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U.K. RESIST

ISSUE NUMBER FOUR

SPRING '91

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SPIRAL SCRATCH is a monthly specialist magazine for readers who have an avid interest in independent music of the last 15 years.

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'Self Destruct' 12" (Also Londoners and also ex Skitzo and also doing a Blitz cover!).

BLITZKRIEG LP

(The Band are back and burly and currently beating each other up as to what the LP's going to be called, however I can inform you it'll feature lots of old classics such as 'Abuse of Power', 'Lest We Forget' etc. and lots of new stormers.)

UK RESIST

P.O. BOX 244 A, SURBITON, SURREY, KT5 9LU.

Welcome to UK RESIST No.4! We're back to the max in size and quality, and you should find with your copy a free flexi featuring two of London's most prolific gigging bands - THE BLAGGERS and TRENCH FEVER. There's a special section in these pages related to the flexi.

A word about content. This started off as a magazine dealing with independent music that was challenging to the brainless, acceptable crap that is the mainstream music industry. We recognized punk/hardcore as the area where that challenge was really happening, using the music to spread alternative ideas. While that is still true to a large extent, one thing the Gulf War has done is show that there's a lot of bands out there who are prepared to make a stand against the State who aren't attached to the punk/hc 'scenes', while many within those scenes have shown a total disinterest in doing anything to turn their 'rebellious' postures into reality. What this means is, while we remain an anti-authoritarian punk mag in the best sense of the word, don't expect us to feature latest 'scene faves' who offer nothing when it comes to creating a real alternative, when there are other musicians and artists generally out there who are far more 'hardcore', more 'punk' when it comes to taking a stand against 'the system'. We are not watering down OUR beliefs, the scene has watered down ITS beliefs. A band that makes earsplitting noise for its own sake is about as relevant as a pop group producing toe-tapping tunes for its own sake. There's nothing really wrong with either except where they try to present themselves as somehow alternative. The death and destruction lyrics of many hardcore bands has about as much genuine attitude behind it as the peace and love imagery of the HAPPY MONDAYS and co. We welcome your thoughts and feedback on these words. Meanwhile here's the regular amended rundown on how you can get involved with this magazine...

NEWS - Please supply us with news items from snippets to in-depth pieces, on social/political issues and events, and also band/tour news and most importantly any scam or gossip worth spreading

INTERVIEWS - Long and in-depth or short; length doesn't matter so much but **QUALITY** does and we just can't take really boring stuff and bland band histories. Not to say we've always achieved that, but it remains a goal!

ARTICLES - Same criteria as for interviews; use yer imagination! For both, tell us if you object to it being cut for space reasons, in which case we'd either hold the piece over or send it back.

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

REVIEWS - Bands/labels/writers: send in your material and we'll review it. Your own book/video/film etc reviews are welcome also, but with music reviews we only have room for what is sent so if you intend to write some, please check with us first!

ARTWORK - We feature a page every issue, so any artists or cartoonists out there who want a wider audience please submit something!

EVENTS/GIG GUIDE - Self-explanatory really, send in dates of gigs, demos, workshops, meetings, festivals etc and we'll put them in unless it looks like they'll be outdated by the time the mag comes out.

CHARTS - WE STILL NEED LOADS MORE! Send in your Top 20 Listens and Top 10 Reads (no particular order necessary) which'll then be featured in the overall charts on this page. We'll print a couple of good individual ones too including any 'other' charts received like this issue's 'Worst Venues'.

DISTRIBUTION - Individuals/distributors/shops: We always need help selling this, so if you are honest can take any number, let us know. Due to huge printing bills we do need to be paid up within two months, so it's best not to take more than you're sure you can shift in that time. Discounts for large quantities.

POPULAR DICTATOR: Jake Lagnado (JL)
EVIL HENCHMAN: Tom Woodford (TW)
SLAVE LABOUR: Ben Stargazer (BS), Andy Peart (AP), Steve Crisis (SC), Trev Haggie (TH), Dave Morris (DM), Ian, Julia, Vi O'Lence, Duggie Herd, Darry (Belfast), Greg Tate (*Village Voice*), Richo Grim (RG), Paul Newman (PN), Alice UnCool (AU) and Paul Storey - I think that's the name - who done the Subs-Hartlepool review
WITH THANKS TO: Everyone who helps sell this, the majority like us for love not money and Crosskeys

DEADLINE For issue 5 is Ads/Classifieds: May 1st for June publication. All else: Continuous.

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NAME AND

ADDRESS.....

CHARTS

READERS TOP LISTENS

1) COWBOY KILLERS Press And Run Like Hell MLP
BAD RELIGION Against the Grain LP

2) SOFAHEAD What a Predicament LP
CITIZEN FISH LP
THE BLAGGERS It's Up To You 7"
FUGAZI Repeater LP
WAT TYLER Bavarian Drinking Songs LP

3) HDQ Soulfinder LP
DOA/JELLO BIAFRA Last Scream... LP
LARD Reid LP
KLF What Time is Love 12"
WAT TYLER Contemporary Farming Issues 7"
SENSELESS THINGS Postcard CV LP
CRANE Weathervein LP
SLAYER Reign in Blood LP
SEDITION Dealing with Cliches 7"
THE DICKIES Dawn of the Dickies LP

READERS TOP 10 READS

1) UK RESIST

2) RAISING HELL
DREGS

3) CLASS WAR

4) MAXIMUM ROCKNROLL
HAVE A GOOD LAUGH

4) PROFANE EXISTANCE
AXE OF FREEDOM
DEADBEAT
SKETCH

BEST VEGAN BUYS (Jon, Active Distribution)

- 1) Plownil Mint Chocolate
- 2) Apple and Apricot bar by Wholebake
- 3) Provamel Organic Chocolate Soya Dessert
- 4) Soja strawberry yoghurt
- 5) Pesto - pasta sauce
- 6) Maridian 'Mayo' mayonnaise
- 7) Sosmix (quick healthy nosh)
- 8) Edam Soya Cheese by Soya Co. (for shoplifting from Holland + Barret only!)
- 9) Barleycup...yeah!
- 10) Klep Crunchies Garlic Crisps

NEWS

Midlands metal acts **CANCER** and **IMPALER** have recorded new albums this year, while Telford's answer to the **BLAGGERS** and resident politico-punks **CONTEMPT** finally get away from the horrors of watching Wolverhampton Wanderers to record their debut LP....

HOTTENTOT is a new zine which urgently seeks articles for its first issue, (*Choy, The Elephant and Castle, Humber St, Bloxham, nr Banbury, Oxon OX15 0LZ*)

Name changes are one way for a band to forget a terrible past, don't know if that's the case here but Birmingham anarcho **ANOREXIA** are now **FEAR INSIDE**, and **URBAN FUNK CAMPAIGN** whose 'hardcore but it ain't Hardcore' tape was reviewed in our last ish tell us that "since **URBAN DANCE SQUAD** and **UNIFORM FUNK CAMPAIGN** have come on the scene with major record co. **£££**'s behind them we've decided to avoid any confusion by changing our name to **DISINFORMATION TECHNOLOGY**"....

PITCHSHIFTER have moved from the address given in their video/demo review last issue to Johnny Carter at *1 Cobden Rd, Chesterfield, Derbys, S40 4TD*. The video incidentally is no longer available.

GOMORRAH (ex **MUGSHOTS/BAD INFLUENCE**) a new thrash metal act from Henley on Thames sent us a great cutting from the *Daily Express* about their drummer Athol Hill whose been acting a real disgrace around town to his famous songster dad **VINCE HILL**. The band got a nice bit of publicity out of it and are currently going to the studios (*Gomorrah c/o 11 Gainsborough Hill, Henley on Thames, Oxon RG9 1ST*)....

BLACK CAT SCRATCH, a funky - rap - HC setup from Boston seek contact from European zine writers, radio stations (get a copy of their EP) and gig promoters (for a prospective Euro tour). (*BCS, c/o David V. Wunder, 239 Kelton St No.34, Brighton, MA 02135*)....

Mersey punks **MERE DEAD MEN** are looking for exchange gigs with bands from other parts of the country (*MDM c/o Mandy, 4B Groveside, Liverpool, Merseyside, L7 7EP*) and also hunting for gigs are the ex **HERESY/RIPCORD** combo **CAN'T DECIDE** who'll go anywhere for van and petrol money (*c/o John, Flat One, 61 Moorland Rd, Weston Super Mare, Avon BS23 4JIS*, tel: 0934 413513 eves)

As the record shops become more and more 'closed shops' to small bands, labels and fanzines, independent mail distributors become more vital as a cheap and (usually) honest alternative. Some are non-profit others take a small cut depending on type/level of service. A full international list is available for the benefit of users, buyers and distro services alike (*SAE to Independent Distributors List, PO Box 148, Belfast, BT1, N.Ireland*)

GREECE is a country well-known for its prison riots, marbles and saucy air hostesses but less so for the **ALTERNATIVE GALLERY ARCHIVE**, a library of over 1,100 'Libertarian, Alternative Culture and Social Ecology' books and mags/zines. They'll xerox and send copies of anything on request in return for a 'symbolic life membership' of \$20, and ask all editors and publishers to contribute single copies of everything they publish (*AG Archive, PO Box 20037, GR-11810 Athens, Greece*)....

PRESSURE DROP PRESS will now be having all their titles distributed in the UK by Scotland's mammoth alternative lit mailorder operation **AK Distribution** (*3 Balmoral Pl, Stirling, Scotland, FK8 2RD*)

BURNING GHETTOES a DIY tape label who have already released compilations in aid of **UK Resist** and Italian squatters seek new bands for their next effort (*Burning Ghettoes, c/o Bison X, 41A Stockwell Green, London, SW9 9HZ*)

LONDON RAPE CRISIS CENTRE CAMPAIGN GROUP is a new group set up to campaign against the centre's loss of funding. Contact Michelle (071) 278 3956..

The **THAMES VALLEY EGG VANS CASE** (see **UK R** No3 and a half letters) in which 5 Dorset animal rights activists went to court over a bomb hoax resulted in the activists getting off very lightly, expecting up to

£12,000 damage compensation they got off with £86 costs each and some community service, a result of all the defendants being on income support.

LIVE ACTION

'**ENGLISH HARDCORE ALIVE AND KICKING**' is the positive name being given to the March tour featuring **DECADENCE WITHIN**, **DEVIATED INSTINCT** and **PROPHECY OF DOOM**. All the bands also have new recordings out in the coming months: a single on a European label for **DW** before the next LP, more Peel Sessions from **POD** and a 12" on **Prophecy Records** for **DL**....

CONFLICT and **OI POLLOI** continue to keep anarchist ideas in circulation on a punk/hc circuit that has increasingly given way to commercialization, vacuous lyrics and noise for the sake of noise. Both bands tour in April: **Oi Polloi** for the first week only, while **Conflict**'s dates are rearranged from February due to the impact of the Gulf war on venues booking policies....

UK SUBS tour extensively throughout March while **Charlie Harper** is keeping a bit of breath back to take his **URBAN DOGS** out for a walk in April, when **THE LURKERS** will also be doing a few dates....

And the **ANGELIC UPSTARTS** had an unusual tour of Spain in January, writes an undisclosed source. Main man **Mensi** fell ill the day before going so a loyal roadie took his place for the 8 day jaunt. 'You're not **Mensi** are you?' realized the Spanish promoter at the end of it. 'No, but noone noticed any different did they?' came the reply....

GIG VENUES AND PROMOTERS are invited to be included on a regular free guide along the lines of the promoters page in **MRR**. Send details of name, address, phone no, size/capacity, food and lodging facilities (*Pete, 12 Chestnut Ave, Clacton on Sea, Essex CO15 2BG*)....

LABEL NEWS

MEANTIME RECORDS continues to be the trailblazer among Britain's grassroots hardcore labels: new LPs are out or out soon this year from **INSIGHT**, **SLUM TURKEYS**, **SLEEP**, **NERVE RACK** and **CRANE** with a best of **DAN LP** ('Hanson's Last Stand') and a 2-LP **SOFAHEAD CD** ('Pre-Marital Predicament') which works out cheaper than the two records, just showing that CD's are the poor man's alternative to vinyl after all....

FIRST STRIKE RECORDS, premier purveyors in this country of all those US hardcore acts you read about in the **MRR** letters page are promoting the following tours: **JAILCELL RECIPES/FORCE FED** (UK March 1-11), **MAJORITY OF ONE** (Europe/UK in May), **GO!** (Europe/UK in June), **LIBIDO BOYZ** (Europe/UK in August) and **CHAIN OF STRENGTH/STATUE** (Europe/UK in Sep/Oct). Anyone who wants to book any of these in their area should call Alan at First Strike on 0942 826598. Alan also tells us that all the aforementioned bands are releasing LPs on his label this year apart from **ForceFed** whose LP is on **Sycophant Recs** and **Statue**....

The **GRIM HUMOUR** fanzine/record camp are threatening us not only with a new issue complete with a **SPLINTERED/CINDYTALK** single, but also 7" on their **FOURTH DIMENSION** label from **SPLINTERED** and **JFK** ('quasi-industrial scuzz') as well as a new **Tearing Down The Barricades** comp LP which bands willing to brave **Richo Grim**'s highly developed critical faculty can offer tracks to (*Grim Humour, 7 Wentworth Gdns, Bullockstone, Herne Bay, Kent, CT6 7TT*)

WORDS OF WARNING RECORDS have relocated (now at *PO Box 119, Newport, Gwent, NP9 7YD*) and have a new single from **OI POLLOI** together with **PLEASANT VALLEY CHILDREN** and **FOUR SONS** LPs just out with new stuff lined up from **ACADEMY 23**, **THE BLAGGERS**, **RESIST** and **TERMINUS** in addition to a special compilation LP package including one item very familiar to **UK Resist** readers, out at the end of May. Reliable sources also report word of books being **WOW** chieftan **Karl**'s next longterm project....

WOW's new sister label **HIPPOCORE UK** operating from the same location will be issuing UK pressings of the American **Hippycore** label to avoid hideous import markups, with the first being a **CRINGER/HOPEFUL MONSTERS EP**....

BOSS TUNEAGE RECORDS follow their **WANTON THOUGHT** single up with a **GOOBER PATROL LP** in March, specially low priced at £3.99 shops/£3.50 mailorder. They also have a compilation LP in the pipeline for May called 'Floor 84' which will have **SLEEP**, **FROGS OF WAR**, **SOFAHEAD**, **WANTON THOUGHT**, **IDENTITY** and many other melodic hardcore acts plus a booklet....

RELEASED EMOTIONS RECORDS meanwhile will be releasing a **FLAME ON** single and albums from **RED LETTER DAY** and veteran Sunderland 'socialist punks' **RED LONDON** in the coming months, with rumours of a **CLASH** tribute LP as yet unconfirmed....

RETCH RECORDS will be throwing up a **BLITZKRIEG LP** as well as 12 inches from **JUICE** and **SELF DESTRUCT**, not to mention new material from **PARADOX UK** and the reformed **BLITZ** (*Retch Records, 49 Rose Cres, Woodvale, Southport, Merseyside, PR8 3RZ*)....

PEACEVILLE TO SIGN BOWIE

In February *The Independent* newspaper reported that **Peaceville Records** was in the chase for **David Bowie** after his recent departure from **EMI** in protest at their arms trade connections. We can now reveal that negotiations between the artist and the label are in their final stages. **Peaceville** supremo **Hammy** quipped, 'The *Independent* tried to turn the affair into a joke, but we'll be having the last laugh when we release his new single in the summer. **David** wants to return to the grassroots of the music scene and we respect that'.



*Peaceville's managing director is Gurt Hammy, a man who has patiently assembled a roster almost exclusively made up of Death Metal bands. Number among them **Prophecy of Doom**, **Paradise Lost**, and **Autopsy**, whose most recent album release, **Mental Funeral**, has performed impressively on the international market (Belgium). Perhaps not the sort of company **Bowie** wants to keep as he grows older, although right now it could prove rejuvenating for him to find himself among young people. The company operates out of a shed in **Dewsbury**, West Yorkshire, the windows of which offer views across the local chickens. They are prepared to offer **Bowie** £15 and "as much coffee as he can drink". Complete outsiders.*

BLITZ, FLUX AND MORE REFORM

1991 has so far seen the biggest number yet of early 80's punk bands getting back into action. **FLUX**, who grew out of anarcho-punkers **Flux of Pink Indians** and recorded one very successful LP 'Uncarved Block' before dissolving around '88, are now preparing to gig again with virtually all original members except **Derek**, now running the **One Little Indian** record label. Expect them to take off from where they left off with more direct lyrics.

BLITZ made a faltering restart last year with an LP on **Link** that seemed to sink without trace and a single disastrous gig at London's **George Robey**. But **Spike** at **Retch Records** is now claiming to have the

NEWS

band back in action as 'a punk sounding Blitz resembling The Ramones, not some of the bilge they've done in the past'.

THE VARUKERS and BLITZKRIEG are two more early 80's thrashers who are gigging again, the two together supporting 999 in front of 400+ at a London bash in February.

The long running **DISCHARGE** reformation saga continues, with latest being that Cal and co. are just back from Japan and will be reappearing live in the UK, although they seem to have missed the high point of Discharge nostalgia enthusiasm fired up by the rumours and re-releases of last year.

And some of them just never really went away...expect to see the likes of **PETER and THE TEST TUBE BABIES, THE ADICTS, ANGELIC UPSTARTS, THE LURKERS and URBAN DOGS** in action in the coming months, more likely than not at regular punk nights starting again at London's reopened Fulham Greyhound venue....

SQUAT VENUE EPIDEMIC

A spate of self-run squat cafe/party/gig venues has cropped up in South London:

BZIGEUUSCMEULDE Cafe (ex Lord Clyde pub) on corner of Tyers St and Spring Gdns near Vauxhall station. Has already held benefit nights for poll tax prisoners and should now be having gigs.

THE BREAK INN, 123 Blackfriars Rd, SE1. Near Elephant and Castle tube. Started gigs.

THE HILDE HOUSE near Vauxhall station. Gigs started.

THE LABOUR CLUB (ex Dole House people) in Camberwell Church St. Cafe on Fri/Sat but no gigs.

FAMOUS ANARCHISTS of our time
No.1 **ANNA RAE BURN**, Capital
Radio's Agony Aunt (from the *Evening Standard*)



SUPPORTING OUR PRISONERS

CONVICTION is an organization just over a year old who provide practical support and publicity to victims of wrongful imprisonment: "Our priority is to expose and campaign against police framing, though we aim to highlight other injustices which are linked to the legal system". They are not tied to any political faction/party they are not a front, although welcome all support.

A lot of Conviction's work has centred around the case of **MARTIN FORAN**, convicted twice (1978 and 1985) for robbery on dubious evidence by the discredited and disbanded West Midlands Serious Crimes Squad. Throughout his sentence Martin has suffered abuse linked to severe health endangerment by the prison system, whilst all the time maintaining his innocence. That fact, combined with his anarchist sympathies and Irish nationality have no doubt done him no favours whatsoever. In desperation in 1986 he held a prison officer hostage, and it is for that 'offence'

he is now still in jail. In the latter months of 1990 he went on a hunger strike as his appeal attempts were continually stalled.

Conviction urgently need your support to continue helping get Martin out, before it's too late. Their newsletter also highlights other individual cases and you can get it regularly by sending at least £2. (*Conviction, PO Box 522, Sheffield S1 3FF*)

THE POLL TAX PRISONERS GROUP is a part of the Trafalgar Square Defendants Campaign who aim "specifically to look after the welfare of those imprisoned for demonstrating against the Poll Tax". They meet weekly and invite people to get involved. They produce regular updates on who's being held where and how to help or contact them. Send a donation for latest info (PTPG, c/o Room 205, Panther Hse, 38 Mount Pleasant, London WC1X, tel: 071 833 8958)

CRASH! BANG! WALLOP! A Day Out with the British National Party in Glasgow - December 8th 1990.

Out from the sewers for the third time in over a year in Scotland the BNP slithered, having the audacity to show their faces after two feeble attempts at having 'rallies' in Edinburgh and Dundee our braindead Aunt Sallie's cited Glasgow for their 'annual' rally in a bid to recruit more members north of the border. Actually, I'm surprised it's taken so long for them to target Glasgow as a recruiting ground considering the obvious sectarian allegiances that some people have here. About 500 anti-fascists assembled in a spontaneous mob in order to seek, target and destroy the miniscule gathering of master race sub creatures.

At the assembly point itself we had the usual bickering between the 57 varieties of leftwingers, particularly the Socialist Workers Party, this a motley crew of wet-behind-the-ears rich kids, aspiring teachers and social workers, students and boring bookworms decided that in order to confront fascism everyone should walk around the streets of Glasgow on the off-chance we found the BNP! Leaving these bullshitters aside to their politics a group of people decided to plan something in order to see the job through...make no bones about it the only way to deal with the BNP is mass mob violence, hospitalization and hitting the bastards hard when they least expect it.

Anyway word got around that a sizeable amount of fascists had holed up in a pub called 'The Toby Jug' in Waterloo Street; the anti-fascists mobilized and marched through the city centre to see what was what. A huge mob of people parading (unofficially of course) through any city centre rarely goes unnoticed, this occasion was no different, massed cops appeared in all their guises from back alleys, drains, skips and Blythswood Square! Police tactics were obvious, split up the mass of people into as many groups as possible to keep them contained, pollute the area with plainclothes cops and arrest people who 'dare to take the law into their own hands'. The cops succeeded momentarily in doing this, one large group had succeeded in besieging the BNP outside the Toby Jug, while another large group was cut off by massed ranks of filth. Though some of the more eager militants by this time were venting their anger on the cops instead until people started to break through the cop cordon, until at one point we had 100's of people running across the street, the cops standing bewildered and bemused!

Besieged in the pub, the BNP eventually got hand-led by their brothers in arms the police into their chariots of fire to be sped off at high speed into the Glasgow sunset. Well that's the way the Cops obviously saw it. The first group of BNP master race dartboards stumbled out into the street amongst chants of 'Bring yer nazis over here'. One enterprising and fearless(?) nazi gestured with a rude two fingered salute accompanied by a garbled obscenity, only to be met with a hail of bricks, bottles and sticks. The fascists were bundled into a transit van and sped away out of the area with one irate fascist getting kicked by a temperamental copper! This happened twice more, fascists running the gauntlet and police vans getting bricked, bottled, kicked and spat on. Eventually they were all taken away to some unknown destination.

