of) that people don't that said its healthy showed a healthy resistance to just drift away and showed a healthy resistance to being herded around like sheep. An Oi Polloi gig Gops however aren't the only problem. An Oi Polloi gig at the Sir George Robey saw bouncers attacking the crowd with baseball bats. This is only one example from there. At Fugazi at the Boston Arms it was the same old story of massive overcrowding, overpriced watered-down drinks and mucho macho hassle from bouncers. And we pay for the privilege. There has been a lot of talk about boycotts of venues, (..all of them?) this would only be practical if pushed by bands and promoters as well (eg, musicians net-work) but at the moment is pretty unlikely. Jumping the bouncers is unlikely to make for a conciliatory mood. How many windows do these venues have?

This cutting from the latest AUTOGNOME sums up the dire state of live non-commercial music in London. There ARE others around, but people seem to use the same old shitholes out of habit. A couple of points tho': the trouble at Culture Shock was also down to the pissed up punters who couldn't handle the fact that they couldn't see their fave band; aren't there better things to riot about? Their mentality was better suited to the EXPLOITED gig down the road, but even these wankers move with the times. Also, 'CONFLICT's ego-trip'??? Any concert is an ego trip for the people on stage, but they can be a lot more beside, as the Conflict do showed with all the stalls etc. If only more bands would be a bit more challenging and try and achieve something more with their 'gigs'.

(JL)

LETTERS

Dear UK Resist,

Please would you include the below address in the next issue of UK Resist/ the magazine.

A brief explanation....the ANTI SEXIST INFORMATION NETWORK has been set up to raise awareness of and combat sexism within the anarchist "movement". The main idea is to do this through the printing of information etc, our first publication is entitled RESPECT and is out on Feb. 28 for 30p and A5 SAE; it will include results of a sexism survey, articles on sexism as well as a SOFAHEAD and

CHURCH/AREA interview. Send letter, donations, hate mail etc to the below address.

Many thanks for doing this for us and good luck with the magazine, I think it will do well. Thanks, bye, love, Iain.
Anti-Sexist Information Network, PO Box 24,
Hertford, Herts, SG13 7DX.

Right Folks,

this is just a little bit to let you know about a new distribution service I am setting up called BEYOND RECORDS DISTRIBUTION. The idea is to sell lots and lots of lovely bits

of round plastic, BUT not just lovely bits of round plastic, but other things too. Such as t-shirts, badges, patches, posters, books, comics, magazines, tapes, videos, jewellery etc. And it doesn't have to be music related either, hence the name Beyond Records Distribution. So if you're interested in me selling some stuff for ya, get in touch. Also if by any chance you want to spend your pennies on some goodies. I look forward to hearing from you, looodle pip, John.
John Green/BYR, 7/4 Birnies, Edinburgh. PS: If anyone can get BIGGER THAN GOD some gigs get in touch!!

CLASSIFIEDS

CLASSIFIEDS

WANTED! Mini-LP by THE SEARS - released on Blurg Records quite a while back and now out of press. Please get in touch if you can help. Cheers. TOM W., 43 WARNER RD, HORNSEY, LONDON, N8 7HB, U.K.

ARTWORK: Decadent Mystics and Buckets of Gore. Anything big or small for independent products, big or small available for trade. Please write for information or just to correspond to: JUKKA LEHMUS, POSTE RESTANTE, 70110 KUOPIO, FINLAND. Also DEGGIAL art/music

zine at same address, contributions more than welcome but please write anyway for news on latest issue. Six issues out per year. (NB: These people designed the new UK R. 'skull').



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WHAT ARE YOU TALKING ABOUT?

Well....1990. Another year, another decade, and as usual we are all probably spending some time brooding over our lives until now, and pondering on what the future may hold.

Last year was certainly one to remember with all the goings on in China, Russia, Berlin and Romania, and there was certain memorable occasions closer to home, with the release of the Guildford Four and the 20th anniversary of the British troops in N.I. amongst other events. Hopefully, 1990 will be remembered for the year in which the Birmingham Six and Martin Foran were released, but for that we'll just have to wait and see.

It hardly seems possible that it's only 10 years to the big 2000, when so many terrible things are meant to happen there'll be a nuclear war, the air will be more pollutants than oxygen, and amongst all this, there's all of us struggling to get on with our lives. I suppose it's a good time to take a look at ourselves, and remember the values and opinions we had when we first got "involved" with things - whether it was 12 years or 6 months ago. Remember animal rights? and D.I.Y.? Individuality and tolerance? I think though it's also important to remember that it IS 1990, with new things happening, new ideas and new people who can't live in the past because they don't know what it was like.

We all spend too much time finding other people's faults and harping on about their mistakes, listening to vicious (usually untrue) rumours, and slagging folk off because they're not like us.

Wouldn't it be great if we all just accepted each other for what we are, instead lack of communication and differences in tastes and opinions leads to misunderstandings, causing bitterness and hatred between self styled and newly formed 'factions' - it only serves to eat us up cos we're all so busy arguing out our differences we've no time to find our common ground! But the biggest problem of all is that most are too set in our ways to accept any other opinions or (horror of horrors) admit that we are **WRONG!!** Anyway, I'll climb down off my cloud....

One thing that the majority of us can be 'thankful' for is that we are all still free to walk the streets (I can hear you saying "Oh yeah?"), but just think about those who are in prison for something they believe in, or for something they didn't do, or even for something they did do. Paddy is a friend of ours on remand in Crumlin Road jail in Belfast, charged with having that well known explosive Semtex at his house. He has been refused bail and no date has been set for his trial even though he's been inside since last September. He'd really like anarchist/communist paperbacks of any size or form, and letters too, but as you are no doubt aware, there's all the prison bureaucracy to go through and he's also restricted to the number of letters he's allowed, so if you do want to help

him in any way then contact the Belfast Anarchist Black Cross (c/o Warzone, PO Box 148, Belfast, BT1, N.Ireland), who'll give you more details of how you can help.

Well that's all for now folks (oh dear....). May as well end on a clichéd note (why change the style now?)....stay strong, stick at it, don't give in, don't let the etc etc etc....Thanks (for reading this).JVC4A



COR BLIMY GUV, THESE HUMANS AINT HALF FUNNY CREATURES (P. 11).

Oh christ, my buddy thinks he's a nazi. What d'you do when yer pal says he's decided to abandon what little intelligence he already had in favour of becoming a racist thug? More importantly, what d'you do when this self-proclaimed nazi is in reality nothing of the sort? I mean, it's embarrassing trying to explain that the cherry fourteen-holers and scantily-clad scalp (as far as hair growth was concerned) are all well and good for the appearance of the aspiring fascist, but an actual hate of all things foreign is in the least required to fully fit the part. Sheer, if yer gonna have a lobotomy you gotta go the full hog and have the whole lot out - the same applies to fascism (the similarities clear). You can't just be a **semi** - nazi or a **half** - racist, though this wasn't where my friend's problem lay - he simply wasn't aware that he'd mistaken stupidity for nationalist pride.

Anyway, despite my earnest lecturing and desperate attempts at persuading him that, in effect, he's about as fascist as Bungle off of 'Rainbow', he still seems completely hung up on this romantic vision he has of the National Front. Well, at least he hasn't joined the army yet (he failed the entrance exam)....

Jeezus, some people are a total mystery to me. Then again, I s'pose everything is, but it's sure fun trying to figure it all out. Anyway, I bet you all thought this was gonna be a piece about fascism, well it's not. I'm not entirely certain quite what it's all about, but I'm sure something will've been established by the end. Anyway, getting back to humans and the constantly enlightening things they do which have absolutely no discernable point whatsoever, let's take a look at office-workers, and more specifically, yuppies. Christ, what a pathetically boring bunch, eh? Shit, fancy having total cheeseheads like these forming the backbone of a country's economy - oh well, not too much at stake I guess. I s'pose we should be thankful it's not something of considerable importance like hospitals (what's left of them) or the ambulance service that the yuppie-brigade run. (They will be when privatised - ed). Could the filofax and portable - phone function compatibly alongside the syringe and the scalpel? No, I think not.

Anyway, a couple of summers back I spent six weeks in an office and it was then that I first encountered what are commonly known as 'yuppies'. Then, of

course, yuppies were still in their developing stages and were not the fine band of humans (not them again) that we know so fondly today. Commuting into the city 5 days a week, I gained quite an insight into the lives and living habits of the average yuppie, and it is from this knowledge that I bring you: **TOM'S TOP FIVE YUPPIE-HANDLING TACTICS.**

- 1) **NEVER** speak to or disturb a yuppie while s/he is using their portaphone, especially if the call is taking place in crowded surroundings such as a train carriage or shopping street. Much of a yuppie's street-cred relies on their ability to conduct a phone call (preferably a business transaction of some sort) with the utmost confidence and snobbishness - to disturb one in the process of making a call could prove fatal for their image.
- 2) **NEVER** laugh or break down in hysterics in reaction to viewing the way a yuppie dresses - although shoulder-pads and other such accessories are totally pointless and look hilarious, one must remember that these items are at the height of fashion in executive-circles.
- 3) **NEVER** get too close to a yuppie - their aftershave/perfume can have disastrous effects on unaccustomed nostrils.
- 4) **NEVER** ask a yuppie for the time - this rather innocent action can quite easily result in the rest of the day being spent viewing the questioned yuppie's gold Rolex watch.
- 5) **AVOID** at all costs travelling on the Underground during the rush-hour unless you're prepared to put up with being crammed in a carriage with hundreds of smelly yuppies all squawking on their phones.

Well I guess it's about time to wrap this up now. And I s'pose I'd better put a little meaning into it all. Well (again), what I'm basically saying is that everyone's the same. We all need our little niche to fit cosily into - whether you're a punk, an office worker, a fascist skin, or whatever: you're all doing the same thing. Conforming and non-conforming are meaningless - a punk conforms to the punk crowd, whereas an office worker is the **real** non-conformist in the same place. Everybody's a conformist and everybody needs and wants to feel they belong. The conformist slags off the punk for being 'different' while the punk slags off the conformist for exactly the same thing. Sheesh, there's bundles of these funny little humans running all over the place, slagging each other off - its kinda amusing.

I realize it's a pretty rash statement to say that everyone, including fascists, are equal, and I'm aware of the implications, but what I've been trying to do is vision, the ability to view life, people and the world from an unbiased, neutral position - not whether the NP pose a threat to modern society (I think they do but that's a different matter). There are way too many closed minds within the punk movement (is it moving?) and not enough people are thinking for themselves. This is what my 'fascist' friend was doing, simply going along with the whole skinhead image while in reality having no genuine fascist feelings whatsoever. Do you, as a punk or whatever, know what you're init all for? I haven't a clue what it's all about myself (the meaning of life's a kinda big question) but at least I've realized all humans are stupid - I advise you to do the same.

NAME-DROPPIN' WITH



So, Here we go. The first issue proper of UK Resist as a magazine and with about a week before deadline Jake gets in touch and says "Andy, we need a column". "Yeah sure Jake but what do you want me to cover?". "Oh, I'll leave that up to you" says overworked scribe, obviously not taking into account both lack of time and imagination on my part even though this was supposed to be my retirement. So without further ado I took task in hand and here we sit three days to zero hour completely at a loss for anything remotely interesting to relay to all you glum 'seen it, done it, had it, swallowed it' mothers.

At one stage I was even contemplating submitting a blank sheet with the words Maximum Rock n Roll UK Scene report on it in big bold apathetic letters but you kids deserve more, I know, your probation people told me. All that even though I still feel that the majority of kids out there are nothing more than fully paid up members of the ost Christmas consumer culture club.

So what's bugging me I hear you screaming in long Ian Mackayesque bursts across your breakfast tables. Well, it's apt that this should come around this time of year when everything seems to slow down and momentum grinds to snail pace.

What has been upsetting me recently is the apparent relegation of anything non-American to second and third class status.

Firstly, in no way is this just patriotic chest-beating. I'm the last person to feel any affinity with this septic isle of ours but at present I feel strongly for a shitload of great bands here that are getting a definite bum deal here, and for why? Why are the majority of bands here not getting the attention they deserve? OK, some questions but I feel it would be pointless laying out those and then trying to gain a solution isn't important, only that people are aware of the circumstances.

At the moment here in the UK and possibly to a greater extent on the continent Americana is big business and this reflects in every area of culture and 'Counter-culture'. A lot of money is being pumped into Europe in all spheres of business which has become a major influential factor over the past decade. This is ultra apparent in all forms of music. I'm not knocking this, I applaud everyone who is prepared to go out on a limb for what they believe in and all power to American bands who do this. If British bands were given the chance to do the same I'd be the first to congratulate them. The thing is, they're not given the same chances.

Unfortunately it seems to be at the expense of our homegrown bands that these bands have become successful which I find both sad and disgraceful really. Not on the part of the American bands but from Journalists and the

actual kids here who have become complacent enough to lap up anything with the Uncle Sam seal of approval. How many more times (go Robert!) can I take seeing great UK bands swallowed up, sucked out, used, abused, ignored, snubbed or poo-pooed as being nothing more than second Generation copyists before giving up the ghost because there is nowhere else they can go. I know there are tons of frustrated people out there in bands banging their heads against dressing room walls because without support of 'their own' press and people they have a limited lifespan, and when you're doing what you know is right, it's hard to swallow. Sure there are great US bands out there who deserve your time but there are great European bands too who deserve an equal amount of time. When was the last time you actually caught a British journalist admit that a British band was innovative? Maybe if the USA had a music press that was as influential as ours then it could be a different story but I'm more interested in the facts. What I ask you for the sake of great bands like **SNUFF**, **SENSELESS THINGS**, **MEGA CITY 4** (built up, how long before they start to knock 'em down), **SINK**, **HDO**, **LEATHERFACE**, **JOYCE MCKINNEY EXPERIENCE**, **THE ABS**, **VISIONS OF CHANGE**, and many more including the grindcore stuff that is so influential overseas at the moment, is give them equal time and energy. If there are any music paper people reading this I hope they realize what's happening and although noone likes to admit it they do have a certain power of influence over people. Use it wisely and fairly. Sure the grass is greener and all that crap but the grass grows here too.



the
beergut
explodes

"Nazis are bastards", "Smash the NF".... etc etc. While you're reciting these slogans to each other the nazis themselves are getting organized and carrying out their evil deeds.