The result? 28 arrests, the fascists stopped, bricked and one of their local haunts attacked Typically, the

people to get stuck in were anarchists, punks and ordinary working class people. As usual the so-called 'revolutionary left' were nowhere to be seen. Which brings me to this point, the leadership of *Militant* (and aspirant dogsbodies) are quick to condemn poll tax rioters at Trafalgar Square but believe that the fascists should be 'physically driven off our streets' (of course they're usually not the ones to do it). Clearly to these fuckin' hypocrites it's ok to defend and attack 'fascists and thugs out of uniform' but not to defend yourself against them IN uniform. Well it doesn't fuckin' wash with me boys, the BNP WON'T go away until as a physical force they're smashed. But likewise the commitment by anti-fascists has to be totally vigorous and sustained because if it isn't then the left-wing are nothing more than apologists for not defending ourselves (in any way) against the twin evils of fascism and state violence.

If you're interested in stopping fascism in the Glasgow area write to *Glasgow Anti-Fascists, PO Box 239, Glasgow, G3 6RA*. (Frank 'I'll eat 38 for breakfast' Hughes)



MCDONALDS TURNS MCNASTY

Six years ago *London Greenpeace*, a small independent (anarchist/green) collective initiated a campaign against McDonalds, the fast food corporation.

So worried are the McGarbage food producers that they infiltrated the meetings of *London Greenpeace* and followed people to their homes and now issued a libel writ against LG.

Legal aid is not available for libel, so the system is weighted in favour of the wealthy, and they don't come much wealthier than McDonalds, who in 1989 had sales totalling over £17 billion. In contrast, those being sued are unwaged.

(Adapted from a *London Greenpeace* leaflet; donations and info; - *The McLibel Support Campaign, 5 Caledonian Rd, London N1*)

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LETTERS

Dear UK Resist,

A groovy last issue and a groovy flexi too! Just a minor quibble though - why waste such space printing that letter taking the piss out of Al from Edinburgh? - "Thanks to all who replied - even the ugly one from London...most...were reasonably well endowed but just never had what it takes to be my girl". This is so obviously not serious and someone's idea of a 'joke' that I'm disappointed you didn't just bin it straight away. It betrays a pretty puerile sense of humour and I doubt Al finds it very funny either. I expected better from a zine like yours.

Ken from Stratford -Upon-Avon's letter is a cracker though but again I wonder if you've just made it up to provoke a response since the guy claims to hang out with coppers and enjoys working for McDonalds because 'the pay is good!' "The view of the police as an enemy I find particularly disturbing" says Ken, possibly in reference to some of my comments in the issue 3 (OI POLLOI i/view). Well I'll tell you what I find 'disturbing' Ken and that's having my friends beaten till they piss blood by the police, having our gigs smashed up by those bastards and having to live in a sick, fucked up society where the police attack, harass and in many cases beat to death people who don't fit in and conform. How many people die each year in the UK screaming for mercy in police cells? THAT'S fucking disturbing Ken and what's almost MORE disturbing is that you seem to think that the cops (who are basically 'the army of the rich') are OK and can be excused because, as you say, "You need money to live"!!!!

Ken probably supports 'Our Boys' in the Gulf too - but what about the rest of us, hopefully the vast majority of readers, who are opposed to this sickening slaughter? The response of the punk scene seems to be pretty pathetic so far. Here we have George Bush, maniac leader of the country which invaded Panama and Grenada, talking of how Saddam's invasion of Kuwait is so out of order - a touch of hypocrisy perhaps? He talks of the wishes of the UN while conveniently forgetting to mention that the US refused to pay when it was fined by the UN for mining Nicaraguan waters in defiance of international law - so much for complying with UN instructions!

He condemns Saddam's 'Eco-terrorism' over Gulf oil slicks while again conveniently forgetting the USA's deforestation and poisoning of vast areas of Vietnam with Agent Orange - and, to cap it all, while the bombs rain down on civilians, he claims that 'God is on our side!' This from the man who is an ex head of the CIA, an organization which publishes manuals on how to torture people to death! Bush and the other leaders are nothing less but MURDERING BASTARDS, sacrificing human lives to establish control of the world's oil resources for the benefit of the West. His 'New World Order' is nothing new - the First World sucking the Third World dry.

This war is:

- The 4 year old child with amputated legs - courtesy of 'precision bombing' by 'Our Boys' in the RAF
- The pilots watching pornographic films before they commence bombing women and children

- The laughing young couple torn apart, the girl screaming uncontrollably at the blistered unrecognizable face of her loved one
- the punk rockers back in the UK sitting back doing FUCK ALL.

What the fuck are we doing? People are being burned and maimed as you read this and yet we sit by. Graffiti, occupations of recruitment offices, etc - the targets are there and we must act - for we are ALL at fault.

D. Control, York.

Dear UK Resist,

I'm writing largely out of frustration at the way the UK hardcore/punk scene seems to be crawling up it's own arse.

It seems that we're all becoming so introverted that we're forgetting the fact that there's an outside world, largely oblivious to what hardcore is about. While we're all so busy squabbling, we're losing the meaning of a scene that was and still is about an alternative to a society built on greed on hate.

It seems there are so many people intent on causing meaningless divisions. EG all this crusty versus yankee stuff seems so pointless; how can we be an effective alternative if we can't even have unity within our own scene?

It seems that groups like STEADFAST (ex MCDONALDS) seem to spend so much energy winding people up. I mean - that doesn't seem positive to me which, incidentally, I thought was what SE was all

about. I don't want to seem negative here but if we rely on the constructive people to do all the work, we won't have a scene!

Let's look for some fresh inspiration. Forget all this bitching and move forwards.

Cheers, Thad/5 St Nicholas Lane/Lewes/East Sussex.

Dear UK Resist,

Recently I have been thinking very seriously about the legitimacy of the use of violence and I thought I might share these ideas with some people to open up more discussion on what I feel is one of the most important aspects of struggle. I would be grateful for any feedback on this but please exercise your tolerance when writing to me, insults and rudeness will not open my eyes, and I'm still learning.

The animal rights bombing in Bristol which injured a baby, and the IRA's accidental shooting of the Australian tourists have shown us how tricky the use of violence can be - any direct action needs to be planned to the very last detail. It also shows us that the romantic vision of a spontaneous revolution would be chaotic, involving far too many deaths; revolution must be well organized and carefully thought out. Some people might say that this way of thinking leads to inaction and that the death of innocents is inevitable in a revolution, being allowed in the name of the public good. But isn't this a similar (perhaps even the same) argument for state communism and fascism?

I for one think that if I had the blood of an innocent person on my hands I would be horrendously mentally changed and feel that an innocent person should not have to sacrifice their lives unless it is their choice.

When the authorities kill someone, whether on purpose or by accident, there is quite rightly an outrage. But it would seem that some people within the movement are guilty of double standards, as they let wrong killings by revolutionary forces slide by, saying that in a revolution you should expect to get your hands dirty. So easy is it to forget and ignore these things when they happen: so used to the media insulting revolutionary actions that when mistakes are made, ranks are closed. But you don't bring people round to your way of thinking by a) senseless killings and b) by appearing as hypocritical as the government.

So quick are we to criticize those on the other side of the fence but not nearly as quick as we should be to analyze our own actions.

At the Northern Anarchist Bookfair this year, they were showing videos that someone had compiled of the news reports of the anti poll tax demonstration in London (April 90). Often, for the media's obvious reasons, policemen were shown bleeding, being beaten etc and some of the people watching were cheering the fact that a policeman was in pain and was suffering. I don't think I need to go into the stupidity of revenge here but what I will reiterate is that REAL violence is not funny and should not be taken lightly. Violence is sadly sometimes necessary but it should never be revelled in.

The revolution I believe in stems from a desire for freedom not a desire to see our oppressors and persecutors murdered. Perhaps these people (and you reading this) should look at your feelings on anarchism - are you inspired by your love of liberty and respect for your fellow man or by hatred of the misguided and insecure enforcers of the state?

Wil/Rose Cottage/Whitmore
Vale/Hindhead/Surrey/GV26 6JB

Dear UK Resist,

I was going to write to tell everybody why they should be vegan, but you all fuckin' know you should be, so DO IT.

Chief Commissioner/Vegan Police/Cotswold Region/Box 107/ Gloucester/GL4 ORZ.

Dear UK Resist,

I'm just writing to complain about the pathetic immaturity of a certain person, or persons in the scene. The reason being that firstly, a few months ago we found that some gigs that we were set to play had been cancelled. By who we don't know, but venues had been sent official looking typed letters by someone claiming to be us (BLIND JUSTICE). At first we thought that it was just someone local who had heard about the gigs, because only the ones that had been advertised through posters had received these letters, but the gigs had also been advertised through flyers in the mail, which may be coincidence, but now we've received reports from friends of certain foreign

fanzines saying that we are right wing, or racist, or something just as ludicrous.

Blind Justice never have and never will have anything whatsoever to do with this sort of bullshit, we're not neutral on the subject either, we're dead against racism, sexism and all forms of prejudice. I even have friends who are from racial minorities, what kind of racist is that? The town where we come from did have a big skinhead/racist population a few years ago, which the town was known for, however none of us have been part of that and never wants to be. If this is the reason these lies have been perpetrated (if there is a reason) it's just ridiculous, just as dumb as when a few years ago OI POLLOI were slagged off as racist cos the word OI appears in their name.

Whoever has been giving us this shit - sort your twisted mind out, read our lyrics, talk to people who know us, and check out your accusations, before you print the first load of shit that someone tells you!!! Cos I'm well pissed off with your crap.

Love, Gus/Blind Justice/60 Lupin Close/Gumos/Menhyr Tydfil/ CF47 9DW/WALES.

Dear Sir,

Reading a copy of NME dated June 30th 1990 I could see a whole page dealing with different fanzines.

About myself, I'm 28 years old, male, work as an expert in commodities in a factory dealing with ready made shirts, and I also have a pop music column on a weekly paper called *The Eastern Gazette*.

Until December of 1989, during the Ceausescu's dictatorial regime, it was quite difficult to keep yourself up to date on pop music, considering the fact that you were not allowed to write to foreign radio stations, magazines and sometimes to private citizens, our radio stations played Rumanian music only, and a joke on political items could be deadly dangerous.

At the moment we're allowed to do such things, we're allowed to travel - even if we don't have the money to do that - and at least it's a bit more democratic.

Now, I listen to Bee's World Service pop programmes for the last 11 years, I know a bit the British pop scene, John Peel's eponym programme being my favourite, and I think he's at least one step ahead anyone in this field, doing that marvellous work of promoting new names.

Quite recently, I obtained the rights to publish materials from the NME, of course mentioning the source, and it could be quite interesting to have access to some fanzines - like that one of yours.

I would appreciate very much if you could send me the UK Resist fanzine, but the trouble is that I cannot pay for that because we don't possess hard currency - on the black market 75p is about 150 lei, my wages for 12 hours. I do thank you in advance for your help.

Ionel Dumitrascu/Sr. St. Dumbrava, Nr.70/BL. Z2, SC. A, Apt 24/ 6400 Birlad/ROMANIA.

Congratulations to John Adams for his pretentious bands chart! Bands like NO MEANS NO, FUGAZI etc have taken punk back at least 10 years with their meaningless drivell - CONFLICT are about as sincere as John Major saying he wants a classless society, but at least they sing about something worthwhile and people reacted well from it. Nowadays punk is nothing more but trends, be it HENRY 'I hate poofs so I'm therefore a man' ROLLINS, SENSELESS THINGS, Konkurrel and Alternative Tentacles bands, anything American etc etc. In fact the only band to justify their god-like status are BAD RELIGION who put maximum effort into their songs and get big through sheer talent and nothing else.

The JELLO/DOA LP is a classic example of hero-worshippers. Sure it's pretty good but DOA's last LP pisses all over it and is ignored because it hasn't got our lord Jello on it.

The only trendy band who MEAN a helluva lot are CITIZEN FISH so good luck to them (even if their music is crap).

Let's have more bands like TV SMITH'S CHEAP who can actually put excellent words to excellent music - or at least bands who are funny (ie VELVET UNDERPANTS)

Yours punkrockily, Trev HAGL, 57 Briardene, Burnopfield, Newcastle upon Tyne, NE16 6LJ.

PS For an idea how the punk scene has become so insignificant attitude-wise, just see how many people write in outraged because I 'don't have the same musical taste' as them!!

CLASSIFIEDS

WANTED: VICTIMS FAMILY 7", RHYTHM PIGS 1st LP and 7", PLAID RETINA 7", TAR BABIES Fried Milk LP, PRIMUS - anything. Write: Mark Hunt, Thomas Spencer Hall, Grand Depot Rd, Woolwich, London SE18 6ST.

I.G. No 5: 36 A4 pages. Interviews with DRIVE, FILLER, DAMAGE, EXIT CONDITION, MEATLY, BIG CHIEF FAIL, HALF MAN HALF BISCUIT, SINCE THE OPERATION, WANTON THOUGHT, WORDBUG, BIG COUNTRY and ALL. Plus articles on CRANE, SPLINTERED, SPONGETUNNEL, SINK, SNUFF, LEATHERFACE, SOFAHEAD, JOYCE MCKINNEY EXPERIENCE, TERMINUS, FUDGE TUNNEL, PLEASANT VALLEY CHILDREN, VENUS BEADS, HDQ, THERAPY?, FROGS OF WAR, GODORRHOEA, UK RESIST, CANT DECIDE, HERB GARDEN, FLAME ON, FUGAZI, SHUDDER TO THINK, 35 zine reviews, DAN, TRENCH FEVER, OLDER THAN DIRT, JUICE, MAD AT THE SUN, SLEEP, a full GOOBER PATROL, VEHICLE DEREK and DAMAGE tour report, 'The Essential Guide to TV' including Vic Reeves, Roseanne... Send £1 inc p+p to Aston, 'Aston Firs', Halton Fenside, nr Spilsby, Lincs PE23 5BD.

WANTED, CRASS: - handouts, leaflets, International Anthem etc etc. I can arrange for photocopying, or buy stuff from you. Genuine reason for completing our collection. Write to Jon, BM Active, WC1N 3XX, London.

GG ALLIN tapes, 'zine interviews and especially videos wanted. Will trade for Allin tapes or others from my collection. Your list gets mine. Hardcore/punk/similar. Also HC videos and horror/B/sleaze/ bizarre wanted. Trade for similar. BTV Distribution, 57 Brayburn Ave, Clapham, London, SW4 6AB. Deathtrip films wanted also, especially Fingered.

A SAE GETS YOU a list of all the latest stuff available from BOSS TUNAGE RECORDS. We stock tapes and records (including a selection of European stuff). Write to: Boss Tunage Records, 'Aston Firs', Halton Fenside, nr Spilsby, Lincs PE23 5BD.

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ISSUE ONE OF THE NEW PUNK ROCK ZINE 'Punk And Disorderly' now available. 16 A5 pages. Interviews with COWBOY KILLERS/INDUSTRIAL SUICIDE/ WARTECH/MALIGNANT TUMOUR/ BBMFs/ CARCASS. Get it for 30p + SAE from Mck, 2 Westacre Drive, Quarry Bank, W. Midlands, DY5 2EE.

CLOTH EARS No.9 is here with SNUFF, EXIT CONDITION, FILLER, NAKED RAYGUN and much, much more. Nos 6 + 7 also still available. 90p ppd from Fourth Dimension, 7 Wentworth Gdns, Bullockstone, Herne Bay, Kent, CT6 7TT, UK.

BROKEN FRAGMENTS NO.1 fanzine. For 30p + A5 SAE you can get: SPLINTERED, DANCE NAKED, SHOCK TREATMENT, SALAD SPEECH plus lots of reviews, articles and personal stuff. From Paul, 88 Kingsley Rd, North Yorkshire, HG1 4RD.

THE SECOND HAYWIRE DEMO IS OUT. 10 tracks of Anarcho-punk/thrash for £1 + SAE from Nath, 102 Belgrave, Southill, Weymouth, Dorset, DT4 9SN. Zine interviews/Gigs (we play for costs)/Compilations - get in touch. DIY NOT EMI.

INTELLIGENT GUITARISTS, BASSIST WANTED for Serious Anarcho band. We want to cover everything from Animal Liberation to the political side. From ALF to Greenpeace, from Class War to Black Flag. The music style we want is the CONFLICT style or SUBHUMAN/ CULTURE SHOCK/CITIZEN FISH/ OI POLLOI influenced stuff. So come on, don't talk about it, Do It!! ...and help the struggle for no ignorance, no slaughterhouses, no bigotry etc etc, ONWARDS AND UPWARDS! Ring Chris on (Weybridge) 0932 857547 or Phil on (081) 857 0250. London, Surrey area. Motel - No animal eaters, EMI product buyers and coke drinkers.

VIDEOS AVAILABLE: GWAR, LUNACHICKS, PLASMATICS, DKs, SIOUXSIE, CARDIACS, EXPLOITED, TEST TUBE BABIES, GBH, ABRASIVE WHEELS, RIPCORN. Collectors list available. I'd prefer trading, let me know what you have. Mark, 16 Bannison Drive, Woodgrove Park, Harold Wood, Romford, Essex, RM3 0PW.

OUT NOW! PREGNANT NECK brand spanking new full length LP 'SHENANIGAN-ESQUE RAPSCALIANISMZ!' 11 tracks of utter utter FEELAGE! An amalgamation of MICHAEL RYAN and THE ELEPHANT MAN on your stylus, hee-hee! Powder those pubes kids! IT WILL DAZZLE YOU WITH DISCORDANCY! Available from PREGNANT NECK: 78 Madells, Epping, Essex, CM16 4NN, UK for only £4.50 ppd. Cheques/PO's payable to LEE THOMAS. (Or get it in the shops).

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THE ASTRONAUTS - 'In Defence Of Compassion' LP (see review this issue) available from all good record shops or £5 including postage from Acid Stings, PO Box 22, Hitchin, Herts, SG4 0HA. Also now out 'Constitution' - the new single £1.30 inclusive or £1 with the album.

REACHING OUT Non profit distro and tape label. Send an SAE for a list of what's available. Also bands wanted for benefit compilation tapes, write for details. Pete, 12 Chestnut Ave, Clacton on Sea, Essex, CO15 2BG, England.

INFORMATION ON NOTTINGHAM'S 'LEGENDARY DOLPHINS' - tapes, gossip and gig news - send SAE to Jason, 5 Hope Drive, The Park, Notts, NG7 1DL.

PHOTOS AVAILABLE: CARCASS, GWAR, BOLTHROWER, NAPALM DEATH, LUNACHICKS, SILVERFISH, FUGAZI, L7, 1st available. I'm looking for SACRILEGE, INTENSE DEGREE, into anything. Send list no matter how small: Mark, 16 Bannison Drive, Woodgrove Park, Harold Wood, Romford, Essex, RM3 0PW.

LONELY PUNKS COLUMN

LONELY PUNKS and anyone else - partners, penpals, love, sex, marriage....

NYC PUNKETTE, 19, seeks overseas penpals to fill an empty mailbox. Musical tastes mostly punk/industrial/hardcore: DESCENDENTS, MINISTRY, TAPETS, OI POLLOI, RITUAL TENSION, etc. Interests include fig newton, hedgehogs, Sartre, tall thin men in combat boots. Would love to exchange music, ideas, photos and anything else that fits into my post box. Write Ginger, Box 1411, McIntosh Ctr, 3001 Broadway, New York, NY 10027 6598, USA.

I COULDN'T GIVE A FUCK about your looks, age, shape, size, skin colour or sexual preference. Guy, 28, into music - current faves DICKIES, CHEMICAL PEOPLE, GG ALLIN, but changes regularly. Lots of other interests - movies, TV, politics and 1001 other things. Want long term postal friendship with women everywhere. Must be genuinely open-minded, deep thinking, doubt everything, political. I'm left wing, Anarchist/Socialist/Libertarian type leaning. Regular, long, in depth letters. Absolutely any subject. Genuine only. Box LHS, c/o UK Resist.

LONELY 21 YEAR OLD GUY into punk/hcore/thrash/rock/alternative music, culture lifestyles and loads more music of all sorts. Into radical anarchist and class struggle politics, homebrewing and winemaking, veggy/vegan cooking, organic gardening. Would like to meet people of all ages (especially any girls out there wanting to get in touch) for gig/events, fun, friendship in the Herts/Essex/London/E Anglia areas. See photo. Hear from you soon I hope, contact Rich, Westmead, Green St, Littlehadham, nr Ware, Herts, SG11 2EE.



HELLO! I'M 16 YEARS OLD FINNISH PUNK. I LISTEN DOOM, ENT, NAPALM DEATH etc and I'd like to have penpal. If you want to know something about Finnish 'scene' or have Finnish records etc write to: Edu, Ankkurik.1, 95400 Tornio, FINLAND.

WORKING NIGHTS ON SECURITY ALONE Penpals wanted for Male, 24, hobbies wrestling, football, photography, budgies, fantasy, music 1982 era/style to CRONOS/VENOM. Talk about anything and everything (shock me?) Write to Buzzy, 33 Ronaldshay, Widnes, Cheshire, WA8 0YR.

MALE, 29, seeks friends and communication anywhere. Likes mainly intelligent punk and anything with feeling. Stop me going crazy and get in touch, all you can lose is your pride and a stamp. c/o Box LH6 c/o UK Resist.

PASSIONATE, RESTLESS auburn haired goth female, 20, seeks other lovely alluring alternative females for friendship and more...I am into magic, candles, incense, occult symbolism, cats, vampires, the worship of Kate Bush, poetry, crystals and stones, black clothes, obscure/old cult film, erotica, Oscar Wilde, oriental and indian culture/music, impassioned caffeine fuelled nights, industrial/alternative/goth music, everything exotic and beautiful and bizarre...mesmerising souls of night and goddess isis welcome...I will be moving permanently to the LIVERPOOL area in summer/fall of '91. Write: Lisa Marie Guest, 136 South 7th Street No.3, Allentown, PA 18101, USA.

AMERICAN ANARCHO PUNK needs friends to stay with in UK and Europe. If you can help me, please write. I'm veggie, friendly, and my fave band is ANTISECT. It sucks to be friendless in a foreign land. I'm arriving in UK in late March/early April. Write, even if you just want to correspond, I write anybody. Justin, 14A Ridge Rd, Greenbelt, Maryland 20770, USA.

AGEING PUNK, 26, into CHUMBAWAMBA, DECADENT FEW, 70 POLICEMEN IN MY KITCHEN, DOA, Animal Rights and activism. Moving to Kerry, southern Ireland. Needs help with cheap accommodation (anything considered) and what's going on in the area. Write to Steve, 40 O'Donnell Court, Brunswick Centre, London, WC1N 1AQ.