So get up and Do Something! Don't just talk about it! Here are some things you can do.....

- 1) **Graffiti** - Obvious, so why not do it. Also, boycott pubs with nazi graffiti - it's highly probable that the owner sympathizes with Adolf thus leaves the infantile drawings on the walls of the toilet (best place for the nazi scum).
- 2) **Gigs** - Publicize the nazi gigs! I'm sure the police (however fascist they seem) love to hear about them, and so do the local newspapers. Boycott any pubs that hold them, glue the locks etc and spread the word!
- 3) **Infiltration** - DON'T tell them you're anti-fascist - you can learn far more off nazi friends if they don't know where you stand. But don't let it stop you telling your views.
- 4) **Records** - Boycott stores selling nazi records, write em a note saying why. Those that DO sell dodgy records, go in and pretend to look at the sleeve whilst tearing it. This will (at worst) knock some money off the record - losing the shopowner profit - or, at best, make it unsellable. Records often

found in shops with dodgy lyrics are **MOONSTOMP**, **CLOSE SHAVE**, and **CONDEMNED** 84 LPs. The latter two gig with nazi bands, the former blatantly boast that "right wing is the best" on their record! **SECTION 5** do an even better job than **CLOSE SHAVE** and **C84** at hiding their fascist links, their LPs seemingly innocent yet they gig with **Skullhead** (NF-sponsored band) (**Mr WAGGLE**)

GETTING LAID WITH



DOUGLAS HERD.

What's all this straightedge nonsense then? I mean, you can understand the yanks going in for that with the mouse piss that they have the cheek to call **BEER** but over here we have the real McCoy and people are turning it down! You can barely throw up at a gig without some straightedger coming over and telling you told you so. **MINOR THREAT** were only straightedge because **GANG GREEN** got the Budweiser contract and all they got was a few empty pepsi crates to sit on for their **Salad Days** ep cover. You cant imagine **CONFLICT** running away from the rozzers once they've had a few. I'd miss all them beer ads on the telly too if **STEADFAST** got their way. Punk rock wouldnt be the same if we didn't have smelly crusties coming up to you at every gig trying to gob in your pint so you wont want to drink it.

Talking of great British Institutions ;beer and crusties did you catch **Blind Date** the other week. Course the feminists (for feminists read "blokes who couldn't get laid in a hundred years") wouldn't like it but it's essential viewing and has the same appeal as the Nazi Skinheads pictures that you always turn to first in **Maximum Rock And Roll**. You know how it is, "Oh my gosh, those skins have beaten a man, the pictures shocking, I'd better read the article so I can feel outraged" as if you're going Stateside on a one man retribution mission. I got this flyer the other day from a Sexism Workshop which is basically seven blokes sitting in a teepee discussing how they can pull the girls without being politically incorrect. Course it came from Leeds which by now must be full of single male punks going round trying to find female punks to do the ironing for and to respect in the morning. These people are going to develop serious hangups everytime they touch homebase. Of course only men could go to this workshop, I mean they wouldnt want any women because they're not sexist! All that makes perfect sense if your head keeps thinking it lives in some obscure PO box number in the backwater of Leeds. **Blind Date** is the ultimate Sexism Workshop. There's never been one lasting relationship and all the guys and gals take the piss out of each others huge egos. Being politically correct will not get you laid. Ask **Arthur Scargill**.

That's all for now then kiddies just drink more beer and use your first pressing of your **Minor Threat** debut ep as a beermat. Next time round I will be discussing the police and going on about what a good job they do in keeping all you punk filth in line. And if you think circling A's on leather jackets impresses me you've got another baton round coming.... Yours-Duggie Herd. Hate war and slavery-well it's more exciting than love, peace and freedom. Y'dig. U no it makez sense.

D.O.A.

INTERVIEW WITH JOEY SHITHEAD OF DOA AT
THE SMILING BUDDHA IN
VANCOUVER, JULY 29 1989.

UK R: The last we saw of you in England was when you played the 100 Club 4 years ago with the AMEBIX. What have you been up to since?

JS: We spent about eight months in 1985 travelling, touring Europe and North America. We had a change of drummer and ended up with John (ex SNFU). In early 1986 we started recording for 'True North Strong and Free'. We signed with Profile Records in New York. In the fall of 86 we finished the recording and the LP was released in March 1987. We didn't manage to get to Europe in 1987 but did a tour of Canada and the States. In 1988, we had a few problems with our record company, trying to get a release. But we did a few exciting things through the year. We played at the Vancouver Folk Festival which was fun, and then we opened for David Lee Roth at the Pacific Coliseum - quite a contrast! In December 1988 we played at a 'Refuse And Resist' rally against right wing activity. Since then we've been trying to get a record deal. We are signing with Enigma Records in Los Angeles next week (Aug 89) and they're offering us a guaranteed release. We should get good distribution. It's all recorded already and the new LP will have the frightenly original title 'Murder'.

UK R: What's this we hear about you working on a film?

JS: We have recorded three songs for the soundtrack of a film called Terminal City Ricochet. The 3 songs are Concrete Beach, an old SUBHUMANS song Behind The Smile and a song called That's Progress, with Jello Biafra singing on it. Jello plays the head of the secret police in the film, which is basically about political corruption. An ultra right-wing politician controls a whole town, including the real estate, media and police. I have a small part as a biker cop, a cross between a Keystone Kop and one of the Clockwork Orange cops.

UK R: What else is new?

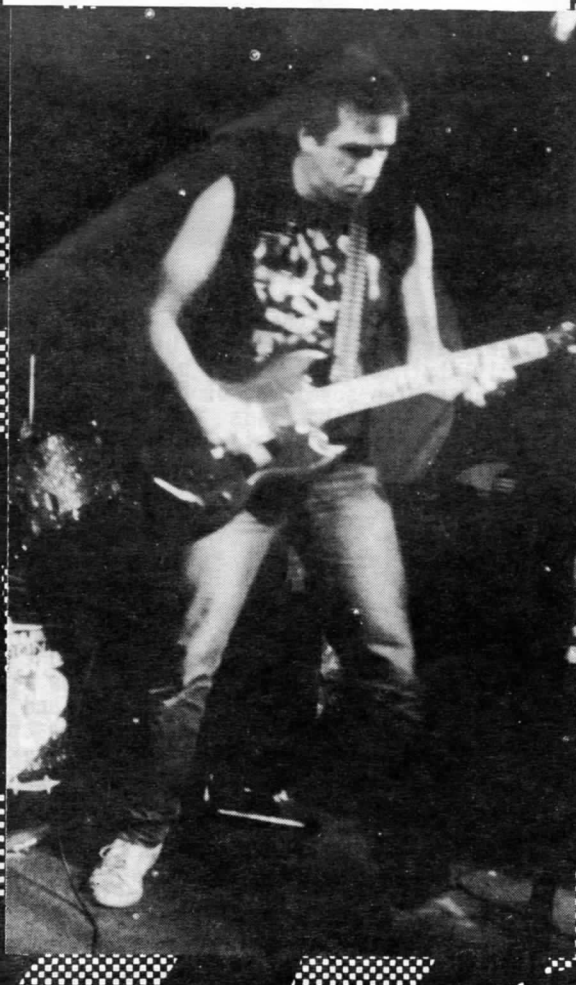
JS: We've recorded a six song EP with Jello Biafra doing the vocals: there is a four minute dirge on one side, plus four original songs and a cover of We Gotta Get Out Of This Place. In 1988 we also had a change of guitarist. Dave left us and Chris from the DAYGLOS took over.

UK R: Any plans to visit the U.K?

JS: We had a U.K. tour booked last year, but it never happened because we couldn't get a release. We're looking at March or April 1990.

UK R: Politics is still clearly to the fore of your music, with songs like 'Afrikaaner Security' in particular. What do you consider the most important political issues at the moment?

JS: We have an acoustic band going called Drunks On Acoustic, which did an anti arms trade benefit. The situation in South Africa is obviously in all our minds. We did a project a while ago for SWAPO, and two years ago we did a benefit with proceeds going to Oxfam to buy an ambulance in South Africa. The destruction of the environment is also crucially important; finally people are coming to realize it's essential we act to save what is left of our planet.



UK R: What are your views on the current abortion case going before the Canadian courts? (The answer explains the case in question-Ed).

JS: It's ridiculous what's happening in Quebec, where a boyfriend is trying to stop his girlfriend having an abortion. What's needed is a pill that has been designed in France which enables very early abortions as soon as a pregnancy test shows up positive. But it may be that powerful that powerful forces prevent it coming on the market.

We're very much pro-choice, but in the current climate it seems there will have to be some compromise-some artificial line drawn, such as 25 or 26 weeks, with later abortions allowed on health grounds. Obviously neither side will be happy. The situation is worse in the States. There, Reagan's legacy has been to leave a heavily loaded, arch conservative Supreme Court, and now each State has to decide on funding and State provision for abortions.



UK R: Is there much of a nazi skinhead problem?

JS: In Vancouver there's a bit of a problem-they've been making a bit of noise recently but it's not really big. It tends to go in cycles-some gang of 5 or 6 morons goes round beating kids up till they either grow up, go to jail, or get run out of town.

UK R: I noticed there were 3 cops in the audience at the Vancouver gig last night. Do you still get much hassle from the police?

JS: We don't get so much hassle any more. It was really bad during the punk rock thing 1978-82. In 1979 there was a series of firebombings of banks and government buildings in Vancouver. That was the time of the Vancouver 5. All the punk gigs got cancelled, cos the cops reckoned anarchists were drawing up their plans at punk gigs.

The worst cop problem is in Los Angeles, where they've had 'police riots'-nothing serious takes place until the police turn up, start beating up kids and start a riot.

UK R: Over the past few years Conflict have been the target of a lot of 'Sell out-Rip off' type criticism in the UK. DOA haven't been immune from such criticism either.

JS: That's right, we've been criticized for years. It's like a broken record. It seems some people just don't like it when you have a bit of success, or start playing with other types of bands or at other venues where the ticket price is over \$5. But what can you do - you can only keep on playing, doing what you want to do and enjoying it. We've never claimed to be saints.

UK R: Several people at the show last night were so drunk they couldn't stand up. Don't you think there is room for some compromise between total straight edge and drunkenness?

JS: Yeah, there has got to be a middle ground. People shouldn't preach. Our philosophy is that if you're not hurting anyone else, that's fine. If you're only hurting yourself, that's your choice.

UK R: Animal rights is an important aspect of UK Hardcore. What are your views on this subject?

JS: I'm all for not wasting animals on cosmetics experiments and other useless experiments. There are a lot of alternative methods now - it's just a waste of life. But people in the UK and Europe take it a lot further than us. We're all meat eaters, even though we recognize it's a waste of life and food.

UK R: Dancing at gigs in Canada seems to be a lot more violent than in the UK, with the result a lot of people don't dance. Do you see this as a problem?

JS: Yeah, we're sick of the violent aspect of dancing. The only way to combat the 'pit' phenomenon is to get everyone up to the front and squash the idiots in. We've been distributing pamphlets called 'Participation Not Decimation', saying it's important to have fun but to let everyone have a chance. If people want to act big and tough and push people around they should join the local football team.

We would like to institute a system of penalties, like a sin-bin in ice-hockey. We would have a referee giving people suspensions for being too rough, or even banning them from gigs. It would be great to have side-cages beside the stage, so offenders would have to sit there watching everyone else having fun.

UK R: Anything else?

JS: Just tell people we've got fucked about a lot recently, but we're coming over as soon as we can.

ADDRESS: DOA, PO BOX 65896, STATION F, VANCOUVER BC, V5N 4B0, CANADA.
(BS)

EL SALVADOR

RETURN OF THE DEATH SQUADS

In the first part of a series of articles looking at the Central American situation, Ben Stargazer examines recent developments in El Salvador, a country which has witnessed 70,000 deaths in 10 years of bitter civil war, a war financed by the U.S. to the tune of \$1.5 million a day.

THE 1989 ELECTIONS

On March 19th 1989, Presidential Elections were held in El Salvador. NAPOLEON DUARTE's ruling middle-of-the-road CHRISTIAN DEMOCRAT party was given vast support from the U.S. in an attempt to provide a democratic facade to justify the genocidal war being waged against the people. But the Christian Democrats, riddled with internal strife and linked to unprecedented levels of government corruption, were resoundingly defeated by the far-right in the form of ARENA (the National Republican Alliance Party). ARENA was created by prominent landowners and extreme right-wing members of the army. Its leaders include MAJOR ROBERTO D'AUBUISSON, directly implicated in death squad activities in the early 1980's and widely acknowledged to be behind the murder of the Archbishop of San Salvador, OSCAR ROMERO in 1980.

ARENA's electoral success is not a symbol of massive popular support for its policies. In a country where voting is compulsory, 65% of the electorate abstained: only 1 million people actually voted. This was the lowest turnout in Salvadoran history. ARENA won 54% of the votes cast; in other words only 18% of the total electorate. Furthermore there were allegations of voting irregularities and intimidation, and the elections took place in an climate of Army repression and terror, with 3 journalists being killed as a signal to the voters. There was also considerable inequality of resources between the parties contesting the election. Elections in El Salvador have taken on a U.S. character, necessitating the spending of millions of dollars on campaigning. ARENA spent more than \$20 million on the election, while the left-wing DEMOCRATIC CONVERGENCE had no such resources at its disposal.

While the FMLN rebels and the political parties of the Democratic Convergence are campaigning for a negotiated solution to the conflict, ARENA is committed to maintaining the power and privileges of the elite through the elimination of all effective opposition. It's party anthem even invites people to join together to make El Salvador the tomb of the Reds. Such rhetoric is clearly appealing to the Thatcher government which is taking the lead in promoting the international acceptance of ARENA. When PRESIDENT CRISTIANI visited London in September, Thatcher offered him some sort of political help so that ARENA could become a full member of the Conservative International.

COUNTDOWN TO CONFRONTATION

Since ARENA's electoral victory, repression against all sections of the opposition has sharply increased, with an average of 3 bodies a day appearing on the streets, and increasing arrests and torture of trade unionists and leaders of the popular organizations. AMNESTY INTERNATIONAL has blamed the renewed wave of killings and torture on the resumption of death squad activity. Meanwhile, President Cristiani is bringing forward legal provisions that would effectively legitimize such repression.

* ON APRIL 5TH 1989, only two weeks after the election, school teacher Maria Cristina Gomez was tortured and killed. She was a member of the teachers' union and a Church activist. The skin on her arms had been peeled off and acid poured down her back.

* ON APRIL 18TH, a French nurse, an Argentine doctor and 9 FMLN guerrillas were killed during an army attack on a guerrilla field hospital.

* ON APRIL 19TH 10 national organizations (including the CHRISTIAN COMMITTEE FOR THE DISPLACED and the SALVADOREAN WOMEN'S ASSOCIATION) had their offices ransacked and over 100 people arrested.

* ON MAY 23RD, the army bombed the villages of Arcatas, Las Vueltas, and San Jose las Flores: the latter was also attacked by airforce helicopters on August 29th, leaving 30 houses destroyed.

* ON JUNE 21ST, a U.S. nun sister MARIE McKAE who was working in El Salvador was shot in the face: the following day, a bomb in the central market in San Salvador killed 3 and injured 36. Both acts carry the hallmarks of the death squads.

* ON JULY 17TH, troops opened fire on demonstrators at the University of El Salvador, wounding 15.

* ON JULY 21ST, the U.S. House of Representatives approved \$433 million in economic aid and \$85 million in military aid to El Salvador.

* On SEPTEMBER 26TH, at a press conference in London, President Cristiani said, "There has been no increase in human rights violations, and we are not aware of torture".

THE NOVEMBER 89 OFFENSIVE

It was against this backdrop that the FMLN (Farabundo Marti National Liberation Front) had been raising the level of guerrilla activity, bringing the war to the cities as well as spreading it to every part of the countryside. In August alone, the FMLN claimed to have inflicted 690 casualties on Government troops, damaging 15 helicopters and sabotaging 42 buses in a campaign against sharp fare increases. Activity was temporarily suspended during September and October while peace negotiations were being held, but the final straw came on October 31st, when a huge bomb destroyed the offices of FENASTRAS, the National Federation of Salvadorean Workers. 10

people were killed and 40 more injured. A second bomb damaged the offices of the MOTHERS OF THE DISPOSSESSED. In response to the bomb attacks and increased repression, the FMLN suspended its participation in peace talks and on November 12th launched its largest offensive since 1981.

Major offensives were launched in Santa Ana, San Miguel and San Salvador itself, where 300 neighbourhoods were occupied and the private home of President Cristiani was attacked. The Government responded by declaring a State Of Siege, and military helicopters began strafing and bombing densely populated areas in the poor 'barrios' of the capital. The death toll after four days of fighting had reached 650. Then on November 16th, 30 uniformed men entered the campus of the Catholic University of Central America and tortured and killed six Jesuit priests.

WHAT NEXT?

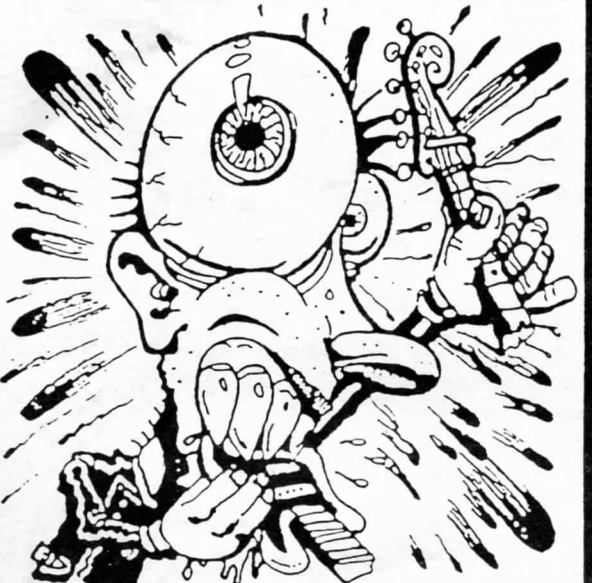
Since then, a news blackout has cast an eerie silence over the country, and it has to be feared that further massacres are being carried out by the death squads and the Army. Another danger, in the wake of events in Panama, is that the U.S. may be preparing to intervene directly in the country's affairs. It is therefore essential that pressure is brought on both the British and American Governments not to support the bloody war being waged against the Salvadorean people.

March 24th 1990 will be the 10th anniversary of the murder of Archbishop Romero by death squads. No efforts were ever made to punish his killers, and many of those implicated now hold top positions in the ARENA government. For information on activities planned to mark the event contact:

EL SALVADOR SOLIDARITY CAMPAIGN, EL SALVADOR COMMITTEE FOR HUMAN RIGHTS,
20 Compton Terrace, 83 Margaret Street,
London N1 2VN. London W1N 7HB.

(BS)

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John



Peel

Like him or loathe him, it cannot be denied that JOHN PEEL's Radio One shows have provided consistently interesting listening matter for well over twenty years. Peel's genuine enthusiasm for music is a welcome contrast to his cretinous and egocentric contemporaries at Broadcasting House. The John Peel Show has created a platform for new and relatively obscure performers to move forward and reach wider audiences....Some of the show's semi-legendary sessions have been released by Strange Fruit Records - although sadly a few of these are somewhat excessive in price, for instance nearly 4 for under 7 minutes of the latest hardcore thrash noises on 12" vinyl - but they do give an insight into the rich variety of content over the years....

UK RESIST: You've been doing The John Peel Show for a "number" of years - what motivates you to do what you do?
JOHN PEEL: Already at a very early age I was collecting records and listening to the American Forces Network in Europe after World War Two and Radio Luxembourg. My family lived out in the country on the Wirral Peninsula and I didn't have any friends - not because I was an unpleasant person, well it may have been...due to us living so far away from anywhere, therefore I grew up in a solitary state. I liked the idea of having a radio programme so that I could play music that I heard and wanted others to hear. I know that sounds like over-simplified Bob Hope romanticized bullshit but that's the principle behind it.

UK R: From T-REX and MISTY IN ROOTS to CRASS and MATT THE HOOPLE via NUCLEAR SOCKETTS and JOY DIVISION - how difficult have you found it to reflect various musical developments yet sustain a consistent standard of content?

JP: I make up my own mind about what I like and don't like. There are certain things that are fashionable but it doesn't mean that I will necessarily find them attractive - for example, the Gothic stuff or what some people view as being 'The Golden Age Of Heavy Metal' back in the days of DEEP PURPLE and BLACK SABBATH. I never played any of those yet funnily enough.

people think that I did. So it's strange how your own history can be rewritten by other people! There are whole areas of music which I can't get into and things that I wish I could.....

UK R: Such as?

JP: Oh hell....Some of the new generation of singer songwriters like Michelle Shocked and a lot of the music Andy Kershaw plays on his show. I was listening to the THROWING MUSES whilst doing some work last night but I couldn't see it at all.

UK R: You witnessed the emergence of both hippy and punk - how did their beginnings compare?

JP: Yeah. I was hippy....When that first started I was in San Bernadino, California working at a radio station called K-MEN. I used to see a lot of bands, notably CAPTAIN BEEFHEART AND THE MAGIC BAND. I saw the legendary

WHISKY-A-GO-GO in Hollywood and I worked with THE MISUNDERSTOOD who came from Riverside - which was down the road from where I lived. It was merely a case of being around and interested in the music. When I returned to England I worked for the pirate ship Radio London doing a programme after midnight called The Perfumed Garden and it developed from there.

There's a lot of people who want to listen to something other than what they're offered and I've always been like that. For some extraordinary reason some people think I'm faking it! Because I'm fifty they think that I can't really like certain forms of music or be interested in what's happening. personally I was at a gig in Ipswich with EXTREME NOISE TERROR, RHETORIC and SORE THROAT. Obviously I was aware that there were no other people of my age at the gig but at the same time I was genuinely mystified by this. The attitude of people who don't attend such events - in other words almost the whole of society - is like someone saying, "I bought a newspaper on March 14th 1982 and I liked the content so I'm going to read the same newspaper for the rest of my life!" Now what's the point of that? As far as music goes it's the attitude almost everybody has - it's most peculiar.

UK R: Obviously that's down to general conditioning and people's fear of something that's either new or different...

JP: Yeah, but it's weird if you think of it in those terms. You can relate it to almost

everything - it's like going to see the same film or wanting to watch the same football match over and over again.....

UK R: I dunno, I wouldn't object to watching Derby County FC's 8-2 win over Tottenham Hotspur on Saturday October 16th 1976 again.....

JP: Well maybe so....

UK R: The transition from you playing hippy-orientated music to punk was virtually overnight....

JP: At that time almost all the new bands comprised of people who had previously been in successful bands who had broken up then reformed. There were very few new bands coming through - well apart from ROXY MUSIC and arguably GENESIS. When I played the first RAMONES LP - it was identical to the first time I heard LITTLE RICHARD - the intensity was frightening!!! So I played five or six tracks on the next show and immediately I received mail from people demanding that I never played stuff like that again. Whenever that happens I always go in the opposite direction - so I played more and it was great! It was a classic case of changing courses in mid-stream and in a month the average age of the audience dropped by ten years and the whole social class changed - which I was pleased about. It was a wonderful period but very quickly it became disfigured by what obviously affects reasonably successful bands....the show was seen as being vaguely fashionable and briefly I was viewed by some people as being quite a hip figure - I definitely didn't enjoy that experience. Suddenly I was aware that the audience were trying to dictate to me what I should play. People - whether they're into NEIL DIAMOND or SIOUXSIE AND THE BANANAS - basically want the hits.

Even today I'm pressurized - for example when I play new types of music like Hip-Hop. Yesterday I received a letter from someone who wrote "Keep on playing lots of CARCASS" which I thought was really good but then he added "Stop playing all that black crap". I mean, Jesus do people ever learn anything? I understand me because that's not an uncommon attitude...The Festive Fifty last year was very depressing although I liked most of the choices but it was a very narrow band of music. I can understand why people choose certain stuff but it's boring for me because I'm the one who sits and plays these records...

UK R: To what extent has the feedback from the listener changed? Has the attitude of the musicians remained constant?

JP: The feedback from listeners is pretty much the same - it's just the names have changed. I receive letters of the type, "My mate always listens to your programme and he made me promise to listen to it because I thought it was shit but now I listen to it every night....". The only time I meet musicians is at gigs - when they're working - but when they do come up and speak I feel sorry for them because it's an artificial situation. They almost feel obliged to thank me for the session and say, "You're a really nice bloke and you're not as fat and ugly in this dark lighting". I wish they wouldn't do it because I'm not interested in that at all. Also people in bands don't want to hang out with a fifty year old bloke with four kids. Basically I prefer to keep myself to myself - to use a football analogy I don't want to meet footballers because when I've met several of the ones I've admired they've turned out to be complete pillocks!

One of the advantages of achieving a



certain age is that I can make up my mind whether I'm not going to do certain things. It's like when I turned down presenting Top Of The Pops - I enjoyed doing it with Kid Jensen for a while because it was funny. Not that there are hundreds of people asking me to do TV programmes. Two years ago I was approached to appear in The Les Dawson Christmas Show - I forget what I was supposed to do but they were speechless with rage when I declined. They didn't believe that anybody could turn down the opportunity to be on television. So there's a certain amount of pleasure derived from the sheer act of turning it down....

UK R: Do you get pressure from the BBC to do such things?

JP: No, I'm self-employed and they don't bear any pressure on me directly. I wrote an article in The Observer about the Festive Fifty describing it as being really boring and conservative. They took it as a subject for one of their radio phone-in programmes which stated that I said, "The whole indie scene is dying and not as many voted in the Festive Fifty as had in the past" which was a complete misinterpretation. It's still very healthy



but the days of the C-86 bands have gone - there are a few survivors who will probably continue for some time but there aren't any interesting new guitar bands coming through the ranks.

UK R: The BBC is a reactionary institution - have they ever imposed censorship on what records you choose to play?

JP: Really none at all. Obviously I've my own form of self-censorship - for example, if there's a song called 'The Fuck, Shit, Piss, Cunt, Blues' then I'm not going to be able to play it on the radio for various reasons - it's as simple as that. But at the same time it's never proved to be an immense problem. I can get away with the odd 'fuck' if they go 'da da da fuck aaaaarrrrrggghhhh' then I'm okay. Basically it's common sense - very rarely do records get banned, well not as often as people think.

UK R: Besides entertainment, is there anything else you hope to provide?

JP: I'm not vain enough to presume that I'm in a position to educate. All I want to do is something similar to what my wife and I did when we ran a youth club in the village where we live in East Anglia. It was very different from any other in the area and people who were members had a fierce loyalty which some retain to this day. The youth was based in a very rural area where tongues would cluck if someone wasn't married by the time they were 19. What we did was present people with the idea that there were alternatives which they could either pick up or lay down. We didn't stress that there was a better way to behave because I don't believe in doing that. People should put their goods out, let others see what the options are and then they can take them or leave them. Obviously most people living in that situation weren't aware that such alternatives existed.

It's very similar with music - I don't see my programme as a replacement to what goes on during the day but as an addition. So my children are perfectly capable of liking both BOLTHROWER and THE PET SHOP BOYS. It wasn't until the days of JIMI HENDRIX when there suddenly became two different types of music you could like - there was pop music and this other kind of music. Prior to that it didn't happen -

when I was a kid I would buy records by GENE VINCENT and DORIS DAY and not feel odd. Only recently have things become divided and these sectarian interests developed. That's a pity....

UK R: You once contributed articles to various publications, for instance Sounds and The Observer, on quite a regular basis; will you ever increase your journalism?

JP: I like doing that and I would like to write a book - if only for vanity reasons so that I would see something on the shelf with my name on it and my children could read it and remember me when I've died.

UK R: So what would the subject be?

JP: Obviously something about music - The Art Of Deejaying By Someone Who Was There!!! I don't think I could write one about Marine Biology or Animal Husbandry. Over the years various publishers have offered me money to write a book and I would really like to do it but I don't have the time. I always claim that if I survive my first seizure depending on what kind it will be.....

UK R: When are you expecting it?