22 YEAR OLD MOHICAN, Anarchist, tattooed, feminist guy into DEAD KENNEDYS, VICE SQUAD, CRASS, MDC, (+ million others listed-Ed). I like animals, slam dancing, I hate homophobics, racism, sexism, cops, our president, I also smoke and drink. I'm considered a freak here in my town because I have a 10 inch spiked purple mohawk, a nose ring, safety pin in my ear, spiked leather and combat boots and I refuse to conform! I'm not a trendy, I'm not afraid to stand up for what I believe in, are you? Sometimes I wonder if I'm the last truly rebelling mohican. If you're a mohawk female or male please write, send a picture. Squatty Rotty, 4336 Byesville Blvd, Dayton, Ohio 45431, USA.

This man was paraded through the streets of Surbiton after being found guilty of submitting a fake lonely punks advert. Since the incident all such ads are being carefully screened before going to print.



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FIGHT THE STATE NOT IT'S WAR!

"During many years reporting wars and coping with propaganda, I have never known such manipulation in a self-proclaimed free society...in the old eastern European regimes, most people were in little doubt about the state's ability to lie and distort, and so they developed a cynicism that allowed them to read between the lines. We need to

acquire this skill urgently" JOHN PILGER, journalist

Is the Gulf War simply a battle between good and evil, or are the reasons a little less admirable, rooted in economics, history and international power struggles between larger and smaller powers? The media on each side has attempted to convince us of the former. And the British public scorn or ignore Iraqi propaganda while dutifully swallowing that of their own side.

The first job of the propaganda machine was to 'soften us up' for the war ahead by impressing upon us just how uniquely brutal and vicious was Saddam Hussein and his invasion. This was not difficult to prove, given that most military operations take on such a nature. But the sheer weight of coverage was out of all proportion to that given to events with a similar horror value across the world. The government needed the media to 'sell' this unlikely war to the public before it started. Had for example Bush and Major decided a military operation was required to flush out the murderous Khmer Rouge forces still brutalizing the Vietnamese, then we would have had Khmer Rouge horror stories across our front pages for months on end.

Saddam Hussein has not learnt the Western media-friendly language by which our own military describe their own massacres, invasions etc. Instead his blood and thunder language appears barbaric and old fashioned to us, and is used to ridicule him as an evil maniac. But it is at least a more honest language than that used by our own leaders. When Saddam means bloodshed he says 'rivers of blood'. When Swarzkopf means bloodshed he says 'collateral damage'.

"They fill you up with their fucking lies" DISCHARGE

The propaganda, lies and omissions are on such a huge and sophisticated scale that everyone mistakes it for reality. But from the military censor's viewpoint the only news MUST be good news lest morale and support is damaged. When they say they've learnt the lesson of Vietnam they mean they are not going to let journalists report what they witness again.

A typical BBC primetime news bulletin is little more than an exercise in public manipulation. Bush to Schwarzkopf - Schwarzkopf to Bush - Bush to De Villiers goes the camera. A gallery of sadists. The presenters take the back seat as the politicians and military read the news. Suitably pounded with the official version of the war the viewer has only a few senses left intact as s/he is taken to 'the frontline'. Meet our lads. Let them speak (as long as they say nothing the censor dislikes). Show that they are indeed not hired killers, but ordinary people like you and me. Lance Corporal Kate Adie tows the line, no longer the campaigning journalist but now a sickening sycophant to her military masters. She finds a soldier to say, "We're just here to do a job, get in there, take them out and go home". Like a piece of painless surgery. No mess no fuss.

Then over to the video screen and the same images as last night, and the night before, and in fact every night, of 'clinical bombing'. You can tell people anything enough times and they'll believe it - hence the mind-numbing repetition of these displays. Coupled with the 'library pictures' of the latest weaponry, these images constitute a perverse media fascination with the technology of warfare which replaces on prime-time coverage any real attempt to understand the conflict.

But to the political and military interests it is absolutely essential that the public understand nothing more than that it is a 'goodies and baddies' scenario, where our caring boys blow up bridges while the Butcher of Baghdad massacres Israeli

civilians. If the public want details to fill their hungry minds, fill them with trivia. Irrelevant stories from the technical working of 'precision bombing' to how many buns our boys and girls eat in a day. Set up false debates: which jets are best to send out bombing? Soon the viewer will know everything...except why the war took place.

To maintain a facade of fairness, there's the 5 second peace protest slot. The usual loonies, Red Kens and CND pansies. Then it's back to the studio. I look from the newscaster to the politician, from the journalist to the general to the pilot stepping from the plane. No difference. They all have their part in the Great Lie Machine. The most complex, most powerful and the very latest in the range. But one piece of modern technology we won't be shown a video on....

"Last autumn, James Baker travelled across much of the world, offering history's most spectacular bribes" JOHN PILGER, journalist (again!)

It's amazing how many people believe the lie that this war is a genuine 'all nations together' affair. One effect of the insidious use of the term 'Allies' is to build up a mock WWII atmosphere - everyone together against the mad dictator and whoever opposes it is a traitor.

UN Secretary General Perez de Cuellar is the chief spokesman for the organization in whose name the war has supposedly taken place. But he was treated with contempt by the US right up until the day before the deadline, when he was suddenly found a useful role: to 'prove' how inflexible Saddam was with Bush and co. knowing full well that what they had blocked for 5 months could not be achieved the night before. When the war broke out he was again treated with derision by the US and Britain when he protested against their bombing tactics. The voice of the UN had become irrelevant to the war. (Even as I write, De Cuellar's own report of his 'final mission' to Baghdad has been issued, showing quite a different story to that which we were fed at the time which ensured war went straight ahead). Thus the US treated the UN and it's main spokesman as a tool to be used and abused. An approach which just about sums up the US attitude towards the UN since it's inception, choosing which resolutions were convenient to take up, and which to ignore.



JOHN PILGER

Other countries were bribed into sending token forces, for instance through the huge writing off of the debts of strategically important and politically fragile countries such as Egypt. Despite this, the majority of world opinion is either against the war or pro-Saddam, whether their governments have been bought off or advised to shut up or not. I challenge anyone to dispute this claim, and make out that 'the world' is fighting Iraq.

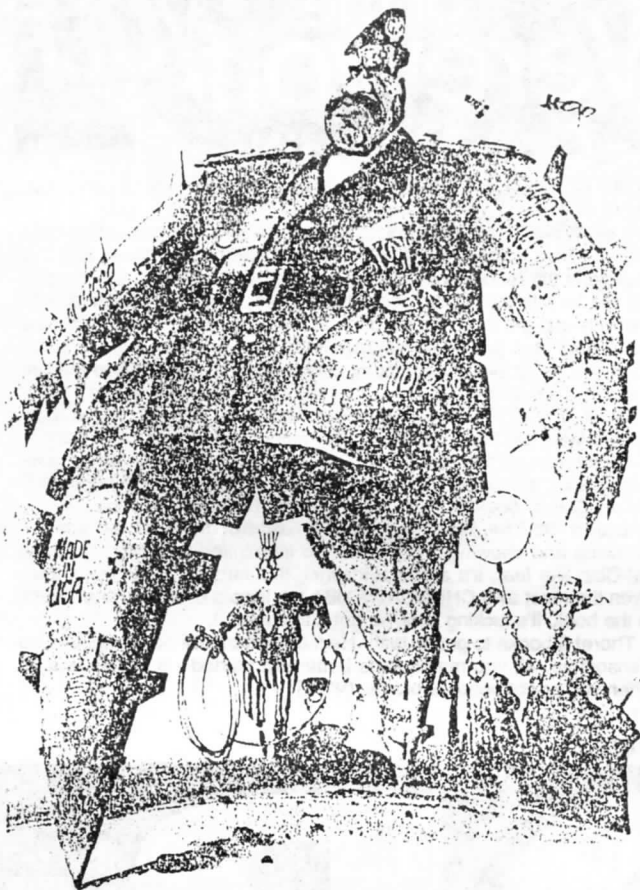
Opinion polls in America however show at this stage a big majority in support of their government's warmongering. No doubt similar figures would be arrived at in Iraq. But unlike us the Iraqis have been forced a diet of relentless state propaganda via TV and newspaper, right?!!

"The war in the Gulf is about principle" DOUGLAS HURD

The logic of this war dictates that every country that invades others should be militarily confronted. Or more accurately, since we are defending 'freedom and democracy' in liberating Kuwait, we should apply 5 months sanctions and then attack any oppressive government. So how about attacking the United States - invader of small countries in the Caribbean and Central America, prime backer of coups, dictatorships and right wing terrorists from El Salvador to Angola, Chile to Mozambique and (if you followed the Gladio Affair) even Western Europe! What a prime candidate for a UN occupation, beginning perhaps with a strategic bombing campaign taking care not to hurt American civilians or holy places (eg Disneyland).

Clearly then, principle is the last thing this war is about. Some people argue the 'lesser of evils' stance to justify taking sides - but that can be argued either way, to support either side. All the states involved have blood on their hands, and for those of us who as anarchists, socialists, democrats or just plain human beings claim to believe in freedom, our task is to expose and attack them all.

"By letting it happen without a fight, you're already dead, you're already dead" CRASS



From "Spiegel" magazine, Germany, October 1990

No two ways about it - the reaction of the supposedly anti-war punk/hardcore scenes to this actual real war has been abysmal if not disgusting. But then what can you expect when so many bands sing about war because it's easy, and the thing to do, and spout a few anti-war clichés in interviews as an easy route to political credibility. What this war has done is sort the posers (99 %) from the ones who mean it.

It's so easy to sing about war and wear the right cloth patches but a lot harder to think and do anything eh? The result is that a lot of people 'on the scene' are either passive supporters of the war or just plain confused. But then not doing anything is equivalent to supporting it in a case like this. From what I gather this category includes even people who consider themselves very 'aware' and 'active'; people working on mags such as this. Apathy, indifference ('Well protests won't make a difference anyway') comes out on top.

It's not as if the rest of the music world has exactly poured it's support into the peace movement. But what really hurts is that

a) virtually every punk/hc band ever has sung about the evil of war b) we once credited ourselves on being a real vocal alternative to 'the system' c) we credit ourselves with social/political awareness and intelligence at the very least.

None of these facts can be denied. So where the fuck has been the anti-war response? Bloody nowhere. A prophecy of doom? The doom has arrived, where are you? trench fever? It's more than fever going down over there right now! subhumans reforming? There's a million subhumans out there now. No means no? Well don't just play it - tell em! Just the endless cycle of records, tours, going down the pub on Friday record shop Saturday and of course the gig on Saturday

night. The right haircuts, clothes and badges. Trev HAGL hits a strong point in the letters section about how 'hardcore' has watered down the politics in the punk scene beyond belief, but our Trev also supports 'wiping out Saddam' so what the fuck is going on!

The only musicians so far of note to pull their fingers out on the issue have been 'left wing pop stars' like BILLY BRAGG and CARTER USM. So if this magazine tries to give more space to such people in future in place of the usual punk/hardcore reruns, you know why!

What's been wrong with you all? Is peace not 'hip' anymore? Is anti poll tax more cool because you can say you were at a real riot, acting out your macho class warrior fantasies? Of course CND is full of middle class wooly woofas, and the anti-war movement has more than it's fair share of authoritarian elements. We've always known that. But right now they are the only ones visibly opposing the war, which is a damn sight better than sitting at home criticizing. It hasn't stopped the likes of Class War participating either. Their anarchistic perspective on the war and the movement against is well worth checking out.

As it happens, it would be great if the anti-war protests here took on a more militant dimension like in USA, Greece etc. And that's all the more reason to get involved. Make our voices heard everywhere - in the press, on the streets marching, graffiti everywhere, picketting and direct action on suitable targets. No one owns the anti-war movement - it is yours and few acts are too extreme when taken against this obscene war. Attack!

(JL Feb 1991)

CONTACTS

War Report (50p) News put out by independent journalists, 52 South Park Rd, SW19 8SZ

Committee to Stop War in the Gulf, 2nd floor, 5 Bradbury St, London N16 8JN (tel: 071 923 2110)

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WELL IT DON'T LOOK LIKE A NORMAL DOG!

Vi O'Lence, by day a member of an aspirant straightedge metal combo, drops his moral guard, changes his name and takes us on the first of five nocturnal journeys into the world of horror!

So, what's the fascination with horror books and films?? I've met all sorts of people into the hardcore/metal 'scenes' into this shit, and it sets the brain ticking a bit. I mean I was reading this stuff years before ANTHRAX made it trendy to read Stephen King, and long, long before shit - for - brains CARCASS fans got preoccupied with gore. Perhaps people who like extreme and violent music are attracted to extreme and violent literature. So, to get away from the usual dribble zines fill themselves up with, *UK Resist* are allowing me to spout off about the best of the crop in this genre. So, go and check these titles out, but remember, they're not for wimps, OK?

The easiest way to categorize these books is to split them into five rough categories, according to subject matter. And the first one is...WEREWOLVES. For the philistines out there, werewolves are hairy and growl a lot...kinda like the singer of PROPHECY OF DOOM, but not so fucking ugly.

'Son Of The Werewolves' by Guy N. Smith: This is it, what a book!! Never the most subtle of writers, this is like a kick in the face off Colin Jerwood. Remember those old horror films we all loved so dearly, with all the right ingredients - excessive nudity, unnecessary sex and gratuitous violence? Yeah, admit it, you liked 'em too! This carries on the tradition, with lots of squelching and buckets of red stuff. It's only a thin book, but it's got more guts than Shane Embury...it packs a meaty punch.

'The Howling' by Gary Brandner: He's written plenty of average books, but this is a classic. It's got all the ingredients of an excellent read, and he builds the suspense admirably. It was made into a superb film too...but avoid the sequels, especially nos 3 and 4...sitting on a broken down bus with a load of stoned crusties kidding themselves they're putting the world to right by dreading their hair



would be preferable to watching these movies - yes, they're that bad!!!

'The Wolfen' by Whitley Streiber: This is the proverbial nail-biter. There's a sense of hopelessness insidiously weaved into this book; and the reader finds himself as much involved with the mutts of the title as with the dumb cops chasing 'em. Predictably the male cop and lady cop get it on, but it's done in the best possible taste, with the tits 'n' arse kept to a bare (sic) minimum. Nevertheless, a great, scary book, with a coupla unforgettably nerve-racking scenes. And the film was OK, I s'pose.

'Dark Cry Of The Moon' by Charles L. Grant: If the Guy Smith books are the equivalent of Hammer movies, this harks back to the black and white films of the 30's and 40's. Very entertaining, a lot more pacy than most of his other novels, and a bonus 'Whodunnit?' factor. Groovy book, but it'll go over most of your heads, I think.

'Blood Of The Wolf' by Jeffrey Goddin: More of the same - screwing and chewing. Why is sex so interlinked with horror? I'll tell ya! Cuz, like fear, it's a primal instinct, that stirs us at our very core. Even the most avid CHUMBAWAMBA fan likes a bit of the other. Back to the book, it's fucking cool, so get it and read it.

There! 5 books to get on with! Next time round it'll be Vampires and Censorship. All you metalheads better get started - 5 novels is a lot when you've got brine for brains. (VO'L)

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RELEASED EMOTIONS - YESTERDAY'S SOUND WITH TODAY'S TECHNOLOGY

COLUMNS



WITH JULIA OVER THE WATER.

Have you ever thought about how incestuous our own little scenes really are? There's about 50-100 people who come into contact with each other on a semi-regular basis, and spend all their waking hours trying their damndest to get inside each others knickers. Why is there this supposed level of understanding that makes us have something in common just because we listen to the same music or eat in 'Giro's' (an anarcho-punk cafe in Belfast - Ed)? I've never really understood it. And worst, we spend our time procrastinating that looks aren't important or it doesn't matter what way a person dresses, it's their attitude that counts. Like fuck!

I don't know how many women I know who'd rather go with a sexy young dreadlocked thing who can't string two intelligent words together, than with a caring, interesting man whose face just doesn't fit.

There also seems to be this burning desire to discuss at great length all these conquests. It's one thing if someone is happy and wants to share that with their friends, but another comparing notes on intimate details of a night of passion with the bass player in 'such and such'. Maybe I'm the odd one out here but I don't find these conversations of interest whatsoever.

Maybe these norms of behaviour are par for the course when we enter the closed world of the punk rock lifestyle. I've found myself occasionally having these thoughts, though trying to be true to my beliefs I battle to rid myself of them. It scares me to think I'll live and be judged in this claustrophobic society for the rest of my life. That doesn't mean I live to become a bank clerk, be married and own a semi-d in suburbia. But where is the flexibility to have my apparently alternative views and do what feels right for me, but still be part of a movement which introduced me to my politics, politics which I will carry with me through whatever I do, a movement which seems now to be bound within the cloned opinions of a few dozen people.

Oh, moan moan moan.

GETTING LAID WITH



DOUGLAS HERD.

WE NAME THE GUILTY!

MANIC EARS, CULTURE SHOCK, PEACEVILLE to name but a few....

Dragged myself away from the swimming pool the other week to go for a trip down memory lane and go and see THE SUBHUMANS. Of course loads of my bank manager and store detective friends who gave up on punk years ago thought it would be a good laugh to check out what they used to go and see. And what a shock they had...Gone were the days when punks used to wash and wear smart leather jackets all the time with neat rows of studs and well cut hair. Imagine their surprise when they stumbled into the venue to find what the punks of today look like.

"Bloody hell Duggie, you never told me the gig was in Cardboard City!"

"Do you have to have a dog on a piece of string to get in?"

"They don't come round asking you to spare some drink at Stringfellows"

You see they used to go to gigs when a comb was not classed as a symbol of bourgeois oppression, where having a pint didn't mean risking infection from Hepatitis as some crustie takes a swig out of it or when having a bath once in a while didn't mean you lost all your cred with your mates.

And whose to blame? turn your attention to the names at the top of the column. These were the true pioneers of the 'I'm poor, me' look that has swept the nation. And I firmly believe these offenders should be strung up for their crimes. You talk about the government fucking up peoples lives but what have these people done? Instead of striving to better their lot these people have encouraged them to revel in their life of squalor. The government may ask for a small monthly donation to the running of this country but at least they don't tell you what to wear.

OK let's name some more names....
DEVIATED INSTINCT, EXTREME NOISE
TERROR and CHAOS UK.

These people must bear the full responsibility of their crimes for fucking up people's lives with their impressionable popstar antics.

The nation demands justice!

Moving on, and oh how the left wingers whined when this Gulf war thing flared up. "It's all about the oil. What did they do when he was gassing Kurds?"

What did YOU do when he was gassing Kurds? (point of info Dug: Bruce Kent, Tony Banks and co were publicizing it at public meetings - Ed)

Oh how the right wingers whined "We must stop him. He is insane enough and barbaric enough to use chemical weapons!"

What would they prefer, to be gassed and die relatively quickly or to be disembowelled by an anti-personnel mine and be left to die. (This is no half truth. It is standard military practice to leave severely wounded where they are to die so as not to clog up military hospitals with heavily injured people).

The whole thing sickens me, it's a shame people refuse to fight. The number of people who are against this war ar so vastly outnumbered by those in favour.

What have YOU done about Saddam Hussein's invasion of Kuwait?

What would YOU have done to stop Hitler in the Second World War?

To fight a war is wrong but to go up London on Remembrance Day and kick a few fascists heads in is considered right on.

What's the difference?

This world is fucked.

Love and peace, hate and war. Duggie Herd.



THE SOUND OF FREE SPEECH

As if I didn't have enough reasons to boycott Scottish and Newcastle (their involvement in vivisection and, it is rumoured, apartheid) I've found yet another.

I wrote a letter to the paper stating the obvious concerning the regular price rises in beer, rises of the managing people being somewhat steep too. There's nothing wrong with that you may think. Unless of course you work for them and the managing director gets to see it! I believe I touched a nerve there, at least judging by the way word was passed down the line to "get rid of that agitator"! Victimisation has already started in order to get me to leave (cut in afternoons, increase in nights and generally less hours even to the point of breaking my contract!) as writing letters saying what most customers are thinking is NOT a sackable offence. However the boss has assured me he'll find someone that IS!

My brain tells me to give up drinking but my throat tends to get the better of that argument....

Anyway, the gist of the story is that if I can nearly lose my job by writing letters in support of the

working class (beer drinking being the No.1 sport of such!) then surely you lazy bastards can write in to YOUR local papers slugging injustices be they Poll Tax, dole cuts/harrassment, rich getting richer etc - after all YOU'VE got nothing to lose....Alternatively you can let right wing councillors get THEIR say, unchallenged week after week. Put that NO MEANS NO LP (or whatever this week's thing is) down and DO SOMETHING! FAT BASTARD (Mr HAGGLE)



DRIVING OURSELVES CRAZY

Marcus Parkus finds the politicians unable to make the unpopular decisions needed to stop our transport system going down the road to ruin....

The next time your train is delayed, or you find yourself wedged up against a sweaty, Walkman blasting 400 lb obesity, remain composed by reassuring yourself that one day you will look back at the current public transport situation as only the rumble of the ensuing earthquake.

Only limbless agrophobics are likely to avoid the clutches of the transport problem that now has the nation by the balls, but will soon extend it's grip to all parts.

The internal combustion engine is clogging our roads (not to mention our air, seas, countryside, our lungs and our heads). And the alternative methods of transportation, distributing us to where we need to be are becoming far less than adequate.

What we need is a definite policy that every man, woman (and traffic warden) can realize as essential to the smooth running of the nation, however inconvenient!

No policy is likely to be effective unless it includes a restriction on the use of private vehicles. These restrictions could be imposed by either allowing massive toll charges on our roads or by law. (Which do you prefer?). If tolls are imposed only the rich and desperate will be able to use their cars. It is a matter for political discussion - and therein lies the disappointment.

The situation requires action of a severe nature that is not going to be found endearing by the electorate. And since there is an election around the corner, upsetting the voters is not among the risks these battlers for support are prepared to take!

All three major party conferences last year failed to address the problem realistically. In fact our so-called 'Transport Secretary' was so far adrift with his £5.7 billion plans he was heckled. So there is no doubting the level of concern and realization that ur transport problems cannot be solved by hurling money at them.

The traffic on our roads should double by 2025, so there is little point in building new motorways that will be crammed as quickly as they open, as was the M25.

The civil servants responsible for underestimating our traffic needs are undoubtedly well into their pensioned off years by now. In any case, the politicians are more to blame. The chaotic Severn Bridge was doomed to intolerable strain by government decisions to allow lorries the size of the QE2 to divert freight from the railways. Government contributions to the decline of British Rail have been substantial.

Other European countries pour investment into rail travel whilst we slip into the other direction. The ill-fated 150 mph 'tilt' trains are a fine example of our lack of foresight. Fiat took over their development and they are running fine in Germany, Italy and Spain.