JP: Any minute now. But obviously you don't know because it's in 'the lap of the gods'. I plan to spend my convalescence writing a book but it would be just my luck to have my typing fingers incapacitated....If I had more time and control over what I do then I would like to go to University and study English Literature - probably for the rest of my life. I like the idea of devoting my time to acquiring useless information instead of gathering knowledge to harass my fellow human beings - either by exploiting to make lots of money or boring them to death by trying to teach them stuff....

UK R: Do you feel that the Government's White Paper proposals on broadcasting will signal any improvements? Is the development of satellite TV and the Cable Television network healthy?

JP: Everyone who is pessimistic about it could be proved hopelessly wrong but I firmly believe that more means worse. These bastards get up and lie and then the Government connives with their lying - they say any damn thing that enters their heads. If they tell the masses that black is white and vice-versa often enough then everybody

will eventually believe it yet it manifestly isn't true! They might promise quality programming and various regulations to ensure that such and such a thing doesn't happen but when whatever happens nobody will turn round and say, "hold on, you lied about that" and even if they did it would be denied. The whole thing is like Alice through The Looking Glass. I can't understand why people aren't demonstrating on the streets - there's plenty of them living there.

UK R: People just numb to it - it's like banging your head against a sponge.

JP: Yeah, I think that's true. It becomes easier to understand how the Nazis emerged in Germany in the '30's. People are allowing the situation to build up until it's utterly beyond any control.

UK R: I work in a Council-owned Residential Home for the Elderly - there are some members of the care staff who are staunchly supportive of Thatcher yet every day they're confronted by the ravages of Government cuts - whether it be shortages of incontinence pads, Zimmer frames, beds or that the low numbers of underpaid staff are struggling to maintain a decent standard of care. They might complain but they don't make or accept the connections.

JP: It's maddening...I don't make a fortune but I'm comfortable and earn enough money to clothe and feed my children - that's all I aspire to. But we do have a friend of the family who comes in twice a week and does some digging around in the garden because we don't have the time to do it ourselves. He's always in and out of work - as a builders labourer - and he suffers from a bad illness. His doctor has been unable to take proper care of him; it's been a case of take one of these tablets twice daily and come back next year if you're not dead. He lives in a council house and if this Government gets it's way then in the future there won't be any left for people to live in! I point this out to him and that my personal interests are best served by the Tories but I wouldn't vote for the fuckers in a million years yet the ludicrous thing is I vote Labour and he votes Tory! Not that I've any admiration for the Labour Party because they're not an imposing bunch and the SD - or whatever they're called this week - are so clearly beyond the pale that nobody in their right mind would vote for them. The only thing they've achieved is to guarantee Thatcher x number of terms as Prime Minister. If they hadn't split the vote in the 1983 General Election then she wouldn't still be in power - I don't know who would be but it wouldn't be her which can only be good. That's why I can't understand why the so-called Gang of Four - Williams, Rogers, Owen and Jenkins - aren't chased through the streets by really pissed off people. How they're allowed to walk around unmolested I really don't know....You might as well wipe your bum with the ballot paper - I sometimes can't see the point at all.

UK R: Anything else?

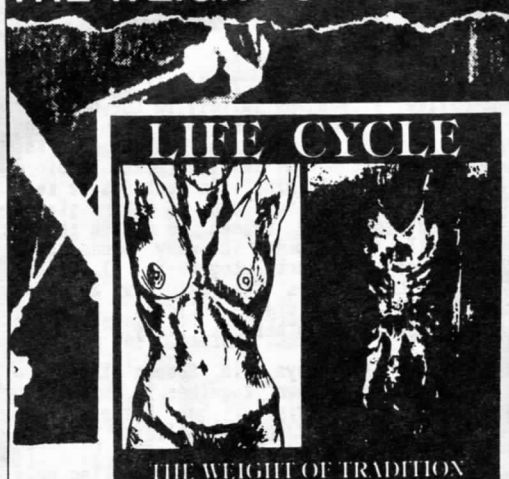
JP: One thing I find incredibly difficult is getting hold of U.S. releases of the type that are reviewed in Maximum RocknRoll and Flipside after reading each edition. I write 30 or 40 creepy little letters asking for promo copies to play on the show but obviously 50% of them put them straight into the bin - they probably think I'm a scrounging limey bastard. It's not a question of acquiring more records for my collection but a case of wanting to hear new stuff.

I always wonder what people think of my World Service programme - like nomads sitting in the Gobi Desert fiddling with the dial and trying to hear the voice of 'The Great White Queen' and they get EXTREME NOISE TERROR instead. I like the idea of launching a programme off into somewhere without any idea where it's coming down and the people listening will hear something utterly different to what I hear but that's fine.....

JOHN PEEL/ C/O BBC RADIO ONE/ BROADCASTING HOUSE/ PORTLAND PLACE/ LONDON W1A 4AA/ ENGLAND.

(AC/COAL BUNKER)

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JUMP AROUND, YOU'LL BE MUCH BETTER."

KALVHERESY

HAILED AS THE "CLASH OF AMERICA" AND TIPPED FOR THE BIG TIME BY SOUNDS AT THE END OF 1989, FUGAZI CAME TO LONDON ON NOVEMBER 29TH. BEN AND JAKE OF UK RESIST MANAGED TO CORNER IAN AND GUY IN A DARK ALLEYWAY IN TUFNELL PARK TO GET TO THE 'CORE' OF THIS APPLE.....

BEN: How do you feel about being called the American CLASH?

GUY: Well I haven't been called that yet cos I haven't seen the interview.

BEN: Jake's got a copy of it here for you. (Jake fumbles in carrier bag).

GUY: It really calls us that?

BEN: Yeah.

JAKE: It's not here, the copy of Sounds has gone.

GUY: Well I think it's ridiculous. I saw The Clash back in 1980 maybe. I love them. I have records by them. But I didn't want to be the American Clash. I don't really know what they mean by it. The Clash did a lot of stupid things but they did a lot of good things as well. So I don't know. But we're definitely just the American Fugazi.

BEN: It also says you're about to hit the big time.

GUY: Does it? This is all such good news!

JAKE: "The rock mainstream" is what it says.

BEN: Sounds dodgy, anyway.

GUY: I don't think we're hitting the rock mainstream. Definitely this is a big show. We're playing some bigger shows than we did last year. We've been touring a lot and we've got another record coming out next year. So I guess that's successful, but we've never done anything that we felt compromises the band; and the minute we do, I think we're all agreed we'll break up cos none of us are that keyed into the "Fugazi concept" to the degree that we'd be willing to do anything just so the band survived. I think we all know that it's got a lifespan on it, and when it breaks up it breaks up. I think I'd like personally to play a lot more shows; I'd like to record music cos I think we're still kind of trying to get our shit together. I think our first two records were pretty good, the next one's pretty darn good, and I hope the one after's gonna be a lot better. So I think we've still got other stuff to do. But if it does get really big and it does get really hard to manage, I think either we'll think of constructive, interesting, creative ways to deal with it, or we'll break up.

BEN: What is it that keeps the band together?

GUY: It's weird cos when I first joined the band I didn't really feel like I was definitely in the band for almost about a year. I'd been playing with the drummer for years and years, and that's the initial reason I joined the band. I think it's just cos we keep feeling that we can do better stuff, and for some reason we get on really well. I've been in many bands that haven't stuck together. I think basically it's cos mainly we agree on basic structural policies and we support each other creatively.

BEN: It says in Sounds that you never sat down together to work out a set of principles, but there must be certain fundamental beliefs you all share.

GUY: I think musically speaking no - there's no rules to what we're willing to play or what we want to sound like. But I think business-wise, they're really obvious boring ones like we don't play for really high door prices. That's something we all agree on. We don't play shows in America where kids can't get in. They're basically just dull practical issues which we all have

to lay down the law on.

JAKE: Like not signing to a major?

GUY: We've been approached by Majors but we're just not interested. We have our own label - Ian runs Dischord Records. There's nothing Majors can offer us that would make it any better for us. We've got total control over what we want to do. When you're on your own label you can run your own boat. There's nothing they can give us.

JAKE: Is there anything you can't do with your label that a Major would do?

GUY: The only thing Majors can do - the thing they always pull out as their trump card - is that they have the best distribution in the world. You can get your record in all the stores all over the world. But our point is we don't care about that kind of convenience. We were able to set up tours, no problem - we have friends all over Europe. I mean the Underground network is as strong as any above-ground network - you're just playing different venues and reaching different people. That's fine.

JAKE: There's no problem about worldwide distribution or worldwide organization of gigs?

GUY: Anyone who wants our records can get them. There's mail order available, and they're distributed all over Europe and the rest of the world. As for gigs, I don't know about Africa, but there's definitely people in Australia and Japan we can talk to. And right now they're

opening up Eastern Europe. We've played Yugoslavia and we can play Russia.

JAKE: So would you say there's absolutely no reason for a band with principles to sign to a major?

GUY: No I wouldn't say that. I think there's plenty of bands who sign to majors

who have perfectly good reasons to do it. A lot of bands don't have the good fortune to have their own label. We just happen to be able to do it ourselves. (But surely the point is that anyone can do it themselves if they believe in the principle of it and have the will - Ed).

IAN: We also happen to have a lot of friends who will help us do shows. Plenty of bands come from a totally different point of view - I don't think there's any formula or set of rules that apply. It doesn't necessarily make a band less than politically correct if they don't happen to do it the way we did it.

GUY: It's just what's most comfortable for us. There's plenty of bands I love and respect that are on majors.

BEN: Such as?

IAN: MIDNIGHT OIL.

GUY: SONIC YOUTH. They've just signed to a major I think.

BEN: I'm glad you like Midnight Oil.

IAN: They're fucking great man. And live... we saw them in Washington about 8 months ago, and they're one of the greatest bands I've seen live.

BEN: Your song Burning Too is very reminiscent to me of some Midnight Oil stuff, if not so much musically, at least in terms of the lyrical power and emotion.

IAN: I'll take that. But anyway we don't know enough about major labels, we just do our own thing.

BEN: British punk seems to have had quite firm anarchist roots whereas U.S. bands have generally tended to maintain a more neutral stance. What political or social changes would you like to see in the immediate future?

IAN: That question is massively open-ended.

BEN: I was thinking mainly that the State Of The Union LP was a benefit for the homeless and the American Civil Liberties Union.

IAN: To involve any kind of political changes you have to deal with all sorts of things that are involved

with that. I'm not a politician. SOTU was directly raising money that is directly going to work with people who are directly living on the streets. That's not a political thing, it's a straightforward thing. Or if it's a political thing, it's a very straightforward political thing. Nothing to do with politics with a capital P.

BEN: Freedom of speech is something you obviously feel strongly about. But does that include freedom of speech for racists and fascists?

IAN: Generally I feel people should be able to say or do anything they want short of injuring other people. It depends on how you choose and construe 'injury' and how you construe racist behaviour.

JAKE: What if someone is inciting racial hatred that might include violence?

IAN: I've heard people say racist things and I don't think they should be beaten over the head for it. But on the other hand, some people say such fucking over the top things that I can understand why people might want to stop them. But with that kind of thing, I couldn't give you guidelines cos every situation is different. To try to give a straightforward answer would be ridiculous.

BEN: What would you have wanted us to ask you, bearing in mind questions are inevitably general and superficial in an interview situation? I just want to get a dialogue going so we can find out more about you as individuals.

IAN: I'm not blaming you. The thing is with interviews, you can ask how many shows we've played etc, and I can tell you.

BEN: Yeah, but that's not the kind of stuff we're interested in.

IAN: Right, but I'm saying when you ask more general questions, we can only give you general answers. Otherwise it would be deceptive on our part. We're not in the business of giving out handbooks on how to live. We're in the business of being in a band.

JAKE: But you must have strong motivating ideas.

IAN: Yeah, individually. But I'm sure you do too. That's an individual thing.

JAKE: But don't they come into the band too?

IAN: Of course. The band is the 4 of us.

BEN: How much time do you devote to Dischord, since Fugazi must be a full-time job right now?

GUY: Well it's becoming kind of a problem. There are other people who work for Dischord. Ian and Jeff own it, and they run it. But when Ian's away on tour, it gets kind of tough for him. Definitely Fugazi is the no.1 priority at the moment. When we go home, the rest of us get jobs, and we just work and pay the rent, and then try to go out on tour as much as we can.

BEN: What about other projects?

GUY: I've got my own label too. I release other records by other bands I've been in and other bands from around town. But right now, Fugazi is a full-time thing.

BEN: What happened to PAILHEAD?

IAN: It was just a studio project. Pailhead was done sort of almost at the beginning of Fugazi. But now I don't have time to do anything like that at all. I might well have done more Pailhead stuff if I hadn't been in this band. But now this is the band, this is what I'm doing. This is it I've wanted to do all along - to be in a band. And Fugazi is the band I'm in - the band I'm a part of.

BEN: Are there any British bands you've been particularly impressed by on tour?

GUY: Some great bands we've seen on this tour, and I hope I don't leave anyone out, CRANE from Newcastle, who were absolutely phenomenal; SNUFF were great; CHUMBAVAMBA were incredible. We played with them in Leeds - they're fucking amazing. Man you've got some of the best bands here.

IAN: I wouldn't mind a band like Chumbavamba in the States.

GUY: Every night's been different on this tour - some haven't been so great. But we played places like Belfast and Glasgow, and it was totally great.. London's a tough place for venues. That SOAS thing really sucked - they cancelled on us two days before the show. It was fucking terrible.

BEN: We've talked a fair bit about music. What influences your lyrics - there's a good mixture of personal and more overtly political stuff?

IAN: I think we just write what we write. There's no set formula. We just write what strikes us at the time. Guy and I write all the lyrics, and we sing vocals on the ones we write. One of us comes along and says I like this music; I want to write some lyrics for it. Or I've got some words, and we'll write a song. There's no set way.

JAKE: Do you as an individual, or the band in general have any particular political outlook?

IAN: No.

GUY: We address situations totally as individual situations, and we go out and deal with that. Any kind of political

decisions on our part are definitely not keyed into any particular movements or parties. We act on our own. The band as a band does take stands on things cos we play a lot of benefit shows. We played in Leeds for Act-Up UK and the Leeds Abortion Fund, 2 things we feel very strongly about. We have no problems playing for that or raising money for that. That kind of thing is a statement a band can make. Lyrically we write about what we want to write about, and if people feel moved by that, then more power to them. But the band doesn't come here holding out a handbook of how to solve social ills. In our own lives we do things that are politically orientated. But as a band, the best we can do is raise money for other people. It's a con to start pretending bands are political parties, cos they're not.