Privatization is definitely not the answer, because it is only through a nationally controlled and co-ordinated transport plan that we can prevent our travel chaos affecting our lives ever more severely. Pouring concrete and tarmac over the countryside is not only futile but a dishonest avoidance of the fact that reducing the number of vehicles is the only solution. Only then can we improve public transport.

The consequences are pretty dire for some of us, but it would be a great comfort if those we elect to prepare us for the future faced up to it first.

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Having a substantial following and a 6-track demo tape under their belts, the infamous TROLLEYS are destined for certain superstardom. Forced by a sense of moral duty, Simon (vocals), Chris (guitar), Keith (drums) and John (bass) were interviewed by Tom Woolford in a London pub, early February....

So why The Suicidal Supermarket Trolleys? Not exactly your typical anarcho-punk band moniker....

Simon: Well when we first started playing, noone could actually play the instruments (protest from Chris)

No hold on, down at Wapping - do you remember we used to go down there on Sundays and it took us 15 minutes to figure out that the reason there was no sound coming out of the bass amps was because the volume button on Oz's (Steve 666 + half, their old bass player - TW) guitar was turned down to zero? That was the standard of our musical playing and so it was just something fun, so it was a fun name - but then as we learnt play songs and actually began to play together we took it more serious. It's not that we're a serious band, it's just that at the moment we've for someone just got serious songs - there's no real point behind it, it's not like we've changed our ideas, it's still just fun.

But would you say you were influenced by anarcho-punk bands?

SIMON: Well maybe, but we don't want to be the new CRASS of the Nineties or anything - we're just doing it because we think it's fun....

JOHN: And we want to get our message across to the kids! (laughter)

SIMON: It's not like that. The lyrics are just something I scrawled down on a piece of paper and yes, they make some sense but maybe when I was writing that particular song that was what was in my head at the time and I just wanted to make a point on that issue - it could have been a song about throwing up or beer or anything at the time but it just came out as a political song.

JOHN: We're working on a throwing up song but the lyrics aren't coming along well on that (laughter).

Lyrics in general, do you think people actually pay that much attention to them anyway?

JOHN: Not any more I don't think. Nowadays the big anarcho thing just isn't around as much.

KEITH: If you're younger you sort of take a lot more notice of what bands are saying cos I did.

SIMON: Because we have political lyrics, we're not trying to change anyone - I mean, if somebody really wants to read the lyrics they'll read them, they're there to be read.

CHRIS: They're just Simon's personal views really.

SIMON: Yeah exactly, each person to their own different ideas.

KEITH: I think people take more notice of daft lyrics anyway because they're funny and they stick in your mind - more people know 'Thunderbird' than they do 'Equal and Free' which has got a much better message but it's 'Thunderbird' that sticks in MY mind.

How good a vehicle do you think a band is to put across political ideas?

JOHN: I think it's quite good. If you like the music the band's playing you're gonna listen to them and then eventually, like Simon was saying, lyric sheets get passed around or whatever then you're gonna read what they're singing about....

But why do you think so few bands nowadays are tackling political issues?

KEITH: Well the trend at the moment is this American style hardcore which really fucked up completely political punk music - a lot of them are just singing a load of old crap basically.

But are half of today's political lyrics any better though?

KEITH: I don't know, I don't read them any more - I just listen the music (laughter)

JOHN: So in other words it's NOT a good vehicle to put across politics.

KEITH: Well it is when you're younger - I've heard everything before and I know what my decisions I'm gonna make are.

Well is it because you've heard it all before or are bands now not doing it in an interesting way, they're just boring when they talk about the political stuff?

KEITH: I'm trying to think of some political bands that's around now....

Well YOU sing about political stuff but other bands sung about the same subjects in more innovative ways than perhaps you or other newer bands have done.

SIMON: But which subjects?

Y'know, animal rights and general stuff.

SIMON: We haven't got an animal rights song - let's look at the different things we've sung about: a racist song. Alright I can't think, anyone, what band has done a racist song?

CHRIS: SKREWDRIVER! (laughter)

SIMON: Smack abuse - what band's done a smack abuse song before? You see what I'm saying - we don't try and make the same songs that everyone else has covered.

What about other bands like DOOM and EXTREME NOISE - they've got all their political stuff but it's just so boring and generic the way they do it.

SIMON: Yes, but look at how popular those bands have become now....

KEITH: But it's only popular because it's something to bang your head to.

SIMON: But the fact that these people are now going across to places like Japan - I mean their medium's obviously a hell of a lot wider than CRASS ever got. Everyone's heard of Crass now but most people had heard of them way after they'd broken up in foreign countries, and the fact that Extreme Noise and that lot are going over to places like that and maybe changing a few ideas....

KEITH: I don't think in Japan it makes a lot of difference.

JOHN: They can't understand a word they sing about anyway!

SIMON: Well I dunno, I think most of them speak English out there.

CHRIS: Look at that band ROSE ROSE, they couldn't speak a word of English between them.

JOHN: What about GAUZE - when they came out handing over lyric sheets they were all written in Japanese (laughter).



Anyway, new subject I think. Why do you think the implementation of the Gulf War invoked mass rioting all over the country whilst the Gulf War has caused little protest of such force?

JOHN: Because we were all physically involved - I mean this Gulf War it's miles away whereas the Poll Tax hits you in the pocket.

KEITH: And what's the use of being violent? What's the use of going round saying 'Anti War' and then going out and smashing up some of those fucking shops down at Trafalgar Square?

SIMON: Also I think the fact that there was actually somebody who attacked those people in Trafalgar Square had a lot to do with it.

But there's still been a large police presence on these anti Gulf War marches....

JOHN: Well I never heard about police storming through the peace marches, which they did do at Trafalgar Square.

KEITH: I used to go on the CND marches and there was never any trouble there.

But why do you think that is - because of the police or the type of people on the marches?

KEITH: The type of people on the marches.

CHRIS: It's a more militant person that goes on a Poll Tax march than a peace march.

KEITH: I went on it cos that's something that definitely hit me in the pocket.

JOHN: Yeah, that's what it comes down to - it's hitting you in the pocket, it's hitting you personally whereas the Gulf War is something you see on the telly - you're not actually involved.

Well do you think less people are concerned about the Gulf War?

SIMON: No - you're talking about the demonstrations, the people that go on a peace demo don't go there to fight, they're not the sort of people that f as policeman charges them with a truncheon they're gonna turn round and hit them back, whereas the people at Trafalgar Square were people with all different views towards violence and some fought back.

JOHN: I think a lot of people who went on the Poll Tax march as well weren't particularly bothered about the Poll Tax - like when they had that riot in Hackney, think a lot of people heard about that and thought 'Oh, that'll be a good laugh, let's go down and start some trouble'.

SIMON: But I mean also there were a of of people who saw what the police were doing and thought 'let's get em back for it, let's teach them a lesson'.

Well do you think more was gained from the riots than the peace marches?

KEITH: No. The rioting was just perfect ammunition the newspapers needed to say 'look at these troublemakers' and it got a lot of people who were prepared not to pay the poll tax to suddenly say 'Oh I'm too scared now'.

JOHN: But it did draw attention to what was going on.

Do you think the anti-war protests are gonna get more violent in future?

JOHN: No.

What about when Vietnam was going on in the States....

JOHN: That's bloody Americans for you isn't it!

Well yeah but there were students getting killed and stuff in the protests.

SIMON: That was America though, it's not Britain.

JOHN: They were students, they were doing us a favour (laughter)

KEITH: It doesn't achieve nothing because all you do is run straight into the hands of the government - you come across as a bunch of mindless thugs and Mr and Mrs Joe Average who are sitting in their house watching it think 'Oh blimey, we'll have to support the war because we don't want to be labelled with all these hooligans'. All they see is a mohican running down the street with a fucking pole in his hand whacking a police car and they think 'well I don't want to get labelled with them'.

JOHN: Anyway, I think a lot of people are actually behind this Gulf thing anyway - I mean, *The Sun* doing this big 'put this poster up in your window and be patriotic' thing y'know.

KEITH: Half the people in my fucking work have got them up and you try and turn round to them and say 'Do you realize what this war's about?' and, y'know, they don't give a shit - they just want to go out there and bash the wops.

JOHN: Whereas with the Poll Tax, everyone was involved and EVERYONE was getting fleeced, but I think a lot of people are behind this Gulf thing, y'know 'Our Boys' and all this.

SIMON: But I think we're talking about a certain mentality of person there though.

JOHN: No, not particularly, no.

KEITH: It's the majority of this country.

So a lot of people who are supporting the Gulf War would have been fighting in Trafalgar Square against the Poll Tax?

JOHN: Yeah, pretty sure of it.

Anyway, another subject. The male domination of the punk scene - any thoughts on this?

KEITH: I don't know why, I really can't answer that. When I first started going to gigs up London in '82 and

that, there was just as many girls as men then and I don't know what happened.
Well whose fault do you think it is - the men's or the women's?
 KEITH: It's Chris's (laughter).
 CHRIS: I intimidate women with the size of my willy (more laughter)
 JOHN: I think probably when the girls used to go to punk gigs, punk was quite a fashion then - then you get a lot of arseholes coming into punk, who are still in there, and the girls don't really need that - noone needs it but maybe the girls don't want to put up with it.
Well is it because the males are too dominate then?
 KEITH: You can't help it. I mean no matter what you say or discuss, when you get a group of men together they always become the dominant group. I don't know what it is, I think it must be genetic -
 SIMON: I -
 KEITH: ...you stick a bunch of blokes together and they become dominant.
 SIMON: I think we're gonna get lynched for this! Hold on. I see what you're saying but I think the fact that men are more physically aggressive and can easily overpower a woman for the most part has a lot to do with it - and when a girl walks into a place by herself and sees two men beating the fuck out of each other, what respect does she think she's gonna get from these two people after they've finished with each other?
But aren't some men intimidated by some women?
 SIMON: Oh definitely, yeah, there's some very large women out there (laughter) - but I think it's the exception to the rule.
 JOHN: There are just too many dickhead blokes who are gonna spoil it for everyone.
 CHRIS: But then you get dickhead women as well.
 SIMON: Yes that's exactly the point: that women can be as much as a bastard other people as men can, they're exactly the same. but the reason you get less women going to gigs is probably because there is some violence there....
 CHRIS: But you don't see many fights as gigs nowadays.
 JOHN: I don't know, it depends which gigs you go to.
 SIMON: I think when you walk into a gig you can sense the aggression that's around you - every time I go into a gig I know the aggression's always there, it might not show it's face but I know it's there cos I recognize faces

of people who are wankers, who go around causing trouble, and I think some people - it doesn't matter whether you're male or female - some people just decide it's not worth going to some gigs because of the potential of the aggro they're gonna get.
 JOHN: Yeah but then again if you go and see a band like RDF or something there's no atmosphere of aggression there.
 SIMON: But how do you know it's just with punk music? Look at other bands that play a completely different style of music, you'll find their audience just as male dominated.
What about BROS or something?
 SIMON: No, that's commercial - that's supposed to get the teeny-boppers. Look at someone like THE LEVELLERS or...oh, I don't know.
 KEITH: All aspects of life are male dominated. The only place you're ever gonna find probably more women than men is something like a disco.

OK, moving on again: Salman Rushdie:

JOHN: Who?
 CHRIS: What team's he play for? (laughter)
What are your views on him still being in hiding after all this time?
 KEITH: I think he has a perfectly good right to say what he thinks - and anyway, all the muslims just took what he said totally out of context and I think a lot of them don't even know what it's about, they're just going along like mindless sheep.
Do you have any sympathy for them or not?
 KEITH: No.
 JOHN: Well hang on, what about Adolf Hitler though - he was allowed to write Mein Kampf and look at all the trouble that started.
 KEITH: Aye? What the fuck are you on about? (laughter)
 JOHN: Well I mean, Salman Rushdie said something and we're asking whether he had the right to say it or not.
 KEITH: Salman Rushdie's not Adolf Hitler though.
 JOHN: No, but he's written something that's offended people though. I haven't read it so I can't really comment on it. I don't think anyone should be sentenced to death for something they wrote though.
 KEITH: But religion deserves to be criticized - I have no sympathy for religion.

JOHN: Put that in your pipe and smoke it!
 KEITH: Stick that up your cunt and fuck it (laughter)
Can you see the muslim's point of view, cos most British people and the British press can't....
 KEITH: No because as far as I'm concerned it's one of the worst religions ever - it's totally sexist and male orientated.
 CHRIS: But they don't know any different cos it's the way they've been brought up. Say someone insulted what you've been brought up with all your life - they don't know they're fanatics, they're just doing what they think's right.
 JOHN: Well maybe people should just be a bit more open-minded.
Who, the muslims or the British people?
 KEITH: Well the British people ARE - no matter what we think about this country, we are still one of the most open-minded societies. We let everything go on in this country and we might not like it but we let it happen. Going back to the Gulf: with the army chaplains, they weren't even allowed to let the muslims know they were having services, but remember that case where the Iranian bloke came over here and slaughtered a sheep outside his front garden because it was part of a religious festival? I mean, I think that's pretty obscene but he was allowed to do it - y'know, we let them get away with murder over here. I'm sounding like a right old bastard aren't I (laughter)
 JOHN: Anyway, so what it comes down to is that Salman Rushdie shouldn't be victimized cos he said what he wanted to say, and people should be more tolerant.

OK, so lastly then, back to the band: what's happening with the Trolleys at the moment?
 JOHN: We've got a single coming out.
 KEITH: And we're on a Words Of Warning compilation album that's gonna be out soon, and hopefully we'll be doing an LP for them in June sometime.
Any other plans for the future?
 CHRIS: Have lots of sex.
 KEITH: But not with each other (laughter)

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ICE CUBE

Rap is quite simply the only music-based culture of the last two decades to rival punk in its ability to provoke, educate, appall and inspire its listeners. On many ways the two movements have mirrored each other in their best and worst aspects - a topic we hope to check out further in future issues. But here in 1991 the main difference is that rap still has a mass audience despite its divisions, while punk's ability to make a large scale impact has long since gone. This recent ICE CUBE interview is reprinted with permission of New York's Village Voice magazine. Meanwhile any aspiring British rap artistes who got something to say should get in touch with us for future features....

For the uninitiated, Ice Cube is a former member of N.W.A., the Los Angeles-based group Niggers With Attitude that shook the shit of East Coast rappers and fans alike with *Straight Outta Compton*. That record not only put listeners within point-blank range of L.A. gang mentality, but did so nonjudgmentally without any sense of moral distance, going so far on some tracks as to use Black on Black violence as the metaphoric base for the group's boasting. In a music built on revenge fantasies and sensationalism, N.W.A brought reality closer to the foreground. As the gunshots echo from West to East, out here L.A. gang violence sounds like nothing but Black genocide turned in on itself. To hear a group endorse and uphold it with the relish of N.W.A not only seemed shocking, but intolerable, if not inhuman. Yet what they also put to the test was the argument that rap was the voice of Black Americans who had no voice elsewhere. If the mentality N.W.A spoke out of prevailed in their area, and rap was reality music, why shouldn't their music bear a one-to-one relationship with their social context? Ice Cube was a major voice on that record, contributing some of the dopest, deadliest rhythms to the record's centerpieces, "Gangsta Gangsta" and "F--- Tha Police." The latter tune inspired the FBI to register a letter of protest with the group's record company.

Last year Cube left the group, charging disputes over royalties and other issues with the band's manager. He went on to make *AmeriKKKa's Most Wanted* with Public Enemy's production unit, the Bomb Squad. The album highlights Cube's remarkable abilities as a storytelling rapper. He identifies himself as a kind of crime reporter for the Black community. While he can be as lurid and grotesque as 2 Live Crew's Luther

Campbell, he's redeemed somewhat by being a hell of a better artist, a true poet of the streets. You might be revolted by what he says, but his inclusion of violent detail rarely seems gratuitous and is always wickedly entertaining to boot. If you hear the Cube in the tradition of the *griot*, the outcast who records and recites the tribe's history no matter how unsettling the tale, you also have to see him in the tradition of hard-boiled crime writers like Mickey Spillane and Jim Thompson. The question becomes why can't a rapper be given the same artistic license as a novelist to concoct his stories as he sees fit, no matter how brutal? Why is it that when a rapper tells a violent story, he becomes incriminated in his tales in a way a filmmaker doesn't? Maybe because he can't hide behind the camera? I'm not closing the discussion, just asking a question.

The nicest thing you can say about *AMW* is that there truly is something to make everybody mad. Take white people for instance: "It's time to take a trip to the suburbs/Let 'em see a nigger invasion point blank on a caucasian/Cock the hammer, didn't crack no smile/Take me to your house, pal." On the other hand, you might as well pistol-whip a Pan-Africanist as have them endure a line like, "You want to free Africa?/I just stare at ya/Because we ain't got it too good in America." Cube might win a few brownie points with the nationals when he slags off Arsenio, who he claims to like "about as much as the bicentennial" but I've yet to meet anything roughly resembling a human being who can stomach the verse in "You Can't Fade Me" where he drools, "Nine months later... why did I bang her? Now I'm in the closet looking for the hanger."

On the other hand, though at last count the album contained 57 utterances of the bitch-word, it

also contains Yo-Yo, a female L.A. rapper who goes toe-to-toe with Cube on "It's a Man's World," KOing his sexist ass with some severe comeback lines: "To me you're not a thriller/You come in the room with your three inch killer/Think you can do damage to my backbone/Leave your child in the yard until it's full grown?/I'm gonna put it like this my man/without us your hand'll be your best friend./So give us a credit like you know you should/If I don't look good, you don't look good." You might consider his extension of album space to Yo-Yo noblesse oblige, or just good business practice since he's producing her upcoming Atlantic album. I think it's just a reflection of the better part of his nature.

The abandoned lumberyard warehouse in south central Los Angeles where we do our interview is also where Yo-Yo is shooting the first video for her LP, *Stompin Into the 90's*. Until you go to South Central, you don't know what an American bantustan is. Relative to Hollywood, South Central might as well be a Louisiana backwater. The way this city is laid out, you could live here and not even know there is a Black community. The women in Yo-Yo's video, by the way, were wearing T-shirts that read "Intelligent Black Women's Coalition." These words ran around a woodcutlike drawing of an African-American Lady Liberty holding a flaming chalice in one hand and a book emblazoned with TRUTH in the other. For a rapper with a reputation as a mad dog sexist, Cube doesn't seem threatened by sharing his success with a sister who looks like she could stomp all over him in a minute.

Yo-Yo will be in full effect for a rematch when the Cube show rolls into the Apollo. When I asked the Cube how he thought New York would respond to his show, he replied, "I don't know man. Because the brothers in New York... Last time I played there with N.W.A I was told the reason we got a mixed reaction is because 'They didn't like the way y'all wear your hair.' What kind of shit is that? Fuck that. The hair don't make the man. The man makes the man." Cube promised that his show is going to be basic. No dancers, no smoke machines. Just

beats and rhymes. "All a true MC needs is a mike and his tracks."

Greg Tate: What was your upbringing like?

Ice Cube: I had a moms and a pops. I was a cool youngster. I wasn't never into no trouble-trouble. I used to do what teenagers do. It wasn't nothing major. My father is a landscape artist and my moms work at UCLA. She, uh, shit man what she do over there? Something about the library. I never really got into it with her. A couple of times I went on the job with my father but not really because I was into my own thing. You know kids, last thing they want to do is work. After school I'd just come home and hang out with my homeys. We used to shoot hoop, play football in the street. Chase girls. The usual. Hang out talk out about each other. That was when we were kids. Then when we got older folks started to do crazy shit like break in cars, break in houses, stupid shit like that.

Tate: So you never did any of that?

Ice Cube: Yeah [laughs]. But I didn't do it a lot because I figured one day I might get caught. And the biggest problem I had was not the police but my pops! Because yo, if I got caught out there, my ass was as good as gone. The people I hung out with, some of them had both parents, some of them just had a moms that was there. In my case having both parents worked out, but it's really on the kid, how the kid wants to be, you know what I mean. If he wants to fuck up, he's gonna fuck up, one parent or two. It does make a difference what kind of home the kid comes from but it's still up to the kid. Just because the mother and father are an alcoholic doesn't mean you have to be one. The reason there's a lot of broken homes is because when we was brought here, look what they did. They separated the tribes, separated the families so you don't have that backbone structure, that do or die for the family kind of thing. So a brother can't handle it and he's outta there. Fucking Italian family, yo, the family got to stay together no matter what.

Tate: Many people feel the Black family was more together 25 or 30 years ago.

Ice Cube: Yeah because the struggle was clear. It was right in front

of you. Now it's a hidden struggle—motherfuckers think they got it good.

Tate: *What do you think the struggle is today?*

Ice Cube: It's the same one. It's no different, that's the thing. They done found a new way to play us. They can't play us straight up so they gotta throw shit behind us and to the side of us. The struggle is still for Black people to get what the fuck we're owed by this system.

Tate: *So where do you see hip hop as fitting into that struggle?*

Ice Cube: What we're doing is making Black people know themselves. Mentally the people in South Africa have it better than we have it over here because they know who they're fighting. Over here the brothers are so mixed up and turned around they don't know who is the enemy. Now I heard even in South Africa they're pulling the same old trap. They're making the Zulu tribes fight the people that's following Mandela. So once again, the Caucasian is conquering. Same shit happening here, bloods and crips. Long as you don't go to the white neighborhoods with that shit, y'all can stay down there and kill each other, who cares?

Tate: *The impression we have of the gangs on the East Coast is of a powerful criminal enterprise that doesn't give a kid a choice as to whether they can belong or not.*

Ice Cube: You got a choice. If you want to hang out you got to be down. If you don't want to be down get the fuck outta our face. It ain't like Hollywood do it. Like you're walking the hall and they say, "Hey buddy, you better be in our gang or we'll kill you." Everything is done for material reasons. Like you say, Yo if I'm in a gang I got a little power, all the girls gonna look at me and say oooh—that type of thang. Most definitely fear of my father kept me from hanging out with the gangs. That's where I rested my head, that's where I ate, can't rock that boat, pops wasn't having it.

Tate: *Before you got into music what kind of things did you think about doing with your life?*

Ice Cube: Football, usual things like sports. I went to architectural drafting school, that was like a fallback for this rap if it didn't work. I did a year. Haven't needed it. Yet.