BEN: What is your position on animal rights, which has until recently been a big issue within the British punk scene?

IAN: What are you asking me exactly?

BEN: Are you interested in the issue of vegetarianism and animal rights as well as human rights?

IAN: Yes, I definitely am. I'm a vegan personally. A lot of people in the American scene are too now. But again the reason I hesitate is that it's not a platform for us. As individuals we're all vegetarians and we've done benefits for animal rights groups.

BEN: The aim of this interview was to get an idea of you as a band and as a group of individuals. I wasn't looking for political ranting.

IAN: No, I know.

BEN: And I hope the people reading it (if any!) are going to be interested in you as individuals, rather than looking for you to tell them how to lead their lives.

IAN: It's tough. Having been in music, in bands for so long - you really start to understand the sort of contradiction between music and political/spiritual thought - cos there's a lot of contradictions involved in that. At this point, having seen so many bands with so many different kinds of ideas over the last



10 years, so many empty words and shit like that that people have given - in the end it's a matter of what you do, not what you say.

People can say all they want about shit. They can read a Fugazi interview, and say this and that. In the end, if people want to talk about us, they should check out our track record, how we handle ourselves, where we play and what we do, how we act as human beings

That should count way more than what we say in interviews or what people would like us to say in interviews. One thing we're concerned about is not alienating people solely based on things we feel personally about. Shit, I wasn't always a vegetarian and I'm sure not all of you were either. So I feel very strongly about things, but at the same time I think toleration is a very important thing too. I think other people should be allowed to live their own lives and make their own decisions too, because decisions made for yourself are the only ones that make any difference. Decisions that other people make for you don't count for shit.

BEN: Well I hope people reading this interview are gonna realize that anyway.

IAN: Of course, yeah. But that's why we're cagey - we have to be.

BEN: I know. The problem is that bands who have taken a strong stance on issues have been shot down and slagged off.

IAN: Yeah, it's all so anal.

BEN: I hope people don't do that with this interview.

IAN: I'm sure people will. But that's the way it goes. But then again, if we had a problem with that, we wouldn't do interviews. In the end we know we're a band, we know we're playing music, we know that we enjoy it and we're expressing ourselves. We also know some people are receiving things for themselves - they're registering within themselves a meaning from it. That's cool... And we know we can raise money for groups that we feel we can support. But to tick them off against a checklist is just empty. We're not heroes, we're just people. We play music.

FUGAZI/DISCHORD RECS c/o 3819 Beecher St. NW, Wash., D.C. 20007, USA.

(BS/JL)



RECORD & TAPE REVIEWS

ABOLITION - Never The Bereaved demo.

Abolition is a 4-piece band based in the London/Surrey area. Formerly called BLACK OVER RED, 1989 saw a change of name and lineup, and the latest demo shows they have found a better sound and become a much tighter outfit altogether.

The tape consists of two new songs, an excellent cover of 'Filler' by MINOR THREAT, and three good songs from their previous demo. The band plays powerful melodic hardcore with intelligent thought-provoking lyrics. The title track is an expression of class anger arising out of the Kings Cross tragedy and the situation which leads to profits being put before people. Musically, the song is a classic, with really catchy guitar and vocals, and intense pounding drums. The second song, 'Held Back By Fear', deals with barriers to self-expression, and is another powerful tune, although the lead guitar is perhaps mixed a little too high.

Abolition combine some of the best qualities of US and British hardcore, but without sacrificing their own identity. Added bonuses - the vocalist sings instead of grunting, and he doesn't put on a fake American accent. Catch them if you can. (£1.50 ppd. from Box BR, 234 Camden High St, London NW1) (BS)

ANARKOTICS - demo

This, I think, is the second edition of this Spanish band's demo. It's got well funky packaging and is really professional overall. Musically, I s'pose it's best described as metal-influenced HC but don't let that put you off as it's really quite good. There are 19 tracks in all and though a lot of them are boring, some are well-fabby techno-funkerama. Haven't a clue what the lyrics are all about cos they're in Spanish! (typical!).

(ANARKOTICS, c/o Manel Fdez. Moya, Ronda Guineta Vella, Bl. C-5-4-1A, 08033 Barcelona, SPAIN.) (TV)

ANHREFN/LAST ROUGH CAUSE - 'Soft Lights And Loud Guitars Pt.2' split LP

LRC stand for those good old values of decent singing, musical variation (pop/punk/reggae) and enjoyable tunes. Whereas Anhrefn go for the more straightahead 'trad punk' arrangements that, complete with rasping Welsh vocals, can't fail to please.

(£3.75 ppd. from RELEASED EMOTIONS, PO Box 132, Acton, London W3 8XQ) (JL)

APHRODITES LAWYER - 7"

This record isn't actually out yet (I have it on tape) but make sure you track it down when it is released as it's excellent. There's loads of different musical styles and some great playing too. Punk, H/C, melody and lots of other funky things are combined with the good elements of technical thrash-type stuff, producing some really interesting and listenable music. Sounds like GENERIC in places and FUGAZI in others! (APHRODITES LAWYER, Beatrijsstraat 53, 3021 RC Rotterdam, HOLLAND.) (TW)

BAD RELIGION - No Control' LP

After years passed without anyone beating BLITZ's 'Voice Of A Generation' LP I had sorta given up for ghost my trek for finding such a record but along comes 'Suffer' - a sheer brilliant LP. Now, hot on the heels of it comes 'No Control' - yet another unbelievable LP. Yes, they've done it again. Excellent singing, playing, tunes, production, and good lyrics... if this doesn't beat Suffer it's surely a damn good tip for 2nd best LP ever made. Check out 'You' especially, but check out it ALL. More varied than Suffer but don't worry, it's no wimp out... give this band a medal! If SLF weren't old men, this is what they might sound like. (TH)

BEEF - Living in a Hee Hee Hey LP

Ten tracks of dreamy hard edged punk/pop. The female vocals make this band sound very similar to the COCTEAU TWINS and early eighties BANSHEES. A classic LP definitely worth looking out for in your local indie store. (ARTLESS/SRD) (VM)

BIGGER THAN GOD - live/practice tape

Original guitarwork give this new band an Indian snake charmer/hardcore crossover sound on the practice, but live the harsher vocals and drums take over. I prefer the practice! They've since added a saxophonist which should add further to their individuality. (B.T.G., 7/4 Birnie, Edinburgh).

BLOODSTAR - Bloodstar LP

The publicity calls it '48 minutes of post-nuclear industrial hell' and it's difficult to argue. Excellent production, and music divided between

heavy tense and tortured crawls and ultra-fast metallic rushes. As it's not my sorta music I don't find the tunes very memorable, but the power is undeniable.

(£6 ppd. from DESERT ENGINE REC Regensbergstr. 108, 8050 Zurich, SWITZERLAND.)

BOLD - EP

Bold's LP was utter crap as far as I was concerned but this is really good. The five tracks here really step away completely from the boring YOUTH OF TODAY-trademarked standard S/E HC and are more melodic and varied. The playing's a lot better too and there's a distinct metal influence (metal as in flash, fiddly stuff - not NY stomperama rubbish like Rest In Pieces, Wrecking Crew etc) which adds emotion and feeling to the songs. The lyrics are still pretty much shit but there's not a single cross-on-hand to be seen on the record, which can't be hard! (REVELATION, P.O. Box 1454, New Haven, CT 06506-1454, U.S.A.) (TW)

BOMB DISNEYLAND - Nail Mary 7"

Yippee - my favourite band. More utter shit from B.D. I'm afraid folks. The two tracks here are bearable but I'm not really into this band at all. I think they act like dicks and the music's shit-boring so I'm not amazingly enthusiastic about this record. I'm sure SOMEBODY must like them. (VINYL SOLUTION) (TW)

CHEAP - Third Term/Buried By The Machine

At last a Cheap single! Led by one of the most compulsively watchable frontmen ever, TV Smith of ADVERTS fame, Cheap are firing on all cylinders with this their first single.

Smith has always been one of the most imaginative and creative lyric writers and 'Third Term' is simply the best song written so far about ten years of Thatcherism. "Don't Be Poor, Don't Be Young, Don't Be Old, Don't Be Sick" he cries, "We wanted something better than this". Anger, emotion, frustration and feeling mixed into one song.

'Buried By The Machine' brings back memories of The Skids, a colossal number which even includes a few handclaps, and makes you wonder how Cheap remains so anonymous. Buy this now.

(DELIC RECORDS) (AP)

RECORD & TAPE REVIEWS

CHELSEA - Under Wraps LP

At last a new Chelsea LP! Under Wraps starts well with a raunchy cover of THE CLASH's 'Somebody Got Murdered', that is on par with the original. The rest of the album, around nine tracks, are extremely boring and very forgettable. Even the inclusion of Steve Tannett formerly of Menace on guitar can't save this miserable effort.

(IRS/EMI ARMS DEALERS)

(VM)

CONFLICT - Against All Odds LP

The music industry and press can't handle Conflict, cos unlike most of the bands reviewed here, Conflict really do oppose everything they stand for, and are successful with it. The Right On Anarchos can't handle Conflict BECAUSE of that success, and their refusal to conform to ANYONE'S rules, and cos unlike CULTURE SHOCK or FUGAZI or SNUFF they're just not trendy anymore. To put forward militant anarchist politics AND gain a large audience without selling out is a near impossible target but Conflict achieved just that.

On this latest album, they display their more melodic and experimental side as opposed to the thrash attack of 'The Final Conflict' LP released only a few months previous. Against All Odds is a side long epic covering different musical territory and expressing feelings of sadness, anger, and ultimately hope. The B side is a mixed bag; 4 songs and an instrumental. Lyrics cover love and humour as well as the 'issues'. The music ranges from 'Serenade Is Dead' style to the highlight 'Mutually Assured Destruction'; which is a slow, beautiful and drawn-out piece sung by Steve Ignorant. Poor production on the A side and two duds on the B side are the weak points here, but overall it is well worth getting.

(MORTARHATE RECORDS)

(JL)

CRUCIAL YOUTH - The Power Of Positive Thinking LP

Just when Minor Threat had split, anarcho-punk was in decline, and you thought it was safe to relax your morals their various U.S releases and radio appearances in a basic hardcore vein, but with these straightedge messiahs it's the lyrics that come first, hence the hilarious accompanying comic strip style lyric book, that comes with this. (£3.75 ppd. from RELEASED EMOTIONS, PO Box 132, Acton, London, W3 8XQ)

(JL)

CULTURE SHOCK - All The Time LP

So Culture Shock bid a fond farewell with this their third album which, whilst not being radically different from their previous releases, is fresh enough to keep the faithful, like myself, happy.

If anything 'All The Time' isn't quite as skanky as the last LP, 'Northern Ireland' for example is pure dub reggae, but that doesn't detract from Dick's, as always, thoughtful, intelligent and constructive lyrics.

Culture Shock's refusal to play the game has always set them apart from their contemporaries and right to the very end they do things on their own terms. On the closing 'Onwards' Dick finishes with the line, "There is nothing we can't do".

Culture Shock - in a positive stylee.

(BLUVRG RECORDS)

(AP)

EVE OF THE SCREAM - Control

A self financed five track mini LP by this anarchist punk band from Merseyside. The music is pure 1983 anarcho punk reminiscent of the Subhumans and Zoundz, coupled with intelligent, socially aware lyrics. A good and worthwhile release. If you can help sell some copies contact the address below.

(£2.75 ppd. from LAND AND LIFE RECORDS, 20 Gorsefield Rd, Wallasey, Merseyside.)

(VM)

FEEDTIME - Suction LP

Christ, this is awful - I'm obviously missing something here. It's boring and arty-farty and I don't like it very much at all. And the cover's crap too. A few of the songs are OK but most of them bore me to tears - I mean, 'Pumping A Line' is all one chord! Sheesh.

(TV)

Feedtime sound like THE SAINTS crossed with the BIRTHDAY PARTY so you won't be too surprised to hear the band are Australian and over ten years old. A couple of tracks are good, yet most are very weird and unlistenable. Hear before buying.

(VM)

(DECOY c/o VINYL SOLUTION/SRD)

FUDGETUNNEL - Sex Mammoth 7"

I really like this. It's kinda chunky-funky stuff (like NIRVANA and all that lot) and it's bloody great. The playing's cool and I love the drumming, though apart from the snare there's not an awful lot else you can hear! Anyway, it's good just the same.

(PIGBOY c/o VINYL SOLUTION)

(TV)

FUNERAL ORATION - The More We Know 7"

I was pleasantly surprised by this groovy little single - Holland seems to be producing some really fine bands at the moment.

Musically, it's kinda melodic, tuneful HC - a cross between LES THUGS and SOFAHEAD - and 'In Life' sounds just like a SEARS track.

Definitely one of the best Loony Tunes releases so far.

(LOONEY TUNES, Top Flat, 23 The Esplanade, Scarborough, N. Yorks, YO11 2AQ)

(TW)

HARD-ONS - Love Is A Battlefield LP

OK, but nothing particularly special. It's less powerful and less varied than their previous stuff but it's still pretty damn hot pop-punk. Lyrics as useless as usual and this LP's a bit of a let-down overall.

(VINYL SOLUTION)

IDENTITY - Some Kind Of Fun 7"

Despite having severe difficulties trying to figure out what speed each side should be played at, this is a really enjoyable record. Sounds like a combination of DAG NASTY, RAMONES, HARD-ONS and DESCENDENTS and this is much better than previous Identity stuff I've heard.

(£1.60 ppd. from FOURTH DIMENSION, 7 Wentworth Gdns., Bullockstone, Herne Bay, Kent, CT6 7TT)

(TW)

INERT - No Information EP

Absolutely brilliant record from this really great German band. Mixes elements of punk, H/C and other stuff and comes up with a tuneful, powerful D.C.-type sound. It's really well played and the super-clear production is just excellent - record of the millenium!! Check out 'Decision'.

(TOUK-TOUK, Lenberger Strasse 491, D-5620 Velbert, West Germany).

(TV)

KLASSE KRIMINALE - Construito in Italia 7"

A four track 7" by this Italian Oi band. The music is surprisingly good covering Oi (with female vocals) and ska. Yet the lyrics and ideas here are moronic and full of nationalistic rubbish. This band sing in Italian, but (unfortunately) an English lyric sheet is enclosed.

(HAVING A LAUGH RECORDS/IMPORT)

(VM)

RECORD & TAPE REVIEWS

doesn't exactly break new ground. The lyrics just cracked me up and songs like 'Nicaragua' and 'Holy Hardcore' should not so much step on a few toes as crush a few feet. This is what the current 'club' of British pop-punk bands might resemble if they were genuinely grassroots and had half as much to say. Love it!

(WETSPOTS RECORDS/SRD)

(JL)

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This is fabby - their best record so far. Some really strong songs in the Fugazi/SNFU mould though distinctly Sink-ish as usual. 'Kick' is flippin' excellent and will get a place on my 'fave songs ever' list. Great production too.

(DECOY c/o VINYL SOLUTION)

(TV)

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Long awaited debut LP by this American pop/punk outfit. Musically it is very tuneful early punk reminiscent of THE DICKIES. The lyrics are hilarious and downright stupid ie: 'I Don't Wanna Be A Homosexual', 'Running From The CIA'. A classic.

(TOXIC SHOCK/IMPORT)

(VN)

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Canada's SNFU are back with their third LP and after waiting yonks for it to be distributed here, it's a damn fine record. I prefer it immensely to 'If You Swear...' and it regains most of the energy lost after the legendary debut album. Musically, it's well-played, melodic, tuneful H/C with plenty of power and variation. Flamin' ace vocals as well.

(CARGO/SRD)

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(WORKERS PLAYTIME)

(TH)

SOCIAL JUSTICE - Unity Is Strength LP

Pretty damn hot stuff this. I was expecting plain old run of the mill S/Edge rant-stomp, but instead got powerful, energetic, un-cliched early Boston/NY-style HC. Lyric-wise this is cool too - topics range from racism to casual sex and getting girls pregnant to unity between punks, 'drunks', skins, blacks, whites, men, women.....quite an advancement from the cries of seperatism from certain S/Edge bands. Check this out if you can. And remember: 'Sisters and brothers, Unity Is Strength! (so there!!).

(SAFESIDE)

(TV)

SOFAHEAD - Pre Marital Yodelling (1127 Walnut Avenue) LP

Including ex-members of DAN and HDQ it's pretty obvious that Sofahead aren't going to be your archetypal thrash band. Using hardcore as a base they revolve it around a fast pop sound which becomes particularly effective on tracks like 'A Painted Smile' and 'Friendship Lost'. On occasions they do have a tendency to fall into the cliched hardcore sound (trap) and Claire's vocals are a little on the quiet side but on the whole it's a more than worthy debut which bodes well for the future.

(MEANTIME RECORDS)

(AP)

STEADFAST - The Time Is Now demo

The UK's most happening S/Edge band have finally got it together and recorded a demo and pretty good it is too. The powerful, though somewhat muffled, production sound is great and the nine songs came out really well. Tracks like 'School For The Blind' and 'Our Sights Are Set' are downright groovy, showing Steadfast as a fine and original band - it's a great pity there's a certain amount of hostility between them and the non-S/Edge crowd.

(STEADFAST, Sean, 45 Magdalene Ave, Belmont, Co.Durham, DH1 1NN).

(TV)

STIFF LITTLE FINGERS - The Peel Sessions 12"

More nostalgia, though considering SLF were one of the most important bands of the late 70s/early 80s, more than worth a mention.

The first four tracks here have already been out on a 12" and capture the band superbly in their early days with original drummer Brian Faloon. All four of the songs are clearer recordings than those found on the 'Inflammable Material' LP and the

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The other eight songs are from the bands 'Nobody's Heroes' period, including a version of 'Straw Dogs' which transcends the muddy single version. 'No Change' and 'I Don't Like You' were always album fillers but on numbers like 'Fly The Flag' and THE SPECIALS 'Doesn't Make It Alright' they still sound as invigorating as ever.

My only regret is that the session recorded in 1981 isn't here because that featured material from their finest moment, the 'Go For It' LP. Still, a good buy and makes half of today's so called punk bands look stupid by comparison.

(STRANGE FRUIT/PINNACLE)

(AP)

TOSHIMOTO DOLLS - Space Sex LP

Flamin' righteous record from this absolutely bloody fabby German band. This is really, really good. The music's weird, tuneful H/C rock-type stuff with plenty of melody and lots of freaky space ship noises and other assorted sound-effects inbetween. Reminds me of SINK in places but it's the overall atmosphere this LP creates that makes it so special. Highly recommended for anyone willing to listen to something slightly different.

(ECONO RECORDS, Sternbergstr. 25, 5620 Velbert 1, WEST GERMANY)

(TV)

UK SUBS - Killing Time LP

A bit dated now (mid-89) but noone else seems to have reviewed it, so I will. This LP was made with the original Subs lineup over in the States as a one-off project. The sheer variety of styles here reflects the different musical directions they have all taken. There's something for everyone from a rock-out version of 'Motivator' to the psychedelic 'Planet 1'. Harper and Gibbs give the vocals a sleazy downtown feel. As for the lyrics; social comment on the USA seems to predominate. 2 or 3 standout tracks whichever angle you're coming from but generally don't expect the hardcore punk attack that the current lineup are taking round the country.

(JUNGLE)

(JL)

UNITY - Blood Days LP

This is excellent! I heard their EP ages ago though from what I can remember of it, this record's pretty different. It's really brill tuneful H/C with great singing and it doesn't sound in the slightest bit S/Edge (which is what I'd always thought the EP to be). Songs like 'When I Fall' and 'You Are

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RECORD & TAPE REVIEWS

One' are totally brilliant and have just GOT to be heard. Only complaint is that it's a bit on the short side, plus half the songs were on the EP!
(POWERHOUSE) (TW)

V/A - Fuck EMI LP

There's bands on here like SAUFF, GENERIC, SOFAHEAD, CHUMBAMBA and SAW THROAT. There's songs like BOHEMIAN RHAPSODY, HEARTBREAK HOTEL and ANARCHY IN THE UK. Whaaaaat!! You may well ask. Well finally the late 80's crop of UK hardcore/related bands have come together to produce a genuine subversive article that I hope will deal a blow to the backscratching complacency of the 'scene' as well as it's intended target - the Great British Consciousness. This LP combines the informed anti-multinational stance set in motion by the likes of CRASS and CONFLICT with the unlikely features of professional packaging (colour cover etc) and cover versions which are turned on their head here and used to attack rather than promote the capitalist industry with which they are usually associated. The

overall effectiveness is topped by a crucial sense of humour which suggests that if EMI do take legal action there's a chance the case will be laughed out of court as soon as the judge sees the cover!
(£3.75 ppd. from PO Box 172, Preston, Lancs.) (JL)

V/A - Sampla City Os LP

I'd heard of virtually none of the bands here before I got this so it was surprising hearing how good they were! They are all local bands from W. Germany and, once again, I'm really impressed by the original, innovative and exciting stuff coming out of this country. If these bands were from Washington DC they'd be world-famous by now, but people are too often reluctant to listen to new unheard-of bands unfortunately. Anyway, a few of the names here are: FISHMUT, DOUBLE FAITH, FUTILE RAGE, HECK, DUDE and MESSER and they're all excellent. Musically it's melodic, rocky, tuneful, varied stuff which is interesting and really refreshing.
(DURCHBRUCH RECORDS, c/o Uwe Mindrup, PO Box 12, 4507 Hasbergen, W. GERMANY)

VERBAL ASSAULT - On mini-LP

5 tracks that all have reasonable ideas but not enough to keep me interested. Slow metallic hardcore (a la recent BAD BRAINS) meets FUGAZI. (And like McKaye and co., this has awful obscure crap personal lyrics). This is a real disappointment after 'Trial' and my only advice to em is - speed back up again, spend more time on tunes and don't spread a few good ideas over a whole record.
(KOMURREL) (TH)

VISIONS OF CHANGE - My Minds Eye LP

Haven't had much of a chance to hear this, so it's first impressions only here. V.O.C. play in a unique 'psychedelic pop meets hardcore' style with a Hammond Organ giving the first element and desperate sounding vocals and drums giving it the essential biting edge. Serious but subtle lyrics look at situations we all face from a personal angle, and while not every one of the 8 tracks here is attention grabbing, this is overall an intelligent and enjoyable record from one of the few labels around who, so far, seem to take awareness/ attitude as well as musical talent into account in choosing their bands.
(BIG KISS RECORDS) (JL)

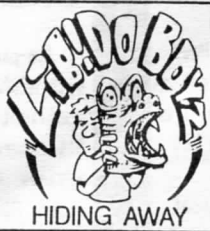
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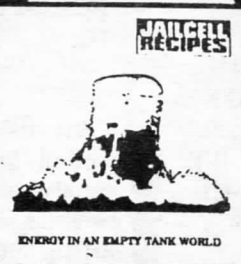
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FST005 - 12 song LP



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ZINE REVIEWS

AUTOGNOME - Free(SAE)/Size varies

It was on getting this that the old UK RESIST newsletter realized it really was time to give up the ghost! Imaginative, critical and witty London-orientated newsheet crammed with a wide range of 'alternative' politics/scene info and dates. Apart from the quantity of vital info, Autognome has quite a vibrant personality of its own. The dates section has a 'picture key' to describe the likely nature of the events eg 'massacre possibility', 'poncing punks presence' etc. Compulsory reading, now only if it could come out regularly.....

(From: Box OTTD, c/o 121 Railton Rd, London SE24) (JL)

BALD CACTUS No.4 15p/AS/24 pgs.

Not bad little zine though pity about the printing and the fact that it's all written by Andy's fair hand, not typed. Apart from these two points, it's a cool zine and the i/views (PLEASANT VALLEY CHILDREN, LONG COLD STARE, RECTIFY and UPHEAVAL) are pretty good. Well worth price!

(From: Andy, Flat 6, 34b Leeds Rd, Harrowgate, N.Yorks, HG2 8BQ) (TV)

BEAT OF THE STREET No.3 1/AA/32 pgs.

It LOOKED a real 'pro' effort, and with 'ANGELIC UPSTARTS' on the cover I had to buy it. But alas, no Upstarts i/view, in fact no i/views at all, just short 'band histories'. So apart from the good reviews section, this mag promises but doesn't deliver. On the positive side, it is now run independently and not by a label, and the editor has a pretty sussed attitude (the stupid 'bootboy' cover aside). Tries to cover ALL the alternative music cults (ska, rockabilly, oi, mod etc) and with the contacts, they have the potential.

(From: PO Box 202, Glasgow, G12 8EQ, Scotland) (JL)

BETE NOIRE No.3 40p/AA/30 pgs.

Lively anarchist student mag, though the topics covered are relevant to anyone really. Unlike so many other anarchist mags it isn't choked by dogma, verbal diarrhoea or plain stupidity, so I'll stick my neck out and say this is the best anarchist magazine in the UK right now.

(From: Anarchist Students, Box A, 34 Cowley Road, Oxford) (JL)

BULLSHIT UNLIMITED No.6 trade/AA/16 pgs.

Pretty cool U.S. zine with ORI, RASON TO BELIEVE and SWEATY NIPPLES, plus reviews and other stuff. Nothing particularly special but worth checking out. really good little piece on Bob Z and the cover's brilliant!

(From: Ben, PO Box 2308, Plainville, MA 02762, U.S.A.)

CABLE STREET BEAT No.4 60p/AA/24 pgs.

Best yet of this professionally produced anti-fascist music mag, made more interesting than most fanzines by the variety of content - i/views with a Spanish Civil War veteran, JOHN PEEL, AMBERN, and articles on the artist JOHN HEARTFIELD, CHRISTY MOORE, link records and letters + news from the anti-fascist frontline.

(From: Cable St Beat, PO Box 273, Forest Gate, London) (JL)

CAMPANOLGY FOR TREE FROGS No.1 30p/AS/

The editor here occupies that grey area between eccentric and demented.....I mean his idea of fun is a 7 page article on river pollution! Aside from that, there's a whole jumble of opinions, artwork, and an i/view with TOTAL MOSH PROJECT.

(From: Conrad, 9 White Hart Lane, Soham, Ely, Cambs., CB 5JQ) (JL)

COUNTER INFORMATION Free/AA/4 pgs.

Totally essential bi-monthly broadsheet detailing resistance to authority and repression in Britain and elsewhere. News that's not reported elsewhere; excellent on stuff like latest poll tax resistance, from an active anarchist perspective. Free but donations gladly accepted.

(From: Pigeonhole CI, c/o 11 Forth Street, Edinburgh, EH1, UK.) (JL)

DEGGIAL No.3 trade/AA/16 pgs.

Well put together zine from Finland (written in English though) with PASKA, KIIMA, BUZZBOMB, and VOMIT plus articles, reviews and some excellent artwork. It's packed full of stuff and is really well-written too - the 'Human fly' column is hilarious!

(From: Jukka Lehmus, Poste restante, 70110 Kuopio, FINLAND) (TV)

EAT SHIT! No.3 30p/AS/28 pgs.

The best issue so far with CONFLICT, CULTURE SHOCK (last i/view), ACTIVE MINDS, INTERNAL AUTONOMY and KISMET HC, as well as reviews, letters, articles, poetry etc. Good!

(From: Dave, c/o Box 8, 82 Colston St, Bristol) (TV)

TECHOMEDIA Latest issue Free/AS/12 pgs.

Part of the international EcoMedia network, a free and regular newsheet of anarchistic protest and direct action reports, with a London bias.

(From: BM Box 7014, London, WC1N 3XX)

FILTH No.4 35p/AA/16 pgs.

More mad humour from Filth! Though slightly tamer than previous issues of the comic, Nevertheless, the Ronnie Pritchkin sketch is brill and the free bowl of breakfast cereal makes up for any qualms! Artwork as fabby as usual.

(From: Rob, 25 Pirbright Rd, London SW18 5NB) (TV)

FUCK OFF AND DROP DEAD No.8 35p/AA/24 pgs.