Tate: *You got a way with words. Were you good in English in school?*

Ice Cube: Nope. I was good at math. I wasn't good at English or vocabulary or none of that shit. I didn't think the shit was gonna help me earn no money. I didn't want to learn it straight up. Now with math, I knew when I made my money I wanted to know how to count it. Math will help you in

life, but what the fuck I need biology for? They need to have a whole new list of classes. English, cool, you need to learn that. They need to have a course on how to raise babies, given the percentage of people who leave high school and have babies. See they'll make some shit like that career planning an elective. That's why you got people out there don't know what to do. Girls, they say fuck it and go in the county line. Then they sit home, watching *Donahue* and thinking, Yo if I have another baby I can make some more money. That's the way they go, getting paid, looking fly, but then they kids be home looking filthy. All because they don't teach you how to cope in this motherfuckin' society.

Black kids are always going to be disinterested in school as long as school doesn't teach them what they contributed to this country. The only time you learn about anybody who looks the same as your face is in February, Black history month, and you learn about that same motherfucker, Martin Luther King. After 12 years of that shit you know the story back and forth. Him and Harriet Tubman. They were the only two I ever learned about in school. Until rap came along you wouldn't learn about nobody else.

Tate: *Was that how you learned about Malcolm X and the Black Panthers?*

Ice Cube: Yep, through rap music nothing else. Kids are starting to compare: I can learn more about my kind on a rap record than sitting here eight hours. School is a fantasy world.

Tate: *What was the first rap record that inspired you to want to be a rapper?*

Ice Cube: "The Message" because of how real it was. It wasn't the same old, I'm this and that. That was kind of fake, niggas just bragging. I was used to that from the basketball court. Like, Yo motherfucker I did your momma like this. Rap was the same way until "The Message" came out. Then "Roxanne Roxanne" came out and it was like boom you had all these avenues busting out for rap. I could talk about more than the kind of chain I got on. I'm so divine, and all that bullshit.

Tate: *Your forte seems to be the storytelling rap.*

Ice Cube: Yeah, I like to tell a story that could be true. Most of my stories have happened or could happen. Some of them I heard about, some happened to me, some I seen. I like to mix all that around and come out with an interesting story that can have a little comic relief on it so it can be

entertaining. People don't realize that we're still entertainers and we're still trying to make people groove to the beat. If that wasn't the case I'd be doing poetry or something.

Tate: *A lot of things you talk about, if the humor wasn't in there you'd come off very grim. You're conscious of that?*

Ice Cube: I want Black people to look at themselves in my record and laugh it off but then again say goddamn. Like "Once Upon a Time in the Projects." It's funny, but somebody's house is really like that. Somebody's mom selling crack out the house, black and white TV, kids running around, police keep coming up in there raiding all the time. That shit is sad but I put some comedy on it so it wouldn't just be a message song. You can party to it and think about it. It can hit you from all kind of angles.

Tate: *What inspired you to do "You Can't Fade Me"?*

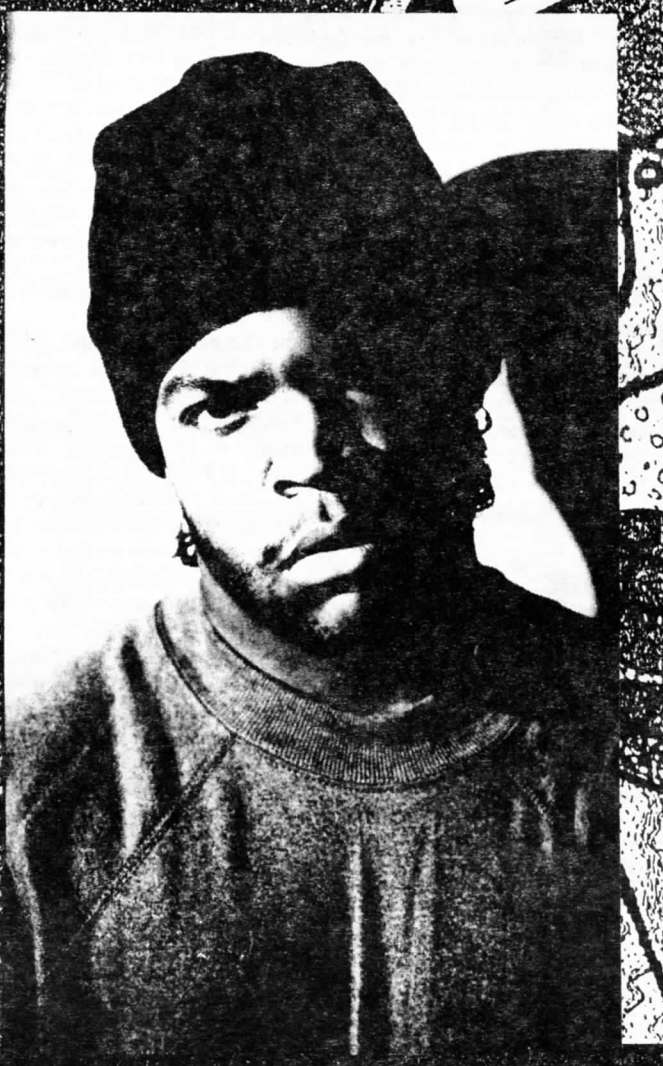
Ice Cube: That was from a true experience. This girl, who I knew was a neighborhood girl if you know what the hell I'm talking about. I was like, Fuck it, I'll get with her. I came back off tour and she was like pregnant and she said, "This is yours." It was like being on trial—my mind was like, Oh no, fuck this. I was thinking all kind of shit. I'll push her down the stairs. No I'll go to jail, can't do that. Shit was going through my mind. Because I knew if my homeys found out about this shit it's over. It wasn't my baby though. It was some other motherfucker's.

Tate: *What was so terrifying to you about this?*

Ice Cube: Having a baby by this bitch, because I knew all she wanted was to dig into these pockets. That was last year, so I wrote a song about that shit. That's an experience a lot of brothers done went through.

Tate: *But a lot of them wouldn't have put it on a record in such graphic terms with such violent fantasies. A lot of people, myself included, couldn't even get past that track on the album.*

Ice Cube: Well everybody has fantasies. How many times you been in a bank and said, Damn I rob this bank I'll have all this money. Then you look up at those cameras and say, Naw I don't think so. You think that shit but you'll never carry it out. But you put this on wax and people think you're for real. People who can't get past that would be thinking the same thing but just be scared to say it. A record can't be violent, a record can't hurt you. You listen to a record, take what you can use and throw the rest back. Even on the record I say can't do that that's murder one and then I'll really get faded so I gotta think of



another solution and another. It just a story.

Tate: What do you think you would have done if it had been your baby?

Ice Cube: Handle the shit like a man. Took care of it you know what I mean. What the fuck else can I do. Handle that shit like a man and not like a sucker. If I was a sucker, I'd be, Yo, I'm outta here.

Tate: Do you think rap is hostile towards women?

Ice Cube: The whole damn world is hostile towards women.

Tate: What do you mean by that?

Ice Cube: I mean the power of sex is more powerful than the motherfuckers in Saudi Arabia. A girl that you want to get with can make you do damn near anything. If she knows how to do her shit right, the girl can make you buy cigarettes you never wanted to buy in life. Virginia Slims and shit. The way I look at it is this. You take a young black male and you take a young black female. The female is watching *Dynasty* and *Lifestyles of the Rich and Famous*. The young black male is like, Yo, I'm broke, and he sees a girl he wants to get with. She's like, I don't want you, you broke ass motherfucker. What can you do for me? What have you done for me lately, all this bullshit. So he becomes a stick-up kid, taking your shit, my shit, he's selling dope. Now he's got some status, the car and the jewelry. Now here come the girl. So what I do is I label that girl. I say, That's a bitch right there. I say, You don't want her. You don't want her. You want somebody that wants you for you, and not for what you've got. Now brothers are stepping out with a new attitude, like, You don't want me for me, later for you. Now you don't get robbed, I don't get robbed, and brothers are saying fuck the Benz. I got my hoop-dee ride. All the crime shit, dope, gangs, all that's over material shit to get women. Nothing more, nothing less. I know a lot of guys, they'd like to say fuck the bath but they don't want to step out and see the girls and be all funky. Look at all my boys out here on this video shoot, all these motherfuckers sitting out here trying to look fly, hot as a motherfucker, ready to go home. But there's too many women here for them to just get up and leave. They out there suffering, been here since eight o'clock in the morning and ain't getting paid. They came for the girls.

Tate: If you're so hostile and suspicious of women how can you find somebody who wants you for you?

Ice Cube: Can't nobody fake forever. You'll see their true colors. When I see a young lady I want to be with or wants to hang with me I'll take her out for a month and



won't take her ass nowhere. I'll pick her up and say, Let's go to my house and look at TV. Long as it takes, because if the colors don't come out after two months of that shit I'll cool out.

Tate: Where did you meet Yo-Yo?

Ice Cube: Met her at a flea market. My man T-Bone said I had to meet this female who could really rap. I met her and said, "Yo, what's happening?" She acted like she was too busy to even talk. I said, "Let me hear you rap." So she rapped. I said, "You good," and she just walked on. I said, "Fuck that, we got to sign her because she got the right attitude." She writes all her own lyrics, had delivery, attitude, personality. "It's a Man's World" on my album came about because we had an argument about something sexist, like battle of the sexes type of thang. And I was like baby, "It's man's world, no matter which way you try to slay it, men run this motherfucker." She said, "Fuck that." Later on I was thinking, that's a helluva song with us arguing. So I called her up and she said, "Cube, I'm mad at you for that bullshit you were saying." I said, "Yo, hear me out." So she wrote her shit. I wrote my shit and then we sat down and came up with lines that made 'em intertwine, came out pretty dope. She got some songs on her record like "Sisterland," "Make Way for the Motherlode," and "Put a Lid on It." Telling the girls to stop getting pregnant and giving up the boots.

Tate: What's up with "A Gangster's Fairytale"? Why did you have that kid cussin' on there like that? You didn't feel like you weren't exploiting that kid?

Ice Cube: Nope, because when he gets away from his mama he'll do that shit anyway. You can go to any elementary school and hear the same language. Because I do it on record now I'm exploiting. Come on man.

Tate: You think there should be an age restriction on hip hop?

Ice Cube: No, because if you can turn on cable you exposed to the same kind of shit. If you two and Mom is asleep on the couch you seeing and hearing. TV is worse than I could ever be. Cartoons are violent. They got Uzis on cartoons now.

Tate: You've talked about not wanting the burden of being a role model to kids but rappers are sometimes the only heroes young black kids have.

Ice Cube: Heroes and role models are two different things. Role models are puppets, a puppet to the community. People say, "You're a role model now you can't do what you want to do, can't do what got you to that role model status." A hero is somebody who went his own way and got justice. People say, "Man all these kids looking up at you, why you cussin' all the time?" Why do you think these kids are listening? You'll get your throat cut. They'll say, "Look at this motherfucker, now he's on some different tip."

Tate: What responsibility do you think you have to your young audience?

Ice Cube: My only responsibility is making funky records.

Tate: There's more on your records than just funky beats.

Ice Cube: Whatever I do to the records, that's on me. Whatever you get out of the records, that's on you. But my only responsibility is making hits, because I could make a record to save the world, but if it ain't a hit then it ain't gonna do nothing but sit.

Tate: Could you make a hit to save the world?

Ice Cube: Yep, but it wouldn't be my responsibility, because it's still entertainment.

Tate: You have the power to influence young minds.

Ice Cube: Do I really? To what extent? If I make a record that says, "Don't do crack," and a motherfucker is going hungry, my record is in the glove compartment. It's up to the kids. And people don't give them enough credit to make their own decisions. You have to give kids credit for having some kind of mind at some time. A rap record can't make you kill nobody. A rap record can't make you save nobody. You make that decision you get out of it what you want to get out of it. I'm just telling you like it is. The truth ain't negative or positive. It's just the truth. If it works as a scared straight tactic, or you hear it and see the light, then it's working. And even if it don't, it's still working. If you just hear that funky beat and you party to it, it's still working. I'll do anything I can to help anybody, but when it comes to music I got to do what I got me in this position. I can't do nothing different.

Tate: What's your assessment of what's been happening with Luther Campbell?

Ice Cube: The whole thing is a racist situation. I think the motherfuckers don't want white kids to know about black kids at all. I don't think they even want motherfuckers to mix. The white kids ain't going for that shit. They ain't listening to what their grandfather be saying. They're getting the real deal on the records.

Tate: Why are so many white kids checking out hip hop now?

Ice Cube: They're sick of hearing them lies, man. They're going to school with black kids and they're saying, Yo, we're all cool, we can all kick it. But they go home and their pops is talking about nigger this and nigger that. And the kids are like, Yo, I got black friends in school. Fuck what you're talking about. Rap records are doing that. You go to a PE concert in '87, it was all black kids. Now it's 50-50 black and white. They don't like that shit, so they're trying to come down any way they can.

Tate: Do you think the repression of rap will only intensify, and if so how do you plan to respond to it? Censorship, your records being pulled from the shelf, people being arrested for selling your records.

Ice Cube: I'll start bringing lawsuits against the motherfuckers. I'll play the game just like they play it. They love to see a brother with a stick, they know how to deal with that. Watts riot? It's going to be a mental riot. It's some new shit brothers are starting to come up on. We'll play the motherfuckers like they play us. Like Chuck. They wouldn't let his ass in St. Louis. He said, "Fuck, I'll sue your building for discrimination." Then they were like, "Oh, no, no, we didn't say that. C'mon in, sure you're welcome." So I'll sue the motherfuckers. What else you gonna do but fight the motherfuckers the whole way? 'Cause they don't want niggas to have nothin'. So I'll go 13-15—win 13, lose 15—because you got to be in there. But I don't let shit like that worry me, because I know I'm in a fight. Since June 16, 1969, I've been in a motherfucking fight. Why get mad now that I'm in a fight? It's either win against the motherfuckers or leave them with the same amount of scars you got and call it a day.

Tate: Do you ever think you go too far? Like the wire hanger line on "You Can't Fade Me"?

Ice Cube: Man, that's shit motherfuckers on my block talk about. Laughin' like, Your gal is pregnant man? Better get out the hanger. It's just thoughts. If I think it, why can't I say it? What's the law against saying what you think? Why I got to put my mind in prison or my tongue?

RECORD AND TAPE REVIEWS

Apologies to anyone who sent musicmags that aren't reviewed here: they'll be in the next issue as we just couldn't get through everything that has been received in the last 5 months....

ADULESCENTS UK - 'Yakahaa' EP (Yakahaa, 52 Wong Lane, Tickhill, Doncaster, S. Yorks)
A bit aged by now but Scott Adulcescent just sent it and we have 3 slowish songs with some good high pitched guitar and a faster rockabilly type number 'RockRoll Shoes' to complete this pleasant if not memorable pop debut. (JL)

THE ADVERTS - 'Live At The Roxy' LP (RECEIVER)
Excellent live album from one of the best original punk bands. It's also superbly recorded and captures THE ADVERTS in full flow, including all the classics like 'Safety in Numbers', 'Great British Mistake' and of course 'Gary Gilmore's Eyes'. Worth buying just to hear TV Smith exclaim 'I don't believe you have to be an idiot to get somewhere these days' at the beginning of 'Bombsite Boys'. The perfect companion to the colossal 'Crossing The Red Sea' album. (AP)

AMAZING SCREAMING WILLIES - 'Ned The Bobbo' 7" (50p ppd from Eun, 61 London Rd, Balderton, Newark, Notts) Some people go to specialist prostitutes in order to relive their early childhoods, but if like me you're a bit short on cash then this ASW EP should do the trick with songs about flicking snoot and dog poos done with punky yobbo vocals over some minimalist and pretty crap musical backing, the guitar sometimes straying into metal parody. They call it melodic rock, I call it Daft Record of the Year. Sold out but some coverless remainders left. (JL)



THE ASTRONAUTS - 'In Defence Of Compassion' LP (55 ppd from ACID STINGS, PO Box 22, Hitchin, Herts, SG4 0HA)
On this form there really is no band quite like THE ASTRONAUTS. Mark Astronaut distinctive vocals are given full range over 10 haunting and deceptively laid back compositions, fraught with pent up tension and an eerie synth. But it's the highly audible lyrics that are the magnet drawing the listener in with their prophetic, angry overtones: 'Characters in this great drama, each of us taking a part, so me and my mates we all hang at the gates as we wait for the fires to start' ('Flashpoint') With such lyrics the Astronauts really become, like TV SMITH, among the great bards of the times we live in. The words blend personal fears and anxieties with the social/political realities that surround and consume us all, without either being too confusing for their own good or repeating clichés. The songs aren't stereotypical 'great tunes' with a continuous foot-tapping drumbeat, but then this band seem at their best when least conventional. A fine album that in segments ('Flashpoint', 'Secret File...') threatens to be brilliant. (JL)

THE ASTRONAUTS - 'Constitution' 7" (ACID STINGS)
In contrast to the LP this finds the Astronauts in an upbeat dancy pop-folk mood. The A side takes a dig at our lack of constitution while the flipside 'Please Don't Come Round Tonight' is on par with Kaya of DECADENT FEW adding her voice to a rousing chorus finale. Enjoyable enough and probably great live, but here it's safely within the limits of the medium, with only Mark's ever-wry lyrics adding an extra shine to this single. (JL)

THE ASTRONAUTS

CONSTITUTION



BAD RELIGION - 'Against The Grain' LP (EPITAPH RECORDS)

This carries on where the 'No Control' and 'Suffer' LPs left off - SLF meets SOCIAL UNREST at their best. However on this there's a lot of mediocre songs that no other band would get away with, but Bad Religion's power and playing make them rise above the norm. It is still an essential purchase, with classics such as 'Modern Man', 'God Song', 'Flat Earth Society', 'Anesthesia', 'Operation Rescue' and 'Get Off', and is all new stuff except 'Operation Rescue', with the same perfect production as the last two LPs. Pity they keep eating dictionaries for tea though. (TH)

BHOPAL STIFFS - 'E.P.A.' 12" (ROADKILL RECORDS, PO Box 37, Prospect Heights, IL 60070-0037, USA)
Been out for a while this. While it's good up tempo hardcore with a clean sounding production it lacks originality and the vocals are a bit lame - they don't seem to keep up with the music! Not bad if you like NAKED RAYGUN - they'd make a good support band for them but don't really stand out in a class of their own. (SC)

BIG CHIEF - 'Time, Dirt, Money' 7" (PIGBOY)
Neat post-Sub Poppin' racket that loses such as MUDHONEY couldn't even dream of conjuring. No kidding. (RG)

BLAGGERS ITA - 'It's Up To You' EP (NETWORK 90 RECORDS)

The title track is very impressive ABRASIVE WHEELS/UPROAR speedy punk. Well up to standard. The 2nd - 'Get Out Of Here' nicks a CLASH chord to start and doesn't go anywhere much. The b-side is a waste of time although making a valid point - 'I Won't Eat' Meat'. Overall they should've done better. (TH)

BOB DELYN A'R EBILLION - 'Sgwarnogod back bob' cassette LP (CRAI RECORDS)

Six crazy looking Welsh misfits conspire to produce an enchanting 10 track cassette LP of Welsh language folk, mixing traditional favourites with some of their own. Viola, clarinet, sax, mandolin and more play their part in both slow ballads and more danceable but still uncluttered numbers. And although I can't fathom the lyrics, the singing is a joy for anyone to hear. (JL)

CATECHISM 13 - 'No Pain No Gain' tape (£1.50 from Giles B, 35 Leonard Rd, Loddell, Birmingham)

It's been a good while since any decent poetry has emerged from the punk scene. I know Attila, Joolz and co. are still doing the rounds but where's the new talent? Some might say the lack of it is a result of the scene's descent into speed and noise on the musical side coupled with vague 'personal' or just plain crap lyrics. Well here's someone who can maybe start reversing that trend, an act that brings back the ranting poetics of yore with is breathless and uncompromising style. Reminds me of Nic Toczec a lot. Catechism 13 lays into most things from yuppieism to gig violence in these 11 poems, showing some touches of subtlety and great turns of phrase that will hopefully drive him further into the real entertainer camp and away from the 'read a political leaflet/slogan and call it poetry' dross that is socially aware poetry at it's worst. This is very promising material - now get gigging! (JL)

CENTURY'S END - 'Soundscape' demo (Blank tape and SAE from Greg, 92 Alexander Rd, Limavady, Co.Londonderry, BT49 0BP, N.Ireland)

Appropriately titled bedroom sound experimentation with a guitar, feedback and some radio/TV voiceovers. As Greg admits, pretty heavy going to listen all the way through but in smaller doses could be of interest to people in the video/film soundtrack medium. 5 tracks though without extended listening I can barely tell them apart. (JL)

CHRONICAL DISTURBANCE - 'Foggy Creek' LP (SA BUCHER RECORDS, 21 Rue du petit Chenois, 25200 Montbéliard, FRANCE)

Foggy Creek is an atmospheric track which leads into some pretty above par speed metal with vocals like SACRED REICH. With just enough musical diversity to make it interesting in what has to be said is an overworked field of reasonably competent bands playing almost exactly the same riffs. (SC)

CITIZENS ARREST - 'A Light in the Darkness' 7" (WARDANCE RECORDS, P.alva, 35-18 93rd St, Jck Heights, NY 11372 USA)

Pretty intense stuff. Kind of reminds of ATTITUDE ADJUSTMENT in places. Angry vocals, angry lyrics, harsh guitars with plenty of pace and tempo changes. On blood red vinyl with a good sleeve. A good release all round. (SC)

CRINGER/HOPEFUL MONSTERS split 7" (HIPPCORE UK)

A really positive concept in action here - not only do you get a 4 track single but also a thick booklet which contains contributions from the bands, label people and 'consumers' in order to break down barriers between the three. These include articles, artwork, lyrics and fiction - including a rather good '1984' inspired story. As for the record, Cringer are the reason to hear it with their ultra-melodic sound, while HM lag behind a bit in the musical stakes, distinguished mainly by the painfully high pitched male vocals. From the States but available over here and hopefully first in a series of booklet-EPs. (JL)

DECADENCE WITHIN 'SoulWound' LP (PEACEVILLE)

Decadence Within suffer from the fact that their songs require careful listening. Never falling for the verse/chorus verse/chorus trap, they demand the listener pays attention. Thus their songs aren't immediate but on each play they are more familiar without getting boring. I guess they're at the metal end of hardcore, this LP shows REAL progression from the last. Good music, unclipped lyrics, you can't go wrong. (SC)

DEHUMANIZERS - 'Go Hollywood' LP (MYSTIC RECORDS through FULL CIRCLE in UK)

The press release makes this out to be the album of the year. Sadly that's not the case! Lots of 'in' references to life in Hollywood which are meant to be funny but sound pretty dumb. Only two songs really stand out, a cover of Gary Numan's 'Cars' and a country redneck song about Tipper Gore, wife of the head of the PMRC. (SC)