A classic 'angry young man at his typewriter' fanzine. I/views with NERVE RACK, COMBOY KILLERS and ENTROPY GUILD, but the editors own scribbles are by far what makes this such a good read: Bitter satire to the max!

(From: HVEL Distribution, 57 Briardene, Burnopfield, Newcastle-upon-Tyne, NE16 6LJ) (JL)

HIPPYCORE No.6 55p/AA

Jaw-packed U.S. 'anarcho-punk/HC' zine with NEGAZONE, NEUROSIS, POLLUTION CIRCUS, spotlight on 'Energy' articles and reviews. All interesting, especially the in-depth i/views. Available over here (below).

(From: SICKNTIRED Distribution, 43 Warner Rd, Hornsey, London, N8 7HB) (JL)

MERSEYSIDE ANARCHIST NEWSLETTER No.11 - 15p/AS/16 pgs.

Neat little number, and I agree with the sentiment, but since when did 'class struggle' anarchists have a copyright on anarchism, as one of the feature articles implies? Sticking strictly to the anarcho-party line makes this a little dull.

(From: PO Box 110, Liverpool, L69 6AU) (JL)

ZINE REVIEWS

NIKI NIC NIE WIE No.1 - Trade/A5/28 pgs.

Amazing how people with half the resources can produce a zine that looks better and more interesting than many of their West Euro/U.S. counterparts. Loads crammed in here: I/Views with TRYBUNA BRYDU, THATCHER ON ACID, ACTIVE MINDS, CHARLIE HARPER, reports from Italy, Czechoslovakia and the DDR, and articles.

Written in Polish.

(From: M. Halabura, VI.Wyzwolenia 103/6, 41-907 Bytom, POLAND) (JL)

POSITIVE DISLIKE No.4 - 30p/A5/48 pgs.

Easily the best issue so far of this happening zine. Lots of stuff including bands THOUGHT POLICE, JAILCELL RECIPES and LONG COLD STARE, plus articles, reviews, thoughts and opinions. Don't be put off by it's straightedge leanings as it really is an interesting zine, covering many new and original topics.

(From: Mike, 79 Brook Green, Hammersmith, London W6 7BE) (TW)

SIVULLEN No.10 - \$1/trade/A5/40 pgs.

Yippee! This is so cool! This zine is full of art, graphics and poetry (all in English) and the quality of it all is really, really good. Contributors include Paul Weinman, John Yates, Andy C, Orlando and Mark Sikora, and this is highly recommended.

(From: Jouni Vaarakangas, Poste Restante, 00980 Helsinki 98, Finland) (TW)

STONK AGE No. 1 - 35p/A4/22 pgs.

A decent printing job would've done justice to the artwork and photos here, but it is still readable, containing i/Views with HD4, MEGA CITY FOUR, INCEST BROTHERS and PUNGENT, and a bundle of film/music reviews.

(From: Dave Morris, 756 St Johns Rd, Clacton Upon Sea, Essex, CO16 8BN) (JL)

TWENTY FOUR HOURS No.22 - 50p/A5/52 pgs.

Good all-English zine with UK SUBS, DOOM, PVC, DON DON and more! Bit messy in places but lots of great, interesting stuff.

(From: Gvido Obradovic, Strahinica Bana 43, '106 Beograd, YUGOSLAVIA) (TW)

BOOK REVIEW

THE DIALECTIC OF SEX: THE CASE FOR FEMINIST REVOLUTION Shulamith Firestone (Paladin).

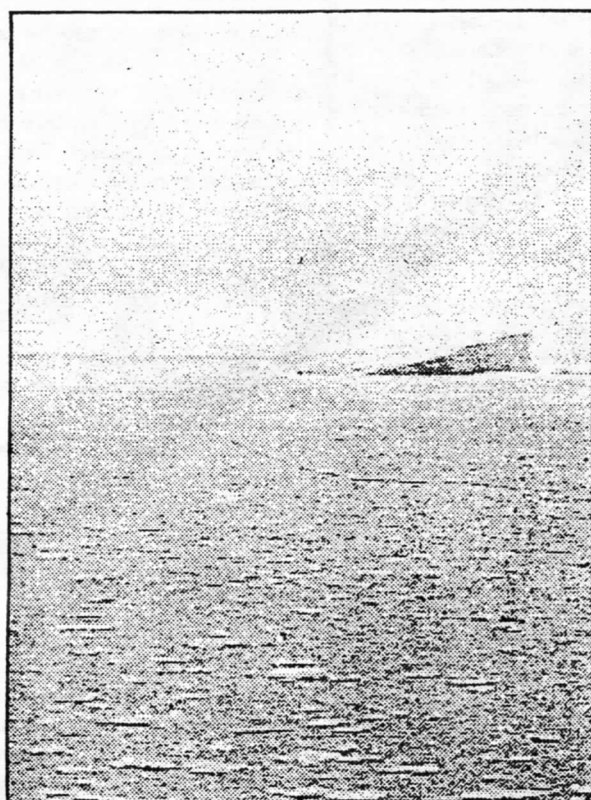
This book, though published in 1972, is as seminally relevant to 1990's feminists as to those of the 1970's.

Firestone's brave critique of Freud jumps on his grave with tight considered argument which indelibly defaces his tombstone. Her chapters on Racism, (Male) Culture, Childhood and Love follow. Concerning Love, she claims that men 'cannot love' and her expose of men's reactions to love is true to some men, but cannot be applied to all. She also explores Eroticism and Beauty without denying their exciting and necessary existence in life.

I found that, unlike some liberal feminists who, too scared of alienating men, don't demand ENOUGH, Firestone has succeeded in producing an extremely radical, highly realistic and brilliantly intelligent feminist manifesto. Sisters and brothers of the revolution - read this book!

(AU)

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TARGET of DEMAND

STAND TO FALL

The following is an interview with members of two popular Austrian hardcore bands, TARGET OF DEMAND and STAND TO FALL. They have a split LP out on Norwegian label X-PORT and toured Germany last year. Over to them.....

UK R: How much response from outside of Austria have either of you had. Have you been in any foreign 'zines at all? Which countries show the most interest in Austrian bands?

TOD: As far as TOD are concerned, most reactions have been coming (naturally) from Germany, then a lot from Italy, France and England. There's regularly mail from the U.S. and Yugoslavia, some from Brazil, Peru and eastern countries as Poland, Hungary etc....; We have been featured in some foreign zines, but not too often which somewhat reflects our laziness. I can't really say which country shows the most interest, overall there seems to be concerned and caring individuals in each country, which is great.

STD: OK - here's Albino from STF - and now it's very hard for me to answer the questions after Rainer from TOD and try not to write the same answers. So we get a lot of response from outside - sometimes too much - so it's really a lot of work to do all this post. A lot of this post was interviews for zines anywhere in Europe. Some guys make it really nice and correct (like you), others only send a short letter: "Write something about you and send some stuff about your band"...I hate that kind of interviews.

I cannot say exactly (post is coming from everywhere) but it seems that Germany and France show the most interest in us.

How did the recent European tour that both of you went on go? Which countries did you enjoy playing the most? Will you ever be coming to Britain?

TOD: Actually it hasn't been a European tour as we only came to play North Germany, two gigs in Holland were unfortunately cancelled. Apart from that it was a great experience. We'd love to play other countries, but due to our jobs, school....time is too rare; yet hopefully we will find more time to play in fall; sure we'd love to play Britain, but I guess that's also a question whether there's interest in us there or not. Maybe some day.....

STF: The tour was really funny - it was a party-tour. Nearly every day we had a party and never had problems cause we were on tour with our best friends. We was growing up together, made a record together, made a tour together....

We play more in foreign countries than in Austria - cause there are only about 4-5 places in Austria where you can play. So we play a lot in Germany and sometimes Switzerland, Yugoslavia - and we loved it everywhere. There's no difference between all the scenes - only in Germany maybe the infrastructure is better than in other countries so you can play there nearly in every town.

Come to Britain? - it's a long way to go. Don't know if our 20 years old van want to do it.

UK R: Why are there so few records released by H/C and Punk bands in Austria? The TOD/STF split LP is the first and only full length LP released by Austrian bands, isn't it? Why are there no independent punk labels in your country?

TOD: First of all Austria is rather small and an independent or 'H/C' scene is (almost) non existing; the small nucleus of people that blows it's noses in something called Punk/H/C mostly dismissed the main aspects of communication and 'doing it yourself', only recently things start to change for the better. As independent labels are concerned - most records would have to be sold to other countries and as Austrian customs laws are very strict and postage rates very high, records would become unaffordably expensive. So it's better to work via foreign labels (in most cases German labels).

STF: Because there are only few bands here (5-6) and without bands - no label...without a label - no bands. It's a devil circle. But I think the main problem is, that the scene is very small and unorganized. There was also no fanzines and no record distribution for a long time here. So now the first fanzine started and we started the first distribution so that the people need not to buy the records for high prices in the record shops anymore.

UK R: What size crowds do you get at the gigs you set up at the Kapu in Linz? Who, would you say, are the most popular foreign bands in Austria at the moment. Do you have a problem with bands ignoring Austria when they tour Europe? What about nazi skins - is there much trouble from them at gigs? Do you have stalls selling records and zines and stuff at shows in Austria?

TOD: Mostly there are 150-200 people which is pretty good. I can't say which band is most popular overall, but the most impact at the recent Kapu gigs had the ground-breaking likes of NO MEANS NO and FUGAZI, which seem to be

exploring new ways for HC-music (probably I'm biased at that). There are pretty good contacts so we had most bands we wanted here. Skins don't dare (usually) to show up at the gigs, only once there was a small fight after a SO MUCH HATE show, but the police stopped it, way-cool (dare i to say that!!), arresting one pig-head. Usually there are zines and records sold at the gigs, most touring bands have some stuff with them.

STF: OK - Rainer said it that there are always 150-200 people here and then the Kapu is really packed. No more people can get inside 'cause it's a small room. The most popular bands are (after their great gigs) FUGAZI, NO MEANS NO, SMFU (like Rainer said it), but he has forgotten this one band called JINGO DE LUNCH which is at time really the most popular band here. At their show there was about 350 people here - so some of them couldn't see the show 'cause there was no place inside.

UK R: Large amounts of European punks speak really good English - do many Austrians speak it? Are you taught English at school in Austria? Do you get annoyed at how few British punks speak European languages? (Yes, I admit - my German's absolutely awful!)

TOD: We are taught English at school. So most Austrians are able to speak it (or at least they should be), I think it's a good language to communicate. It doesn't bother me too much

that British punks are unaware of European languages - I'm an ignorant, too. (Short, arrogant joke).

STF: I learn English for about 6 years and it's good enough to speak with other people from Norway or Italy or anywhere. But it's not good enough to speak with people from Britain, 'cause they speak too fast and sometimes with this bad cockney so that I can only understand every 3rd word.

UK R: Both of you are releasing LPs soon - please tell more about them. I believe TOD's one is on We Bite Records - how did this come about? How is the STF album being released?

TOD: We did know Margit and Issi from a gig in their area, we got along pretty well so we asked - voila! As it was O.K. with Gunnar (X-Port) everything was fine. It's pretty good and easy to work with them.

STF: At first we liked to do it again on X-Port from our best uncle Gunnar. But his label politic is only to do the first record of a band, to give them a chance. So we made a short call with Armin (X-MIST RECORDS) and everything was clear. We know him from former times and he want to release the record and we also like him and his label. So now it looks like, that we will go to studio in Oct. so that the record is out in Nov. and then start a tour with the new record in the baggage.

UK R: OK, that's it for now, I'm afraid. If there's anything else you'd like to say please do.....

TOD: Well, as you asked more members of the band to answer the questions I have to add that I (Rainer) did the answers myself - but as the opinions concerning the points your questions touched are pretty much the same, this interview fully represents mine and the band's opinion. Anybody who has further questions should feel free to write, please enclose postage. Thanx for the interview and all the best for your zine and you. Respect!

STF: OK - there's nothing more to say. We are not the band who has a lot to say - I mean we don't try to press a message into the people (do this....or you have to think so....). We are just a band, nothing more, and try to do our thing and our live best. Action speaks louder than words!!! In this way, Best Wishes and Take Care, ALBINO.



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A REPORT ON SOME PUNK - SQUATTING IN VIENNA

The 'Aegidi' and 'Spalo' were two squatted houses in Vienna which were closed in August '88 by the city council through a very brutal police attack. These two houses were the home for about 200 people (a lot of them were punks) and the 'Aegidi' also contained a concert-hall where concerts with local punk and HC bands (and foreign ones - HERESY, LARM, NEGAZIONE, THE EX, RKL, AURORA from Hungary, EUGENE CHADOURNE) took place. When the cops came to close these two houses the people inside tried to keep them out but on the first day it was unfortunately possible for the cops to break into the 'Spalo'. People from this house left and went into the 'Aegidi' which stands next to the 'Spalo'. The next day, at five o'clock in the morning, the cops came to close the 'Aegidi'. A rich guy wanted to buy the building to give it to the squatters so that the council couldn't throw them out, but the authorities didn't let this go ahead (the main reason for this being that the people of these two houses were very anti-government, extremely left-wing, anti-capitalist etc). Also, some people from the 'Aegidi' were allowed to go to the parliament to talk to the politicians about not closing the building. The city council said to these people that they would delay the police attack until after they had spoken to the politicians.

The reality of the situation was completely different. While the politicians were being spoken to, the police attacked the Aegidi. The people inside fought back but the police brought a caterpillar and with it, smashed a hole through the wall of the house. The cops went in and beat up men and women (including a pregnant one) - many of the squatters were very badly injured. More than 60 people were taken to jail where they were also subjected to violence from the police. In some cases, 20 squatters were forced into 4-person prison cells in which the heating was turned full-on, despite it being summertime and 30-40 degree celsius. The families of the squatters were told nothing about those being held in jail and they were refused the right to even visit the prisoners (this is totally illegal in Austrian law - the families have the right to visit the prisoners and receive information concerning them).

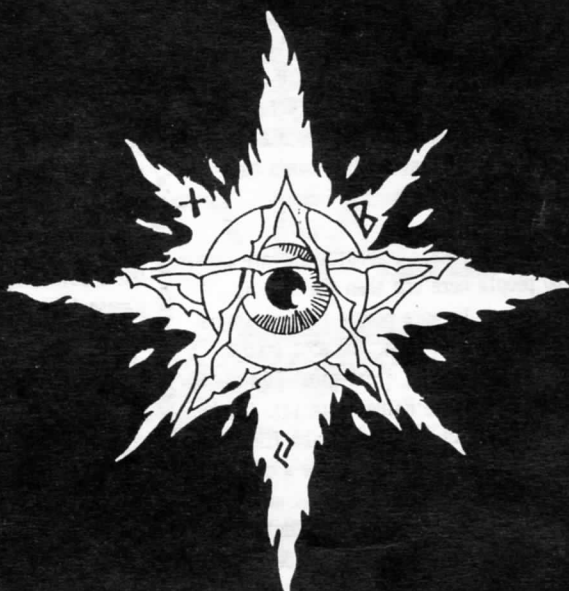
The only good point was that the squatters were not held for too long in jail. Unfortunately, their possessions that were still in the aegidi were labelled by the city council as unuseful and no one was allowed to take these things (clothes, records, hi-fi equipment etc) out of the Aegidi. These possessions were stolen by the cops the night after and what the cops didn't want was left in the house. The next day, the building (and the things inside) was damaged by the caterpillars.

When the squatters were released from jail, they were homeless. They squatted an empty house that belonged to the city government but got thrown out by the police the same day. In that building there was an empty shop and the person renting it allowed the squatters in. Now the police were powerless but they gave the shopowner a lot of ssle. The squatters were only able to stay in the shop for a few weeks because the city-government stopped the person's right to rent the premises. Now they were homeless again. Afterwards they squatted the 'W.U.K.' (a very big autonomous youth centre) and are still there now.

The city council has offered a new house to the squatters where they'd be able to live but the building would have been too small for all of them and there was no space for a gig hall either. Some weeks ago the people of aegidi and Spalo squatted some old houses and halls owned by the Austrian railway company, but had to leave because the buildings were very old and could have been broken into too easily.

The only Austrian party who was against the closing of the Aegidi was the Green Party. They also gave a lot of support to the squatters after the two buildings were closed down.

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U.K. SUBS

From empty pub gigs with CRASS to TOP OF THE POPS and then back to being one of the most prolific bands on the live underground punk circuit, that's the UK SUBS. While the rest of the 77 Generation have settled down and only reform briefly for a quick cash-in, or have changed direction beyond recognition, the Subs retain an uncontrollable energy which means they are still writing great punk songs without either rejecting or just wallowing in former glories. We spoke to Charlie Harper (vocals) and Daryl Bath (guitar) at the Opera On The Green venue in Shepherds Bush, where they were about to play their last gig of the 80's.

Firstly we asked Charlie what the band were currently doing and what his future plans were.

"Just finishing our Christmas UK tour and off to Europe early January. We will be touring here again late March to coincide with the 'greatest hits' live LP out on Released Emotions at the same time. Then we got a new studio LP that we've been recording after that."

How did the Christmas tour go?
"It turned out alright. The highlight of the tour was the Milton Keynes show as usual. Audiences are always more enthusiastic in the north."

Rumours had been circulating that Charlie would be moving to the States in 1990. We put this to him.....

"We shall see. Yes I have every intention of moving to the States to live with my girlfriend in 1990, that is of course if we don't fall out."

Regarding the 'Reunion' effort of last year we asked Charlie why he chose to work with Nicky Garrett again and release the Killing Time LP?

"Me and Nicky just got together over a drink and thought it would be a great idea. We have planned another LP entirely made up of Burt-Bacharra cover versions; songs like Walk On By that THE STRANGLERS once covered."

A lot of people thought that the Motivator single of last year was one of the best things the band had done in the

80's. Certainly back at last to what the band are best at, and songs that stand up live to the old numbers.....

"Every ten years I come up with a song like Motivator (Jeez, roll on 2000!-Ed). One of the more superior Subs releases I agree. Some stupid rag said it sounded like I was singing in the bath, yet they misread the whole point of it. It was meant to be sound like a voice down a telephone!"

Subs audiences in the UK seem to cover the whole spectrum of punk including some dodgy elements, probably because the Subs have associated with all sorts (in 1989 joint headlining gigs with THE EXPLOITED and CULTURE SHOCK on separate occasions). They have also never made any obvious political affiliations....

"The Subs are anti-politics as a band. We do though have songs like Ecology Blues, on the next album." Greenpeace appeared to be the organization Charlie would most like to play for, though Daryl added 'the homeless - like me!'

We asked Charlie how he felt about seeing contemporaries like THE DAMNED get together and play to 1,000 plus while he was touring small venues to a few hundred a time.

"Sick!".
What about the BUZZCOCKS reforming. Is it a cash-in?

"I saw the Buzzcocks last week at the Brixton Academy. It was great. There's also news of the SEX PISTOLS reforming without John Lydon. Glen Matlock always said they would reform, but John always said they wouldn't. I also hear from a reliable source that THE CLASH are about to reform. As for the bands cashing in, that's the punters worry. I personally wouldn't pay a tenner for a Buzzcocks t-shirt."

Well if they are reforming, that can only be bad news for today's street punk bands. They'll be faced with more empty mass nostalgia while they struggle to drag into the '90's the best elements of the 77 revolution (exciting music and DIY/anti-music biz attitude) combined with what they've learnt since then, and retain the original punk energy and feeling; which 35 year old businessmen can never do.

Talking of today's bands, we asked the Subs which ones they rated.
Charlie: "NO MEANS NO are very good. Also rate BAD BRAINS, HARD-ONS, very sad CULTURE SHOCK split, they were one of the better British bands of the last few years."

Daryl: "DOGS D'MOUR" (So that explains his dress sense.)

Going back 11 years, we asked was it true that in 1978 the band received a 250,000 advance from Gem records? Where did it all go?

"Well, we drank a lot! It sounds good, but over 3 years we had to record 4 singles and two albums a year and finance tours (lighting systems etc). Steve Roberts could drink a few grand a day!"

The interview ended as the band went off to soundcheck. Pre-gig conditions aren't usually the best for in-depth interviews, but this piece should show to anyone who didn't know that the band are alive and kicking (ass). Since then Daryl has left the band and been replaced by Karl (ex-Exploited), and as well as the forthcoming live LP and and tour, the band have an upcoming video which promises to 'show U2 how to make a video'. Should be gruesome.

(VM/JL)



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GIG/EVENTS GUIDE

FEBRUARY

- Sat 3 CONFLICT/ANDREXIA at Downham Tavern, Grove Park CANCELLED along with all other Conflict dates in Feb., due to appearance in crown court of 3 members of the band on an ABH charge after trouble with plainclothes policemen outside Woolwich Poly in December last year. Latest info ring (01) 851 5430. Good luck to the Conflict crew with the case.
- Sun 4 GLASS PALACE, The Blandford, Sunderland.
- Mon 5 FRIENDS OF BETTY/FILLER/FUDGE TUNNEL, Leeds Duchess Of York.
- Tue 6 FRIENDS OF BETTY/FILLER/FUDGE TUNNEL, London Sir George Robey.
- Thu 7 MUSICIANS NETWORK Meeting, 7.30 pm at the Pullens Centre, Crampton St, London SE17.
- Fri 9 ANARCHIST FORUM: 'Robbing the Game of God', (speaker: Peter Lumsden). 8pm, Mary Ward Centre, 42 Queen Square, Cosmo St, off Southampton Row, London WC1.
- Fri 9 GLASS PALACE, The Office, Cockermouth in Cumbria.
- Sat 10 CHUMBAWAMBA, Co-op Hall, 196 Cowley Rd, Oxford.
- Sun 11 JOYCE MCKINNEY EXPERIENCE/PLEASANT VALLEY CHILDREN/INCEST BROTHERS, Magnet Social Club, back High Street, Gateshead.
- Tue 13 GLASS PALACE, Docs Orders, Darlington.
- Wed 14 STONEHENGE 1990 CAMPAIGN Meeting, 7.30 pm at 99 Torriano Ave, London NW5 (Kentish Town tube).
- Sat 17 BLYTH POWER, Co-op Hall, 196 Cowley Rd, Oxford.
- Tue 20 SOFAHEAD, Darlington Lara's,
- Wed 21 WATCH YOU DROWN, Brighton Old Vic.
- Thu 22 RADICAL DANCE FACTION (RDF)/BTF/CITIZEN FISH, Bradford 1 in 12 Club.
- Fri 23 RDF/CITIZEN FISH/BTF, Blackburn Fusebox.
- Fri 23 SOFAHEAD/SAW THROAT/KRANKENHAUS, Caribbean Club, Preston. Info: (0772) 555541.
- Sat 24 SOFAHEAD/BLYTH POWER, Bridgewater Arts Centre.
- Sat 24 ABOLITION, Brixton Old White Horse, London. (El Salvador Solidarity Campaign benefit).
- Sun 25 SOFAHEAD/BLYTH POWER, Stevenage Bowes Lyon House.
- Mon 26 SOFAHEAD/BLYTH POWER, Harlow The Square.
- Mon 26 RDF/CITIZEN FISH/BTF, Manchester University.
- Tue 27 RDF/CITIZEN FISH/BTF, Derby West Indian Centre.
- Tue 27 MARTIN FORAN'S BIRTHDAY: To mark the birthday of this now celebrated anarchist prisoner, a picket is to be held outside Durham Prison where he's being held. And followed by sponsored bike ride from the Prison to the Home Office in London where a demonstration is planned.
- Tue 27 SOFAHEAD/BLYTH POWER/SHELLEYS CHILDREN, Reading Trade Union Centre.
- Wed 28 SOFAHEAD/BLYTH POWER, Brighton Richmond.

MARCH

- Thu 1 ANHREFN/FFLAPS/U THANT/CRUMBLOWERS, token Welsh Cultural Evening with 'Sheep Dog Trials, Ladies in Long Dresses playing Harps...' + more, Islington Powerhaus.
- Thu 1 RDF/CITIZEN FISH/BTF, Reading Trade Union Club.

- Thu 1 SOFAHEAD/BLYTH POWER, Southampton Joiners.
- Fri 2 SOFAHEAD/BLYTH POWER, Weymouth Waverley Arms.
- Fri 2 RDF/CITIZEN FISH/BTF, Brighton Richmond.
- Sat 3 RDF/CITIZEN FISH/BTF, Peckham Dole House, Bellenden Rd, London.
- Sat 3 COMBOY KILLERS/ABOLITION/DECADENT FEW, Nolan's Bar, 296 Kingsland Road, Hackney, London.
- Sat 3 SOFAHEAD/BLYTH POWER, London Finsbury Park George Robey.
- Sun 4 SOFAHEAD/BLYTH POWER, Birmingham Edwards No.8.
- Mon 5 SOFAHEAD/BLYTH POWER, Derby West Indian Centre.
- Thu 8 RDF/CITIZEN FISH/BTF, Basingstoke Caribbean Club.
- Fri 9 SOFAHEAD/BLYTH POWER, Sunderland Kasbah.
- Sat 10 SOFAHEAD/BLYTH POWER, Stockton Dovecot Arts Centre.
- Sat 10 RDF/CITIZEN FISH/BTF, Bletchley Counterpoint.
- Sun 11 SOFAHEAD/BLYTH POWER, Blyth.
- Mon 12 SOFAHEAD/BLYTH POWER, The Wharf, Wakefield Rd, Huddersfield.
- Tue 13 SOFAHEAD/BLYTH POWER, Bradford 1 in 12 Club.
- Wed 14 SOFAHEAD/BLYTH POWER, York Spotted Cow.
- Fri 16 SOFAHEAD/BLYTH POWER/SENSELESS THINGS/LOGFEAST, Darlington Arts centre.
- Fri 16 SHRUG/HOUND GOD/more, Caribbean Club, Preston.
- Sat 17 THE ASTRONAUTS/THOUGHT POLICE/1 other, Blackburn Fusebox. Hunt Saboteurs benefit.
- Sat 17 SOFAHEAD/BLYTH POWER, Scunthorpe Queens Hotel.
- Mon 19 UK SUBS, Leeds Duchess Of York.
- Tue 20 UK SUBS, Newcastle Riverside.
- Wed 21 UK SUBS/VATICAN SHOTGUN SCARE, Edinburgh The Venue.
- Thu 22 UK SUBS, Inverness Hayloft.
- Fri 23 UK SUBS, Aberdeen O'Henrys.
- Fri 23 BLYTH POWER, Caribbean Club, Preston.
- Sat 24 10th ANNIVERSARY OF KILLING OF ARCHBISHOP ROMERO in El Salvador. (See Return Of The Death Squads article).
- Sat 24 UK SUBS/TERMINAL BONDAGE, Perth Blancos.
- Sat 24 SOFAHEAD/BLYTH POWER, Milton Keynes Counterpoint.
- Tue 27 UK SUBS, Doncaster Jug.
- Wed 28 UK SUBS/DECADENT FEW, London Sir George Robey.
- Thu 29 UK SUBS, Manchester Swinging Sporan.
- Fri 30 UK SUBS/SLANDER, Hull Adelphi.
- Sat 31 PAY NO POLL TAX national demos in Glasgow and London.

APRIL

- Mon 2 THE ABS, The Wharf, Wakefield Rd, Huddersfield.
- Thu 5 F.U.A.L./SLEDGEHAMMER, Brixton Old White Horse, London.
- Fri 6 THATCHER ON ACID/THE ASTRONAUTS, Caribbean Club, Preston.
- Sat 7 ANTI POLL TAX FESTIVAL in Avehan Park, Preston. 12 noon onwards.
- Sun 8 UK SUBS/PASSION FLOWER HOTEL, Norwich Jacquard Club.
- Fri 13 DANDELION ADVENTURE/F.U.A.L./SLEDGEHAMMER, Caribbean Club, Preston.
- Sat 14 REGIONAL ANARCHIST BOOKFAIR, 1 in 12 Club, 21-23 Albion St, Bradford. Stalls/food/videos/gig in evening. Admission free. Info from AK Distribution, 3 Balmoral Place, Stirling, FK8 2RD.

SEND IN DATES BY THURSDAY MARCH 22ND FOR INCLUSION IN #2 (A WEEK LATER THAN DEADLINE FOR ALL OTHER MATERIAL AS THIS IS THE LAST THING WE COMPILE).