DISCHARGE - 'The Nightmare Continues' live LP (CLAY RECORDS)

A pretty low budget affair but of a quality that far surpasses that of the 'Live at New Jersey City Gardens' LP. This record fairly captures the live onslaught that was Discharge in the early 80's before they released 'Grave New World'. Not a bad document at all of a band who were head of the pack in their time. (SC)

DOUBLE A RECORDS - Compilation 7" and Magazine

A good idea, similar to the Cloth Ears issue 8. The zine is mostly written in German but has summaries all the way through in English. It should be a constant embarrassment to us that hardly anyone in the UK can say any more than 'hello' in a foreign language. The EP has FLEXX, COLAPS, CAT-O-NINE TAILS, RATS GOT THE BABIES and PROBLEM CHILDREN. All pretty decent and all as yet unreleased. (SC)

DRIVE - 'No Girls' 12" (FIRST STRIKE RECORDS)

When I saw Drive live I knew they had something a bit special, and this 4-track 12" from this 3-piece guitar band from Liverpool lives up to my expectations. Powerful melodic post-hardcore noise. Comparisons with DINOSAUR JR, DOUGHBOYS and ALL come to mind, but do Drive an injustice. For they stand on their own 6 feet - no comparison necessary. (BS)

DUMB - 'Pleasure Park' 7" EP (DODGE CITY RECORDS)

This 3-track single is simple, fun, poppy hardcore in the DICKIES/HARD-ONS vein from a band featuring old STUPIDS bassist Steve Snax and a great female vocalist. The lyrics aren't particularly profound but then again at least they're not the pretentious, pedantic drivel of some bands. (TW)

EFFIGIES - 'Remains Nonviewable' LP (ROADKILL RECORDS, PO Box 37, Prospect Heights, IL 60070-0037 USA)

Mucho compared to NAKED RAYGUN this LP documents The Effigies from Chicago's career between 81-84. It's as you'd expect, an American brand of tuncful melodic punk better known as hardcore. No surprises here but a good solid band with many a toe tappin' tune and standard lyrics. (SC)

EXIT CONDITION - 'Days Of Wild Skies' LP (MEANTIME)

Often lumped in with SNUFF and SENSELESS THINGS, Exit Condition have a distinct style of their own. While Snuff look to the charts for their inspiration, Exit Condition owe more to melodic American hardcore. Thirteen tracks of breathless powerful punk with great singalong choruses, this LP realizes the potential of their 'Impact Time' demo. Definitely a winner, go see 'em live too! (SC)

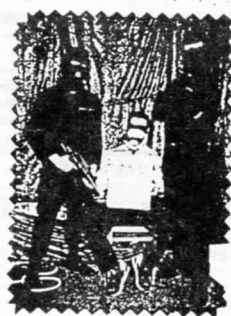
FLEA - demo tape (£1 from Flea, 247 Bonsall St, Hulme, Manchester, M15 5HA)

"Headshrinker, what's for dinner?" asks Flea. I don't think this is the 'Manchester sound' the NME was telling me about! Funky drum machine and a powerdrill imitation guitar dominate these 3 tracks. Light industrial work anyone? (JL)

GHADDAFIS WARRIORS - 7" EP (34p SAE to SUB-ENERGY, PO Box 1219, London SW5 9HU)

An amusing hostage-taking cover gives way to a timely defence of Arab culture against Western capitalism, with traces of Feed The World and No Sellout getting in on the act. Weird, funny vocals. Is that how terrorists talk? Great concept, shame about the lifeless sub-dub music. It's free so get it anyway. (JL)

GADDAFIS WARRIORS



THIRD WORLD-THIRD WAY.
VICTIMS OF MONETARISM 'SHIT HOUSE.

GOOBER PATROL - LP (BOSS TUNAGE)

This was a rather dodgy advance tape of the LP so I can't comment on the sleeve but the music sounds great and lives up to the promises put down on their split EP with VEHICLE DEREK. Good melodic hardcore with speedy verses, sung vocals and chug-chug choruses. In fact very much in the vein of SNUFF; none has come this close to them before. Great, at last a smashing LP for you poppy punk kids! (SC)

GRIFFIN - 'Fulminate!' live flexi EP (£2 from MCR)

This is really great rough sounding tuncful-ish punk from Japan. The production is totally raw but that does nothing save make the overall record sound better. Comes complete with lyric booklet and free sticker - 'Human Soup, Human Steak Burger' has gotta be one of the best song titles I've ever heard! (TW)

GROWN UPS - demo tape (32 Glendohar Ave, Rathfarnham, Dublin 16, IRELAND)

Four tracks of primitive pop punk that don't really get past the starting post. I dig the enthusiasm for the UNDERTONES to MEGA CITY FOUR tradition but they've got to write far more substantive tunes and shed titles like 'Teenage trauma' and 'TV Love' to avoid being written off as sub-SENSELESS THINGS wannabes. But go for it lads! (JL)

GULAG - 'In The Showyard' LP (\$10 ppd from Kostas Apostolides, Chaussee de Haecht 120, 1030 Bruxelles, BELGIUM)

I've only heard a few bands from Greece but Gulag are definitely my favourite so far. Their 7" was excellent and this is even better (in fact a couple of the 7" tracks have been re-recorded here). The music's sort of melodic hardcore in the same vein as BAD RELIGION, (in feeling more than actual sound), with plenty of tunes and variation as well as ace SINGING, not growling, screaming, rasing, puking etc. I often find it slightly hard getting to grips with lyrics sung in foreign languages but here the singers voice is just so good that it's a pleasure hearing the Greek spilling off his tongue (and the words are printed in English too so I know what he's saying). A record worth having. (TW)

HARD ONS - 'Yummy' LP (VINYL SOLUTION)

THE HARD ONS will never win any prizes for deep lyrics or subliminal references in their music but their tuncful bubblegum pop punk which owes more than a nod to THE RAMONES seems to have captured the heart of the UK hardcore population. Breezy tunes, boy girl lyrics and toe tap ability make this LP the perfect one to listen to...while you're doing something else! (SC)

RECORD AND TAPE REVIEWS

HAYWIRE - demo tape

Really well played thrash in the ICONS OF FILTH/AMEBIX/late OI POLLOI vein with simple hardhitting anti-system/animal rights lyrics. The many breaks and touches of musical unpredictability barely make up for the lack of real tuneage and monotone shouted vocals that make this kind of music very repetitive after a few songs. But then that never did DISCHARGE any harm, so if that's your idea of good music then get this. (JL) (for address etc see classifieds)

HDQ - 'Soul Finder' LP (FULL CIRCLE)

Every record that Dicky (guitarist) plays on he tells me it's better than the last, and every time he's wrong. This is like REM with more punky drums and guitar. Like SOFAHEAD these were once excellent but now have simply run out of ideas. This LP is almost as crap as the title. (TH)

No two ways about it. This is BRILLIANT. HDQ have the best tunes around and the whole band seems to have gelled together on this LP. The vocals are really well sung and good lyrics to boot. Fast and slow songs are tackled with a skill that is so very hard to find. It's a shame when it's only January and already the best hardcore LP of 91 has been released. HDQ have been compared to DAG NASTY. No comparison, this pisses on them! (SC)

HEADCORE - 'Student Bastard' 7" (£1.50 ppd from 86 Bramhall Lane, Davenport, Stockport, SK2 6JG)

Horrible stone age man vocals sit strangely with an almost acoustic guitar and furiously hardworking drums combo, giving a kind of ACTIVE MINDS with the distortion off effect. Choppy and only partially tuneful but done quite well given the limitations. But the pissed off lyrics are the intended focal point here, the song that'll get most attention attacks male anti-sexist efforts for being 'false', which is provocative but totally ruins itself with its 'fuck off students' chorus. If you want a good anti-student rant check out the TEST TUBES 'Student Wanker' - this is just a humourous giveaway that the singer must be a college dropout with a chip on his shoulder! (JL)

HEFIN HUWS - 'Cae Chwarae' cassette mini-LP (CRAI RECORDS)

At a pinch this is my favourite release of the clutch of tapes sent us by new Welsh language label Crai Records in recent months. Their releases differ greatly in musical style but all have in common fine production, colourful and informative packaging and above par music, all in Welsh of course. Hefin Huws is a multitalented musician/songwriter/producer who with the help of a few friends plays catchy and engaging rock with impassioned but tuneful vocals. A la Jam let a character of their own by his mother tongue. There's some fine guitar, voiceovers, intelligent lyrics (judging from the English explanation sheet) and by way of musical contrast ends with a wonderful slow ballad. This is so fresh, I want more! (JL)

HETLAND SOLO - 'Opportunity' LP (SACRO EGOISMO, c/o Tiberju, Schelleing, 39/24, 1040 Wien, AUSTRIA)

This sounds very much like VICTIMS FAMILY. Guitar orientated with lots of 'fiddly' bits, odd timing and sections of music which catch you off guard. Sometimes mad but mostly insane! These boys must be on something. If you like VP get this, you won't be sorry! (SC)

HIP HOPRISY - 'Famous And Dandy' 12" (WORKERS PLAYTIME)

This is the new band of Ronno Tse and Michael Franti from THE BEATINGS (whom I'm told sound quite similar). I'd personally describe the 5 tracks (well 3 cos two are remixes of two of the others) as politically orientated hip hop/dance drum machine funk-rhythm noise, but whether anyone else would agree is their problem. Unfortunately no lyrics are included which is disappointing as they'd probably be more interesting than the music itself (though you can actually hear a good deal of the lyrics as they're spoken). (TW)

INSTED - 'What We Believe' LP (EPITAPH RECORDS)

A few years ago I would've really got into this. But Ole Man Stargazer is a calmer, mellower individual. Still, for the new generation of Stargazers this is hi-power fist-punching straightedge pos-core, complete with rabble-raising choruses and moshing breaks. Touches of early & SECONDS even. Lyrics might be seen as over-simplifying situations, but the passion and sincerity can't be faulted. It's also nice to see an American band drawing the links between human and animal rights. (BS)

THE INSTIGATORS with TOSHIYUKI HIRAOKA - 7" (£2.65 ppd from FULL CIRCLE)

Two tracks recorded late 89 with Toshiyuki from Japan playing guitars and keyboards on these more offbeat Instigators songs. Personally I enjoyed them but they are quite different from other Instigators stuff. Don't be put off by keyboards - they aren't exactly prominent. 700 pressed for those who get hard-ons about these things. (SC)

JAWBREAKER - 'Unfun' LP (SHREDDER RECORDS)

Very nearly lives up to the promise of the 7". This Californian 3-piece bear some close similarities to their neighbours SAMIAM. A heavenly bass and inventive guitar fuse to create a collection of brilliantly constructed but not mystifyingly complicated melodic hardcore songs. Lyrics are both thoughtful and thought-provoking. The only slight disappointment for me was that Blake's voice sounds a bit strained and he doesn't go for the higher notes anymore. But I still rate them as one of the best US hardcore bands of the moment. (BS)

JUGGLING JUGULARS - 7" EP

This 3-track single from Finland is good, although not particularly earth-shattering. The music's well-played catchy hardcore with ska and metal influences on certain songs, but overall it doesn't fall into any one particular category which is perhaps why I find it a little on the bland side. However, it always strikes me as a shame that 'big' bands from America and the UK can get away producing music even less stimulating than this and sell thousands of records at the same time. (TW)

JUGHEADS REVENGE - 'Unstuck In Time' LP (LANDSUIT RECORDS, PO Box 661131, LA, California 90066 USA)

The letter that accompanied this said a cross between BLACK FLAG and POISON IDEA. I was sceptical. I was wrong. Instantly catchy and very intense. Pretty much a punk metal LP of the type only a few bands can make. Hard music with personal angry lyrics and no sign of a harmonious future in sight. 'Bitchin' as John Peel would say. (SC)

JUICE - 'Hanging Time' 5 track cassette (£1.50 from Juice, The Doins, 135 Grove Rd, London E17)

Tight raging hardcore with the vague backs against the wall type lyrics and still British vocals making this a kind of Oi meets hardcore cocktail, New York style which should appeal to fans of MURPHYS LAW and other such crunchers. For me it just lacks in originality and real tunes, but is well done for what it is I guess. (JL)

LIBIDO BOYZ - 'Childhood Memories' 7" (FIRST STRIKE)

Good hard-rockin' US 'core'. The mid-tempo pace is reminiscent of early 80s punk but with a noisier guitar sound. The vocals reminded me a bit of THE ADICTS or early INSTIGATORS. The title track is a thoughtful song dealing with child abuse. The 2 tracks on the B side were recorded live, and the sound quality is surprisingly good. There are even a few wah-wahs for 7 SECONDS and BLAGGERS fans! A taster for their new LP. (BS)

THE LURKERS - 'Powerlive' LP (£4 ppd from RELEASED EMOTIONS)

Some great music here and the studio work is amazing, especially guitar overdubs which bring the house down on 'Walk like a Superstar'. The lyrics? Well I think even Stock Aitken and Waterman with a hangover would be pushed to write such crap. (TH)

MEDIA CHILDREN - 'But They Still Ignore...' 7" EP (£2 ppd from Sick'n Tired, 43 Warner Rd, Hornsey, London N8 7HB)

Well their hearts are certainly in the right place but unfortunately the music does little justice to their efforts. The singer sounds like a rat on the edge of death while the rest of the band make an embarrassingly poor attempt at playing basic anarcho-punk. This has all been done many, many times before and it's patronizing that bands like this genuinely think that writing a song about the animals in laboratories, the Third World or nuclear weapons is gonna have any real impact on the problems. (How negative! If it makes one person think isn't that a step forward? - Ed). And nicking the title of an ANTISECT song (OK, so they changed one word) and using it for the title isn't amazingly original either. (TW)

MORAL CRUX - 'Loads of Dead Tracks' 7" EP (\$5 ppd from AWIF, PO Box 1484, Oxford, MS 38655 USA)

6 previously unreleased 1987 tracks from these American politico-punks. Lyrics cover the basics - school, love, nazis etc while the music bursts at the seams with typical kick-rush hardcore energy that is generally more infectious than the actual tunes. Pretty good, but a collection of leftovers can't make a classic single. (JL)

NIMROD - 'Cuntroll' flexi (BRON RECORDS, 2-10-7-506, Shimoshino, Higashiyodogawa, Osaka 533, JAPAN)

Awful. Pretty basic, one drum beat just about (and that goes out of time!) Not much in the way of guitar lines either, the chorus consists of the guitar riff going up a key. Oh well, back to the drawing board lads! (SC)

NO JOKE - 'Ideals So Untrue' demo tape (\$4 from Jeff Mundi, 430 W. Wisconsin St, Portage, WI 53901, USA)

First demo from this young American hardcore act and they stay true to their style with chuggy stomping along parts constantly alternating with faster thrashin'. I wouldn't say there's any really memorable tunes, but it's a competent start. Lyrics and cover are enough to show they think - the latter depicting a religious nutter, businessman, bonehead, Klansman and redneck all under the banner 'Ideals So Untrue'. How true. (JL)

OI POLLOI - 'Omnicide' EP (WORDS OF WARNING)

The Gulf War posed a problem to the many bands who sing about war as a matter of course. Do they bottle out and let it pass by, or apply their well-worn lyrics to the real thing and make a stand? With this 4 track single and accompanying booklet Oi Polloi have done the latter, showing the courage of conviction when it matters. But they should really not be so alone in doing so. On 'Death Dealer' and 'Omnicide' the humorous-cum-deadly serious lyrics come across well but the music is just cliched metal riffing. Could be worse. 'Victims of a Gas Attack' is very DISCHARGE in all respects while 'Don't Die For BP' is the singalong anthem - not their greatest but right now it's exactly what's needed. An inspiring angry and urgent release. (JL)

OLDER THAN DIRT - 'Harder Than Nails' demo (£1.20 ppd from Mike, 180A Shirley Road, Southampton, SO 3FN)

Raging South Coast hardcore with both music and lyrics being a fusion of British and US influences. A mixture of 80s anarcho-Brit punk and 80s US pos-core, with a slight metallic edge and an emphasis on power. Only 4 songs, but production and packaging is good. They're looking for gigs and can be reached on (0703) 225228. (BS)

ONE BLOOD - 'Untitled' 7" EP (\$4 from LOBOTOMY EXCHANGE RECORDS, 4981 Highway No.7 East Unit 12A, Box 211, Markham, Ontario, L3R 1N1 CANADA)

Good strong anti racist sentiments on this 7". Plenty of guitar and crashing drums with a pissed off lyrical stance. Just when you think they're gonna thrash it out they slow down to a forceful chug. Well put together sleeve with extensive liner notes, this is really a cut above most 7"s. (SC)

PARASITES - 'Pair of Sides' LP (SHREDDER RECORDS)

Pop punk in the HARD ONS vein with very upfront vocals but not too much to recommend. Oddly enough the new GOOBER PATROL LP basically knocks this into orbit. Shredder has much better bands than this for their first full length LP. It's not bad...it's just not that good! (SC)

PITCHSHIFTER - 'Industrial' LP (DEAF RECORDS)

If you've got just more than a little tired of ultra heavy speed thrash drivel which is OK in small doses why not try the other end of the spectrum. PITCH SHIFTER specialize in large monolithic all-crushing machines of songs which have all the power and heaviness of the likes of NAPALM DEATH but harness it into something that can't be ignored: industrial music that sounds like the bulldozing of civilization itself. Yeah, I dig it! GODFLESH, steamroll yer heart out! (SC)

POLITICAL ASYLUM - 'Solitary' 7" EP (OFF THE DISK RECORDS, Spiegelgutr. 38, 8200 Schaffhausen, SWITZERLAND) Although certainly deserving of their recognition, PA have never been a favourite band of mine, so I wasn't really expecting a lot from this record. On it are 3 tracks from their 'Window On The World' LP recorded live at the Woollington in Dorset, and while live releases are rarely worth listening to as much as studio recordings, the sound quality captured here is very impressive indeed. Another good point is that all profits here go to the Digit Fund in America who study and protect the extinction-threatened Mountain Gorillas of Rwanda, Africa. (TW)

THE PRICE - 'The Table of Uncles' mini-LP (RELEASED EMOTIONS)

A welcome release from one of my favourite 'new' bands. If only there was more of this around...catchy tunes, decent playing and endearing lyrics. THE PRICE know that it's an art to write a good love song. Having said that it's not quite as good as their 'So What About Love' single. I feel they could get that little bit better. Back to the record: the best track for me is 'Stand In Your Way'. But 'Was It You' and the BUZZCOCKS cover 'You Say You Don't Love Me' also give me that sudden urge to dance around the room in a haze of perfect pop punk chords and unrequited teenage love. This gets better the more you hear it; a cracker of a record. (AU)

PROFAX - 7" EP (SPEED AIR PLAY RECORDS, Robi Zollinger, Birmensdorfstr. 91, 8003 Zurich, SWITZERLAND)

Profax are a Swiss group playing medium-paced hardcore very like VERBAL ASSAULT and other similar US-style bands. The packaging is just as professional as the quality of music, the record coming complete with colour cover, sticker and lyric sheet with explanations to each of the five songs (in both English and Swiss). A very impressive release overall from a small independent label worth supporting. (TW)

RANCID HELL SPAWN - 'Chainsaw Masochist LP (WRENCH RECORDS, BCM Box 4049, London WC1N 3XX)

Strictly for fans of the demented and obscure - oh I see, that's all of you! While the likes of SONIC YOUTH and SILVERFISH have turned overload noise into a marketable product, RHS seem to prefer total anonymity (no record co. promo crap of any sort with this record) with just the cover and song titles to indicate they're coming from the lunatic fringe of rock n roll and society in general. Which is funny, cos beneath the undiluted fuzzy feedback and blurred vocals are some very simple RAMONES-y punky tunes. But they are concealed within the overall purpose, which is to cause maximum aural distress and for some, a perverse form of pleasure. (JL)

RANDOM KILLING - 'Kicked In the Nuts' 7" EP (RESISTANCE PRODS, PO Box 426, 8026 Zurich, SWITZERLAND)

4-chord thrash punk a la EXPLOITED 'Dead Cities' era. Their lively pogoable edge and general goofiness probably make these Canadians a good live bet, but on record the tunes although likeable don't really stand up to scrutiny. (JL)

SINK - 'Mama Sink - The first 18 years (1963-89)' LP (VINYL SOLUTION)

Someone's got bad maths! This combines Sink's first two EPs and two previously unreleased versions of songs on one mini LP, thus a great starting point to get into the band or a great relief from flipping over their incessantly catchy singles every five minutes! (SC)

SLOWJAM - 'Plexi' demo (2 Meredith Rd, Tremorfa, Cardiff, Wales CF2 2SX)

Refreshingly different from anything else I've been given to review. In places there are flashes of brilliance - touches of MINISTRY, BIG BLACK, NO MEANS NO, and even MIDNIGHT OIL. A bit of tightening up and a better drum machine (or maybe a humanoid?) could've boosted the power, and the production doesn't really do them justice. But these songs were recorded in mid-89 and a lot might have changed in the last two years. They're expected to hit the roads later this year. (BS)

S.O.B. - 'What's The Truth?' LP (RISE ABOVE)

I saw this lot a couple of years back but they didn't strike then as the 'almost legendary noise terrorists' the sticker on this record describes them as, and unfortunately they still don't know. The tracks on Side B are off the 'Thrash Night' EP which seems a bit pointless but there's quite a lot of playing time on the first side which makes up for it I suppose. A mixture of clean, well-executed death metal (Side A) and noisy hardcore thrash (Side B) which isn't bad but doesn't in all really justify the bands huge popularity compared with other Jap bands I'd prefer listening to. (TW)

SOCIETIC DEATH SLAUGHTER - 'Never Arise' 7" (£3 from MCR)

Brilliant 6-song 7" of pure DISCHARGE/ANTISECT style thrash. I'm not entirely sure what 'bloody gas fearful masscar burned nine terrible nightmare' or 'bad region ugly society distort hope' mean but I guess they're not bad as far as most Japanese lyrics go. (TW)



RECORD AND TAPE REVIEWS

SOFIAHEAD - 'What A Predicament' LP (MEANTIME)
I got this in the 2nd hand shop two weeks after its release and it's plain to see why. Pretty much the same presentation-wise as their first LP (which was excellent) but with no good tunes whatsoever. It's getting rave reviews everywhere, but all in magazines who only latch onto things they believe are hip. Sorry folks, this is BLAND. (TH)

SPERMBIRDS - 'Common Thread' LP (FULL CIRCLE)
Now this is more like it! A great sounding LP where you can hear absolutely everything that's going on and most of what goes on blasts off right in your face! Sussed lyrics about the state of hardcore and not a bad song on the whole LP or the 3 extra on the CD. Standout track of the whole LP has to be 'Only A Phase' - a savage tale of a friend who was into it all just for fashion. Not an original idea but it's never been done as well as this! (SC)

SPLINTERED - 'Nothing/Breakdown' 7" EP (FOURTH DIMENSION, 7 Wentworth Gdns, Bullockstone, Herne Bay, Kent, CT6 7TT)
Ever been stoned to death by a mob with a cheerleader yelling through a microphone in the distant background? Maybe not but this YOUNG GODS style noise attack with just one relentless riff per song should tell you how much you'll enjoy the sound effects. (JL)



SUMPPFASTE - 'See What It Is' cassette (Micha Schmidt, Hauptstrasse, 51, D-7000 Stuttgart 80, W GERMANY)
A very good quality tape and recording. If this is not available anywhere on vinyl I would be surprised. 14 songs, all top notch hardcore with pretty interesting tunes. In fact they never slip into 3 chord thrash simplicity, preferring to play uptempo speedy but melodic punk for want of a better phrase. Better than you'd think! (SC)

TERMINAL CHEESECAKE - 'Angels in Pigtails' LP (PATHOLOGICAL RECORDS)
Mighty fine slab of weighty dub-noise here, representing TC's 3rd LP. And structurally it's the most uncompromising yet; utilizing samples and cutups to a greater degree than before, whilst frantic bouts of fragmented guitars and rhythms contribute to the articulate chaos with maximum effect. All this and some fine production work from AR KANE's Rudy. What more could the average sadomasochist possibly want? (RG)

TERMINUS - 'Fear Despair + Hate' 7" EP (£2 ppd from 111 Doncaster Rd, Scunthorpe, Sth Humbs, DN15 7D)
Over a year old now but never mind...Dance With The Dead is a fine slice of choppy mid-paced punk made special by Terminus's own distinctive vocals and lyrics; deep, bleak, tuneful and embittered. In Another Time and Hunt the Hunt are fast stormers and hence not as memorable but this is a good one to get if you want to see if their even better LP offers you as much as it did me. (JL)

ZINE REVIEWS

FANZINES, MAGS etc (all by JL unless stated)

ALIVE AND KICKING No.3 (Free) Well-produced mag covering the local (Essex) independent music scene and a bit more (NITZER EBB i/view and gig reviews). Written well with a heartwarming enthusiasm for independent music in all its many forms. (PO Box 711, Leighton-on-Sea, Essex, SS9 3DL)

ALTERNATIVE No.4 (£1.50 ppd) Really thick Swiss zine whose contents vary in quality from some really good interviews/pieces on Euro-punk (eg account of a Swiss band's visit to Poland) to dull band info sheets and ultra-clichéd anarcho-punk scrawls. But overall there's enough good stuff to make it worthwhile. (Resistance Prod; PO Box 426, 8026 Zurich, Switzerland) (JL)

ALTERNATIVE No.5 (\$5) Blimey this is as big as my smile when the US airplanes got shot down over Iraq. 164 A5 pages!!! More of the same really, with an array of i/views and band info sheets and articles. A lot of effort has gone into this but you have to seek out the good bits in this visually uninviting jungle of European/world punk coverage. (Address above)

ANTI NUCLEAR NETWORK NEWSLETTER An always informative bimonthly bulletin from these safe energy activists with an anarchist bent. Critical of the big time green groups (did you know Union Carbide was on the WWP board?) but stronger on dialogue tan slogans. (50p + SAE from Box 30, 187 High Rd, Wood Green, London N22)

AUTOGNOME (Free) London's witty, opinionated and independent anarcho-streetbeat that came out of the foot-on-the-ground wing of the Free Information Network over a year ago. Bubbling with info and dates and out bimonthly, it's a must-get so send em some stamps for the next few issues. (c/o OTTO, 121 Raiton Rd, London SE24)

THOUGHT POLICE/SINCE THE OPERATION 7" EP (£2.50 from Blakey/Eat Your Idols, c/o Lancaster Music Coop, 1 Lodge St, Lancaster)

A whacky sleeve, even whackier packaging. (Ours came complete with rubber green monster and Little Chef sugar!). For yer £2.50 you get a STO tape, the split single and various other bits and pieces to boot. STO play pretty basic hardcore and have the song title of the year - 'Self Realization through Vimto'. Thought Police are a two piece with more serious lyrics and more upbeat lighter sound. Not scared to attack the subject of disability either. (SC)

UK SUBS - 'Mad Cow Fever' LP (JUNGLE)
Dreadful. Absolutely dreadful. What you get for your hard earned cash is a handful of SUBS originals which all sound tired and boring, and are basically heavy rock songs, plus a collection of old R and B covers like 'Route 66' and 'Road Runner'. Even die hard Subs fans are going to have trouble justifying this. Oh and it comes on lurid purple vinyl too but who cares? (AP)

V/A - 'Living On The Edge' South Coast bands comp LP (£4 from COALITION RECORDS, 23 Shereford Close, Warcham, Dorset BH20 43L)
I think there must be something in the water on the South Coast. The bands that come from this region don't tend to go for 'gnarly' vocals but more of a tuneful punk sound. Seven bands turn in 13 varied tracks on this sampler. The best offerings come from HATE THAT SMILE who are not too dissimilar to POLITICAL ASYLUM in places and INSIGHT who are fairly raging! A god selection of bands, great front cover. Worth investigating! (SC)

V/A - 'Louder Than God Tour' comp flexi EP (MCR)
A 4 track flexi from Japan featuring NUKEY PIKES, IDORA, MINK OIL and URBAN TERROR. Idora are pretty uneventful mentally sorta stuff, U.Terror play quite good chunky US-style hardcore metal, M.Oil are fast energetic hardcore punk and N.Pikes do an amazing cover of 'Purple Haze' which knocks the socks off SNUFF's version. (TW)

V/A - 'Sapporo City Hardcore' comp flexi 7" (MCR)
Another Jap comp single, this time featuring THE SCANG, FUP, and SATANIC HELL SLAUGHTER. The six songs are a mixture of metal hardcore, basic thrash punk and pure death metal and although not the most exciting record I've ever heard it's good all the same. (TW)

V/A - 'Tearing Down The Barricades' comp LP (FOURTH DIMENSION)
I'll be very honest here and admit I have totally lost my copy of this compilation LP and fanzine package, but suffice to say it's a well up to standard copy of the latest GRIM HUMOUR (ie huge, bitchy etc) with an LP featuring SPLINTERED, POLITICAL ASYLUM, CRANE, INSTIGATORS, SOFAHEAD, HOTALACIO, FILLER and more that was 2 years in the making. Very few left so write first to check. (JL)

V/A - 'Tegenwind' 4 band comp LP (De Wijde Wereld, PO Box 39, 1713 ZG Oudam, NETHERLANDS)
TRIBES OF IDIOTS have an interesting ska-punky sound, a happier version of CITIZEN FISH! The other bands have a more 'spacey' sound, apart from I think VIETZEPADDE who plays heads down no nonsense 'No tunes please we're British' stuff. A benefit/collaboration between a radio station and 4 bands, it's a worthwhile project too. (SC)

V/A - 'Off With Her Head' compilation cassette (£2 from Steve, 308 Ashby Rd, Scunthorpe, Sth Humberside, DN16 2RS)
A wide array of the more popular and prolific bands on Britain's non-commercial punk/HC circuit shown strutting their stuff here at the Old Queens Head in Scunthorpe between 1987 and 1989. Sound quality is decent enough and the accompanying booklet documents the trials and successes of promoting gigs in a small town, seen through the eyes of the local press. GENERIC, ELECTRO HIPPIES, CULTURE SHOCK, BLYTH POWER, HDQ and many more. (JL)

BROKEN FRAGMENTS No.1 (30p) Yet again, visually a strain to read, a problem with many fanzines which *UK Resist* hasn't exactly been innocent of at times either. A shame cos although there's lots room for improvement here (esp. the i/views) the choice of bands (DANCE NAKED, SALAD SPEECH, SHOCK TREATMENT, SPLINTERED) displays a wider taste than most, and the editor is thoroughly likeable, especially with his tale of making a fanzine at the age of 12! (Paul Knowles, 88 Kingsley Rd, Harrowgate, N.Yorks, HG1 4RD)

COD EYE No.1 (30p) A lot of fanzines just LOOK so unreadable these days that anything printed in black and white rather than grey and white goes to the top of my heap. Mostly i/views (CHARLIE HARPER, RED LONDON, DISARM, HDQ, KARL W.O.W.) and reviews that show punk in it's full true breadth for a change. A simple, straightforward and very enjoyable read, I'm keeping my eyes on this one. (Rob Slavery, 31 Marick Rd, Park End, Middlesbrough, Cleveland, TS3 7SB)

CABLE STREET BEAT No.5 (£1) CSB is an organization dedicated to countering fascist influence in youth culture, particularly music, and hopes to play a similar role as the old Rock Against Racism in steering young folk away from racist ideology. They've been pretty quiet of late, but their latest mag is as good a read as ever mixing i/views (GARY CLAIL and MCDERMOTT'S TWO HOURS here), articles (Josephine Baker, and the Blues) and updates on far right activities/opposition. A bit pricey but for a good cause. (CSB, BM Box 1734, London WC1N 3XX)

CVGNET COMMITTEE No.2 (free for 2 IRCs) A brash, positive get-up-and-go-for-it attitude is the hallmark of this fanzine. Consists of cuttings, articles, comment, a smatch of poetry and reviews all presented in a direct and engaging style. More cuttings than writing - but interesting cuttings! Punchy stuff. (Brixton Kent, PO Box 366, Tucson, Arizona 85702 - 0366, USA) (AU)

V/A - 'Oi's Revenge' comp. cassette (£2 ppd from REVENGE TAPES, PO Box 253, Oakengates, Telford, Shropshire, TF2 6UH)

'A selection of the best punk and skin bands in the world today' boasts the title, and it's certainly better and fresher than most of the vinyl Oi! compilations that have surfaced in recent years. The music is all tuneful: a mix of oi, punk and abrasive MEGA CITY 4-style pop with the likes of CHEAP, THE BLAGGERS, OI POLLO, COMRADE and others including some good Yugoslavian bands and 'great unknowns' like JIMMY SAVILLE'S WHEELCHAIR. And CATECHISM 13 puts poetry back in it's traditional place on oi comps. There is also a strong anti-racist theme running through the whole package here. I doubt very many of the bands here would call themselves oi by a long shot, and a lot of people might be put off by that dated and damaged label. I urge you not to be - this is very listenable and intelligent/challenging in places too - a C90 lesson in all that is best about punk. (JL)

V/A - 'Manic Ears - The Hystirical Years 1986-90' LP (MANIC EARS)
Tracks culled from the history of Manic ears, only SUBVERSE's 'Religious Lies' is previously unreleased. Manic Ears took over the mantle of UK Hardcore from C.O.R around 86 and this LP documents a pretty diverse roster for what was supposed to be a limited genre. Tracks selected well, bands included are CHAOS UK, ENT, CIVILIZED SOCIETY, BAD BEACH, RIPCORD, SPERMBIRDS, SUBVERSE, DESECRATION, CONCRETE SOX, ADVERSITY, TRANSGRESSION, CRIPPENS and SORE THROAT (SC)

V/A - 'Notes On The Sex War' LP (L'Anomie, 3 Chemin de Moulin, 92130 Issy Les Moulineaux, FRANCE)
Only got a tassy copy but this is an enjoyable international compilation featuring RHYTHM ACTIVISM, KINA, CITY INDIANS, DANBERT NOBACON, MISANTHROPIC CHARITY, QUELQUES UNS and BRAINRUST. All tackle the theme of sexism with a wide variety of approaches - RA's unique violin-led story and MC's LOST CHEREES-style driving punk with alternating sex vocals are both superb. Comes with a 50-page lyric/article booklet that's visually dull and the English translation is poor - but at least they tried! (JL)

V/A - 'The Unknown 11' cassette (£2.25 ppd from RAIN TAPES, c/o Julian Smyth, 10 Maces y Dre, Ruthin, Clwyd, LL15 1DB, WALES)
A wide variety of sounds from pretty unknown acts here, from pop to gothic to hardcore, minus any tuneless thrash or 3 chord boredom. Most compilations are patchy and dodgily recorded - this is neither and quite good enough to go on vinyl. Includes FLAME ON, THE RILEYS, LUNCH HEAD, 48, ALL FLAGS BURN amongst others we'll undoubtedly be hearing more from. A thoroughly enjoyable sampler of up and coming bands. (JL)

V/A - 'Wild & Crazy Noise Merchants...Worst of the 1 in 12 Club Vol.9/10' LP (£8 ppd from 1 in 12 Club, 21-23 Albion St, Bradford BD1 2LY)
This double compilation LP features a huge total of 22 bands in all, including the likes of FUAL, SOFAHEAD, PINK TURDS, SPONGETUNNEL, CHUMBAWAMBA, TROTTEL, ACTIVE MINDS etc. There's a good mix of thrash, hardcore, punk and folk but the best tracks are by AD ALICE and the utterly brilliant GODOHROEA who play short sharp songs and sound a lot like R.PENI. Worth getting if only for these two bands. (TW)

...and here's the addresses of labels whose releases appear above too much for us to type out their address each time....
CLAY/RECEIVER Twyman Hse, 31-39 Camden Rd, London NW1 9LP // **MEANTIME 11** Salutation Rd, Darlington, Co.Durham, DL3 8JN // **VINYL SOLUTION 231** Portobello Rd, London W11 1LT // **SHREDDER 181** Shipley St, San Francisco, Cal 94107 USA // **FULL CIRCLE 12** Bell St Huddersfield HD4 6NN // **MCR COMPANY UK** c/o Flat 5, 68 Wells Rd, Bath, Avon, BA2 3AR // **CRAI Canolfan sain, Ilandwrog, Caernarfon, Gwynedd LL54 5TG, WALES** // for others see their adverts elsewhere in this mag....

DRASTIC SOLUTIONS No.3 Bands interviewed are FRIENDS OF MUSIC, BROTHERHOOD, SONS OF ISHMAEL and MALHAVOC. Most of the zine has strong political overtones of the green/animal rights variety with interesting stuff on local actions. Well printed, well written and well put together. Good! (Stephen Perry, 2 Embro Dr, Toronto, Ontario M3H 2M8 CANADA) (SC)

EAT FUNGUS AND DIE No.1 (70p) A lot of small record label bosses USED to do zines, but rarely do they get the ambition to do again, which is where Ian/Meantime proves the exception. EFAD does cover mostly 'his' bands but thankfully falls short of fawning to them too heavily. Readable but not flash layout and i/views range from brilliant, in-depth (FUGAZI) to space-wasting (LEATHERFACE) with the rest sitting somewhere inbetween but generally good enough, with WAT TYLER as nuts as ever. Also The B-Movies piece was fun reading, and there's a free CRANE/SOFAHEAD flexi. (11 Salutation Rd, Darlington, Co.Durham, DL3 8JN)

E.N.Z.K. No.1 (10p) Awful printing and if you do try reading it the bands (RECTIFY, BOLTHROWER, PARADISE LOST...) and content are just so clichéd and simplistic. But then they're hardly the sole offenders in fanzine world, and I know good typewriters and printers can be hard to come by, AND it's a first issue. At least it can only get better. (Graham, 35 The High St, Austruther, Fife, KY10 3DQ, Scotland)

FACTSHEET FIVE Nos 38 and 39 (\$3 each) Basically this is a thick and well-produced bimonthly directory of zines and small presses from around the world - from occult newsletters to comics, punkzines to poetry to politics. The concise reviews are fascinating to delve into at random, and are backed up by articles of interest to both independent publishers and the general reader alike. (Mike Gunderloy, 6 Arizona Ave, Rensselaer, NY 12144-4502, USA)

ZINE REVIEWS

FLIPSIDE Nos 67 + 69 (\$4 ppd each) No.67 of this veteran US alternative music mag with hardcore roots has i/Views with PSYCHIC TV and an Acid House promoter standing head and shoulders above the rest of the content. No.69 is the latest and contains i/Views and coverage of CHUMBAWAMBA and EVE LIBERTINE on their West Coast tour as well as ANGRY SAMOANS, SHELTER and others. In these and other Flipside you usually get a couple of top notch i/Views, lively letters and comprehensive reviews, spoilt only by the sheer weight of dumb bands with nothing to say in the rest of the mag. No.69 comes with a free YOUTH GONE MAD flexi making it one of their best issues in recent times in both content and value. (PO B 363, Whittier, CA 90608 USA)

FORWARD TO DEATH No.1 (25p) Very much typical of the numerous not-so-hot punkzines received: little of real substance and the cramped style and printing do not encourage you to read it. But on the positive side this is an anti poll tax benefit issue, and yet another first issue does well for the future of fanzines! (Jerry, 48 Marlborough Rd, Falmouth, Cornwall, TR11 3LL)

45 CONVULSIONS PER MINUTE No.2 (15p) Good interviews with FUGAZI, YOUTH OF TODAY (both face to face), THOUGHT POLICE and more and some fun bits ('cut out punk'), with the main let down being the bad printing which makes even the best stuff a strain to read. But very good value and all credit for being the only zine with an anti-war cover when it matters. (Mike, 56 Beech Ave, Kearsley, Bolton, BL4 8SB)

FUCKLINE Free newsletter with thrash music and zine reviews. Hope it develops. (SAE to Chris, 15 Ashbourne Gdns, Bradford, BD2 4AE, W. Yorks)

GARAZ No.2 (trade) A Polish fanzine that although incomprehensible to me looks visually dynamic and packs a lot in along general punky lines - DEZERTER, TRYBUA BRUDDA, reviews, articles etc (Redakcja GARAZ, PO Box 142, 71-141 Szczecin 6, POLAND)

HAVE A GOOD LAUGH No.19/UNWOUNDED VICTORY No.2 (50p) Northern drunkard Trev HAGL combines with 'Southern git' Si Unwounded Victory to cook a delicious roast of entertainment and provocation. TV SMITHS CHEAP, DISTORTED TRUTH and RODDY MORENO get the questions alongside articles on censorship, racism, Southall 81 and humour that is genuinely funny (eg the 'Are You Right On?' quiz). No compromise in defence of good music either, in the face of what most of the rest of their fellow 'punk' zines are covering. (Trev, 57 Briardene, Burnopfield, Newcastle upon Tyne, NE16 6LJ)

HOLOCAUSTIC BADGER ZINE Nos 1 (65p) + 2 (50p) The most striking thing here is the crazy 5 year old type handwriting throughout; amusing, offputting and wasting tons of space. Very strange! Otherwise very standard hardcore coverage: BLOCK MANIA, JAILCELL RECIPES and LAWNMOWER DEITH in No.1 and BOLTHROWER, FUDGE TUNNEL and POD among those in No.2 (Griff, 7 West Acre Drive, Quarry Bank, W.Midlands, DD5 2EE)

HOW WOULD IT FEEL... Two A4 sized grey/white postermontages are the latest offering from UNPLEASANT BOOKS, an office intruder and an urban landscape with a few snippets of hidden meaning attached. (Pig Havoc, 52 Call Lane, Leeds, LS1 6DT)

INWARD MONITOR No.3 (\$4 ppd) Good quality printed zine with plenty of photos, most of which are well worth looking at. With FUGAZI, GOI, RORSACH, HOLY ROLLERS, BORN AGAINST, CRINGER and various 'scene'ers. Plenty to read and a good eye-catching layout (not too dissimilar to UK Resist in fact). Worth digging in your pocket for! (DM c/o 901 Mooresfield Rd, Saunderson, RI 02874 USA)

NEIGHBOURHOOD WATCH No.4 This free bimonthly mag is a veritable minefield of independent music contacts and reviews with a down to earth humorous editorial touch. Rooted in the local music scene but useful anywhere. (SAE to 1 South View, Mexborough, S.Yorks. S64 9NE) (JL)

ONE WAY TICKET TO CUBESVILLE No.3 (20p) Cheap and cheery punk humour - the first and last times you will ENJOY reading articles on nuclear war and veganism! Horoscopes, gothic page and COWBOY KILLERS and GOHEADS i/Views add to the fun. Printing aint great but for once the content outweighs that drawback. (Richard, 22 Windsor Road, Formby, Merseyside, L37 6DY)

PEACE AND FREEDOM Vol.6 No.5 (50p) A mishmash of prose, poetry, reviews and i/Views with Angus J Hick (author) and Jad Who. Although the layout isn't the easiest to decipher, Paul continues to expose an array of budding amateur writers alongside his own pet interests (Brigitte Bardot...) (Paul Rance, 17 Farrow Rd, Whaplope Drive, Spalding, S.Lincs, PE12 0TS)

POETRY OF THE CLASS WAR (50p) A collection of poems which are very down to earth in tone, an attempt to counter their belief that 'most people ignore most poetry because most poetry ignores most people'. Some of it is in the political tone subtly suggested by the title, and some less so. Good poems, drab layout, and all proceeds to Leeds Anarchist Black Cross. (Leeds ABC, Box JAG, 52 Call Lane, Leeds, LS1 6DT)

QRRY No.14 (trade/\$2) Trailblazing Polish hardcore zine that pisses me immediately cos it's got that 'I want to be read' look all over it, and being in Polish I can't read it! A lot of this seems geared towards Poles' interest in US/Euro bands as YOUTH OF TODAY, FIRE PARTY, ARM and THE SCRAPs are among those covered, plus Polish bands, columns, reviews and lotsa good little photos. Just from the sheer length of i/View replies you can tell this is a great read. (Obornicks 1514, 91-039 Lodz, POLAND)

RATTLERS TALE No.9 (50p) A simple booklet type mag which combines short stories with 'New Age' (ie a hotpot of the pagan, green and sci-fi scenes) related articles and snippets. (ANTHONY NORTH ENTERPRISES, BCM Keyhole, London WC1N 3XX)

OUR DAY WILL COME No.5 (40p) Scrappy but likeable football fanzine by/for Celtic AND Man Utd fans, cut 'n'paste humour and a healthy disdain for the soccer establishment predominate. (Mark Stevenson, 42 Holmes Car Cres, Rossington, nr Doncaster, Sth Yorks, DN11 0QE)

SCREAMING FOR A CHANGE No.3 (35p) Allo allo allo wot 'ave we here - a mixture of hardcore punk and ...born again Christianity! The printing is passable, interviews pretty good (ENT, POLITICAL ASYLUM, RAT PATROL, RESOLUTE) but the rest is a mix of reprints from Jesus Army-type tracts and the editors own discourses along similar lines. Although he doesn't go for the religious institutions, I'm sure he could find christians (eg Quakers, the radical Central American priests) more open-minded and inspiring than the obsessive apocalypse cultism found here. (George Mamalis, Gripari 13, A. Patissia 11141, Athens, GREECE)

SKOINK No.2 (£1 ppd) Excellent variety of European bands including punk, oi, ska, hardcore acts, written in English, easy on the eye and although essentially an 'alternative music' zine, not afraid to address (usually racial) politics head-on where necessary. Highlights include an i/View with a black British skinhead and an informed attack on Guns 'n' Roses entitled 'Guns 'n' Racists'. (Van Miegheem Johan, Postbus 41, 9550 Herzele, BELGIUM)

SKULL AND CROSSBONES No.9 (70p ppd) After a 2-year gap John returns with the final issue, not his best ever but still packs in more good reading than most in an attractive format. Interviews with 7 SECONDS and THE EX amongst others, pissed off opinions and a 'story' which is basically a character assassination the tone of which leaves you thinking that the author has far more problems than those of the person he's ripping apart! (from SICKS/TIRED DISTRIBUTION, 43 Warner Rd, Hornsey, London, N8 7HB)

SMEGMA No.5 30p Average to good i/Views with typical Irish/British punky-hardcore acts and a few local bands. With the Irish bands roundup top the best thing about this otherwise unstarling affair is the emphasis on homegrown music. (Angus, 34 Frankfort Ave, Rathgar, Dublin 6, IRELAND)

STIGMA No.1 (30p) Not much really grabbing here among the FUGAZI, DOOM, COWBOY KILLERS and STRETCHHEADS i/Views and reprinted animal rights leaflets. But again where there's life, there's hope... (Sandy Carson, 24 West Place, Newmans, Wishaw, Strathclyde, Scotland, ML2 9DM)

STONKAGE No.2 (50p) Done by our very own video man Dave Morris, and a real improvement looks-wise on no.1. Reader-friendly and hardcore dominated with those merry jesters SLOPPY SECONDS, 'medieval core' from KING HENRY V and a Malaysian (!) scene report being the pick of an enjoyable read here. (756 St Johns Rd, Clacton-on-Sea, Essex, CO1 8BN)

STRAIGHT OUT No.6 (\$1) representing the better side of America's 'straightedge' movement, this is written in a personable style which avoids cliched politics but still raises questions. A lot packed in including JAWBREAKER, INTEGRITY and columns. Best quote from Bla of Jawbreaker: 'I don't like mainline afternoon TV'. (Shayne Robb, 16639 Streubner-Airline No.205, Spring, TX 77379, USA)

SUNNY DAYS No.6 (50p) A good mixture of indie and hardcore, talking to MY BLOODY VALENTINE, FUGAZI SPACEMEN 3, MEGA CITY FOUR and local music info, but nothing to really get your teeth into content-wise. (4 Marguerita Villa, Dean St, Cork City, IRELAND)

TONGUE IN CHEEK No.9 (£1) The big name i/Views (DINOSAUR JR, NICK CAVE, METALLICA, PIXIES, JLA, LOUD) are as OK as music-orientated i/Views can get, but these bands don't NEED fanzine coverage. Fans will be interested no doubt. Otherwise what really makes TIC stand out is the tremendous reviews section, comprehensively covering all the independent labels in turn plus all demos/zines received, with each item given a thorough and informative investigation. Very well written with an enthusiastic, positive touch, rarely falling prey to either the simplistic praise/slag-off or verbal masturbation endemic in other fanzines and the mainstream music press respectively. If you want an unprejudiced and unpretentious mega-guide to all the recent offerings from the likes of Blast First!, Alternative Tentacles, Released Emotions, and all the rest, then this is the place. (Ian Cheek, 10 Manse Crescent, Burley-in-Wharfedale, Ilkley, West Yorks, LS29 7LA)

THROUGH THE LOOKING GLASS No.2 (10p) The refreshing variety makes this zine impossible to pigeonhole. A rare and recent ANGELIC UPSTARTS i/View (amongst others) rubs shoulders with articles on diet and pornography, and some very personal, very good poetry. (Alice, 28 Avenue Rd, Isleworth, Middx, TW7 4JN)

TILT No.5 (\$2) Mammoth zineopedia here for those long nights indoors. In-depth approach to all the i/Views (THINBREED, 76% UNCERTAIN, POLITICAL ASYLUM, American anti-nuclear prisoner) and articles (on racism, Aldous Huxley and an ANC one that could have used some of the critical spirit so obvious elsewhere). Extensive reviews top off this intensive Euro-political-hardcore read. (Tennisbaanstraat 85, 900 Gent, BELGIUM)

TRUST No.23 (4 DM or equiv.) Self-styled 'hardcore magazine' and it certainly lives up to that title with very professional appearance and pretty tight. i/Views with HELLZ KITCHEN, STENGTE DORER, TROTTTEL and others. Reggae/Hip Hop pages and book reviews section in addition to the mighty music reviews) suggests a good dose of open-mindedness in Trust-land too. Comes with a HAYWIRE/NONYESNO single too which unfortunately reached us broken. Written in German. (S-8 8-6, Salzmannstrasse 53, 8900 Augsburg, W.Germany)

WISE UP No.1 (50p) A zine from Chile! Unfortunately aside from one i/View this tells us more about British bands (HDQ, INSTIGATORS, KILLERCRUST...) than Chile itself. Otherwise it's a fairly quick easy read with a pertinent article on the annual celebration of 500 years of 'civilization' in South America, and, for sheer novelty, an Argentine nazi skin band i/View (whose views the ed does not share at all) sticking out. (Full Circle, 12 Bell St, Newsome, Huddersfield, W. Yorks, HD4 6NN) (JL)

VIDEO SCENE

Our resident couch potato Dave Morris dissects the latest official bootleg releases he has got his dirty mitts on. For info, swapping etc contact Dave at 756 St Johns Rd, Clacton on Sea, Essex, CO16 8BN)

MISFITS - Flipside TV Show 1983 15 mins (Bootleg) OK, as video go this is pretty bad quality, but as Misfits bootlegs go this ain't too bad. It's supposedly a *Flipside* video, which judging by the many camera angles (3-4 I'd say was right. The sound is a bit dirty and too distorted at times but not much different from any other Misfits bootleg I've seen...

The best thing about this vid is that it has a lot of quite close shots that let you see a bit of detail through the murky colour of the film for a change. Songs on here include '20 Eyes', 'Wolfs Blood' etc. It's not the full show (if anyone's got it, let me know) and it's not wonderful quality but I don't think a good copy of one of their vids exists in this country. If anyone does have one, let me know.

HUSKER DU - 'Makes No Sense'...live from Camden Place, London 85. 60 mins

I'm not sure but I think this is an official release. The quality's pretty good, at least four or five camera angles, one on each band member and one on the crowd where there is a fair bit of dancing during the opening songs.

Overall I must say I think this is one of the best videos I've come across to date, cos the music, sound and picture is good, and the camera work is just right.

The band themselves are quite stunning the way they can play for an hour with such vigour and hardly any breaks inbetween songs, and these songs comprise of such greats as 'It's Not Funny Anymore', 'Diane', 'Ticket To Ride' and 'If I Told You' - just a few examples of the many good tunes on this vid.

EXTREME NOISE TERROR - From One Extreme To Another, Fulham Greyhound 89. 35 mins. (Jettisonade £15 or £16)

Ever felt like you've been conned!

Well I did after I bought this. I thought I'd buy this cos I really like ENT and at the time had some money spare. Anyway I got it home only to find that it had 25 minutes of music and 10 minutes of an i/View and a pointless 10 minute bit of the Red...FUCKIN' Arrows air display team! Now it has some good points to it like the sound and picture quality, but that doesn't justify the price. Some of the songs on here are 'Murder', 'False Profit', 'Conned through Life' etc. I can't believe (or don't wanna) that ENT do or would endorse the price this is being sold for. If they wanna get in touch with me or UK Resist to clear this point up, then by all means do so.

BOOKS

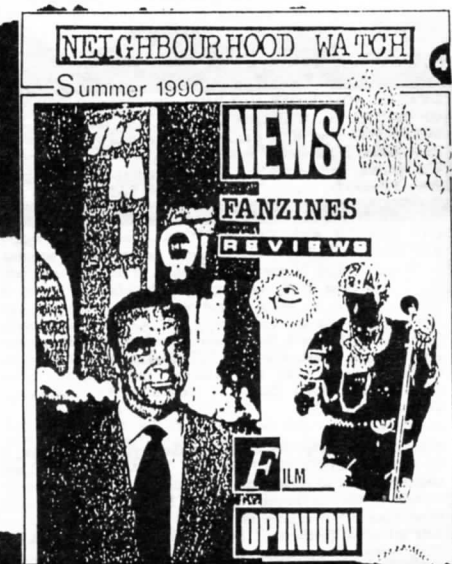
BRITAIN'S SECRET WAR (Tartan Terrorism and the Anglo American State) by Andrew Murray Scott (Mainstream Publishing)

Scottish and Welsh nationalism has obviously been overshadowed by the scale of the war in Ireland but both are alive and kicking as this book shows. A history of violent struggle against the English is documented in a factual and not biased (against) way. Various groups such as the SNLA, Tartan Army, Arm Nan Gaidheal (Army of the Gael) and Border Clan are discussed and the assortment of names is quite amusing at times. The book and the struggle are deadly serious though as is illustrated by some of the 'successful' attacks carried out. For instance the SNLA have twice come close to assassinating Thatcher and managed to get a letter bomb to explode just 40 feet from her INSIDE Downing Street. The state murder of prominent Scots Nationalist Willie McRae is also investigated. An essential and worthwhile read for anyone interested in the destruction of the 'United' Kingdom. SAOR ALBA! (JA)

GIG REVIEWS

UK SUBS/SIC BOY FEDERATION, Hartlepool Ritz
SICBOY FEDERATION were funny to watch but my ears aren't cut out for their music!

UK SUBS came on late to a strange reception, only a handful of people at the front while the rest stood back and watched. The Subs were brilliant (as always) playing a set of mainly older material. 13 years on and Charlie Harper proves the UK Subs are one of the best bands around. Highlights were 'Stranglehold', 'Party in Paris', and the reissued 'Hey Santa!' single. By the end of the gig the Subs had won over the crowd and everyone had a great time only spoiled by a handful of skinheads sieg heiling and causing fights for no reason. (PS)



N.A.F.F. No.1 (30p) An attempt from within the grassroots punk scene to get away from the genre's cliched fanzine format by including stories, articles and poems by many different folk with less weight on i/Views (GODORRHOEA and UPHEAVAL sneak in). Some good, some bad, but the hideous cover apart I think the concept works pretty well. (Andy Irvine, 21 Greenholm Ave, Clarkston, Glasgow, G76 7AJ)

CHUMBAWAMBA



The following interview was partly done by Darry O'Mahoney from Belfast, and partly by Jake Lagnado who submitted some follow up questions after we received the original interview. Our questions/comments are therefore credited separately. Bob Nqange did the honours for Chumbawamba....

CHUMBAWAMBA are a band who've had their fair share of attention since their early days in the mid-80's Leeds anarcho-punk scene, with it's attachments to the peace and animal rights movements. They initially gained attention within the scene for their combination of theatre and untypically varied music to back up their uncompromising DIY anarchist politics. At this point releasing a record in itself appeared to them a decision fraught with ideologically dodgy implications.

But their first single 'Revolution' brought them the outside interest they deserved, receiving hefty airplay and finishing No.6 in John Peel's Festive Fifty of 1985. Their 'We Are The World' follow-up received no airplay because of it's explicit and direct action-related lyrics, but their calls on it for unity with like-minded forces ("Different aims, different means, with common ground inbetween") signalled an intent to branch out beyond the anarcho-punk ghetto, without reneging on the basic principles learnt there.

Therein lies one of the most interesting and perhaps contradictory aspects of Chumbawamba. On the one hand they have called for unity across anti-Establishment ranks, from working alongside the SWP to aid the 1984/85 Miners Strike to supporting 'The Irish Struggle'. But at other times they have been quick to lash out at what they saw as hypocrisy from those conceivably on the same side of the fence, from pouring paint over a busking CLASH to tearing into the Band Aid/Live Aid project.

The latter proved a focal point of their first LP 'Pictures Of Starving Children Sell Records', probably the most influential and dynamic thing the band have ever put out. At a time when the nation was wrapped up in the goodness of Sir Bob Geldof and Feeding The World, Chumbawamba combined humour, anger and intelligence to rip apart the hypocrisy of rich popstars pretending to be on the side of the world's poor, exposing the ways in which the West actually perpetuates world hunger rather than solves it as it would claim. The music combined folk, thrash and vinyl cabaret without lessening the powerful impact of the record as a whole.

Subsequent releases have seen the band broaden out even further on the musical front, from the no-instrument folk singing to international and dance influences. But while they have remained a high status band within subculture circles (witness the huge turnouts to their London gigs) and have not veered at all from their commitment to causes from ACT UP to the Anarchist Black Cross, their latter releases have very much fallen short of being the vinyl slab of dynamite that was 'Pictures...'. The message is the same but the impact has been softened by subtlety.

Chumbawamba have built up the credibility to gig across the world to enthusiastic audiences for years to come. But has their expansion/experimentation in style resulted in their message reaching more people, or merely blunted the cutting edge that was originally such an attraction?

DARRY: After listening to CRASS and CONFLICT records for ages I stumbled on the Chumba's LP 'Never Mind The Ballots' which showed that good protest stuff doesn't have to move at 100 miles per hour to be effective. Still having the anger and intensity of those bands but using reggae, folk and pop which for me was very appealing.

What were you doing before this arrived?

BOB: Ahhhmmm this morning. I can't remember, I think I was washing up pots.

What do you think of all this hardcore stuff then?

Find most of it repetitive but there are flashes of brilliance and excitement and people not going for the easy options and looking for loopholes in the style and exploring all the possibilities. Twangy slappy bass aka BEEFEATER, most USA stuff, early originals like CRUCIFUCKS, 7 SECONDS etc etc. But historically it followed the general RnR patterns, didn't it. It's so easy to do, sort of thing. You saw what happened to ELVIS - he got sanitized and sold better - such is the story of rap, beat, ska, reggae, hardcore, swing, jazz, metal, bobbysox etc. What is it? Where is it? I don't know (as BONZO DOG BAND says). I love FUGAZI.

Isn't the message lost if it's too fast?

What you mean is, "I think the message is lost if it's too fast - surely you agree?" (I hope you don't, this is an interview not a teatime chat - Darry). Well it depends what message. If the message is not lyrical but framed in shock and anger and raw musical ideas then no the message isn't always lost by being fast. Not hearing the words was a catchphrase people used to describe the music I grew up with, and I'm careful not to say the same of what younger people are jumping up and down to now. If the message is lyrical - eg NAPALM DEATH, apparently - then it's a complete waste of time and energy. Blah blah blah sums it up. Act like you're throwing up and it'll sound like an animal rights song. Blah blah blah.



JL: 'A complete waste of time and energy - that's a bit harsh! Considering the same problem can arise with the dance medium you use - people bounce up and down (instead of moshing) to the funky beat and the message gets submerged....'

You're right. Tim's gone by and hardcore bores me to death now. But you're right, it's not a waste of time and energy just because you can't hear the words. But it's a waste of time if part of the point of doing it is to say something worth saying. The dance medium we use (as you say) stumbles over into the same problems but that's why we go for theatre as well, and that sort of thing. We don't want to use music to "ram it right down their throats" (Ian - Liam - Faith, totemistic manager) but you have to remember there is a point to all this. And ultimately it's revolution, whether big or small.

Picking up on your earlier mentioned love of American bands, the constant elevation of American bands in 'alternative' music circles, however good they are (Fugazi etc) is ultimately another aspect of American cultural imperialism. It is easier for such bands to get distribution and publicity over here than it is for many of our own independent bands, let alone those from other countries

Well, my comment on the Fugazi case-in-point is that I prefer them to all UK similar bands, what else can I say.

DARRY: A bit more maybe, but moving on....I don't think it's any big deal to talk to the music press - do you?

It sells records and thus hopefully the ideas we put on records. I don't care either way. If they get in touch, we say OK - no problem. I used to be very wary, but have learnt to be careless, sloppy, open to exploitation and above all myself.

JL: Were you surprised by the muted reaction of them and the music world generally (BILLY BRAGG and a few others apart) to the Gulf War, considering there are so many bands who write anti-war songs (which suggests that the majority of such songs contain precious little real thought/analysis)?

It's a bit early yet but a couple of bands I've been to see recently (eg MEKONS) made it clear what they thought of the war...I think it's become recognized across the 'independent' music thing that the majority of like-minded musicians etc think the war stinks, I thought Billy Bragg's anti-war song at the Trafalgar Square demo was abysmal. What a big hearted guy though eh. But as for the music press - ha! Do we remember the Falklands or what? I'll give em a week or two to see if the NME'll let Seething Wells do a feature against the war. Don't hold your breath.

DARRY: When did you click on the system fucks?

About when I was sixteen and starting to get pissed off with the things that my life was full of at the time: school and music, and religion. Then along came punk and hey ho that was that - you know wearing thin ties and taking your own trousers in. Rock Against Racism - Anti Nazi League - MARK E SMITH etc

And what sort of a person were you before the great awakening?

Weird concepts about not being normal, which stemmed from seeing how all the wankers at school were so boring. Radio One DJ in the Common Room asking questions, Dave Lee Travis it was, I was a Manchester City supporter who listened to Radio Caroline cos I thought it was meant to be illegal, despite the music being crap, and DLT got gobbled on and I remember he had spit dribbling from his beard and everyone got a bollocking but ha! These things you take with you to the grave. That wasn't political awakening, it was just avoiding maturity which seemed to be married to boredom. Y'know, car and pub - Picton got a Ford Capri when he was 17 and I thought he'd died. And you just gave up on him and went back to pissing about.

Who was Picton? the totemistic manager? Blah blah blah? All these unanswered mysteries swirling in our heads, but the interview must go on. Are there any certain things that happen in the world that motivate you write songs, as I noticed your first two LP's dealt with one subject each?

Long question. Different things throw themselves up at us all the time, and if we're sitting down deciding what to do next then it'll just go pop and John Lennon would say that a man on a flaming pie came down and said sing about starvation and charity. Things just work out. And obviously stuff that everyone else is doing is a big NO NO NO.

Do you think there is any room for Paganism in the anarchist movement?

I've no interest in Paganism whatsoever. I once tried to have a massage but that was a right mullarky. I'm an anarchist because I've got roots in this crap world. Anything real applies. But if you're into paganism Darry then good luck to you. I don't care either way about what it means to others. Well, not really. But I'd argue the toss. I do, with Ann sometimes. Tarot and all that. Anyone for a game of cards?

Favourite Fanzines....

I always end up buying them at gigs, going home, Dunst laughs at me for buying these things with interviews with weird sounding bands from Dulwich and animal rights articles, but they always get read, in the toilet. But back to the question. I rarely like any of them. *Vague* is by far my favourite. But it's not really a zine, though it used to be. It gets better and better and it's brilliant and maddening at the same time. There are some like *Grunt* which are good too. Sean will never read this so I don't know why I said that.

Best LP of the decade?

Well that is so hard. What can you say to that? The eighties were fairly crap but there are several things. I'd say. But in the end it'd be...either ELVIS PRESLEY's All Time Greatest Hits (re-release double LP), 'Enflame' by THE PASSAGE or 'Koyaanisquatsi' by PHILLIP GLASS.

Why the name? Is it because your music can't be categorized so easily?

It's an anagram, very neither here-nor-there nor anywhere, no strings attached except if you've ever been to Paris and had to busk to make money...but that's another story.

Is this boring you?

No it's really interesting for me, I don't know what you reckon reading it. I've got to phone Neil now about some Artists For Animals thing, but I'm not leaving because I'm bored. More a bit of a break.



JL: Up until a couple of years ago it seemed Chumbawamba had achieved a god-like status in the anarcho-punk scene, everyone liked them; they could do no wrong. The most right-on band since CRASS. This finally snapped when a piece appeared in Maximum RocknRoll magazine about a Sinn Féin sponsored trip they took to Northern Ireland, and it wasn't long before they were angrily knocked from their perch for expressing the 'wrong' opinion. We decided to take up the topic....

DO: Why on your 'English Rebel Songs' LP did you include 'Smashing of the Van' which may be a working class protest song but it's a nationalist protest song? Could you imagine a Marxist using an anarchist song?

Well last things first. Yes, Marxists rip off anarchists all the time. Stuff like Emma Goldman's "If I can't dance to it it's not my revolution" and Proudhon's "Property is..." and "Government is..." get used by Marxists all the time (usually without crediting). Likewise I'd rip off any Marxist stuff I thought was interesting and worth using. 'The Smashing of the Van' is chosen because we DO have definite support for some of the aims and means of the nationalist/Republican community in Ireland and in England. The song is about the Manchester Martyrs and it's important to us that we didn't overlook or try to ignore the strong Irish history of community and rebellion in England - the period of history we used is peppered with Irish uprisings and fights and in a country pre-influx of black/Asian people, the Irish people here were scapegoats for everything. And they did fight against 800 years of their country being oppressed by English parliamentary rule. And we felt that was worth recording. In the same way as the Diggers were pacifists - I don't have much truck with pacifism myself (neither do I - Darryl) but I recognize the strength of their struggle, the implications of what the Diggers were doing. What do you think?

DARRY: Well I support anyone's attempts to fight imperialism, but what you should remember is that although we both want the troops out, they want them out and their own nationalist-Marxist-socialist state in, and it is this that anyone giving support to the Republican movement should bear in mind (Darryl)



JL: Your declaration of Republican sympathies seemed to provoke a big negative reaction from the 'anarcho-punk' types in Northern Ireland. Did this surprise you? Would you play over there? It seems to me putting out tapes like 'Never Mind the Chumbas here's the Truth' and cheap jibes as on the FUAL LP are no substitute for a positive exchange of views....

Well we tried the positive exchange of views for a while. Some of it got censored! No it didn't surprise us, we knew what would happen. 'Never Mind the Chumbas here's the Truth' is a great title for a tape, and bloody good publicity for us too. FUAL I wanted to go and see but couldn't. I think the song they wrote concerning us is a terrible one, notwithstanding the words, but it's all a good laugh isn't it - y'know, war, death, murder, censorship, punk rock.

If anything at least the backlash provoked a debate about Ireland, something that is often ignored because the issues don't appear so cut and dry as in the case of faraway countries like South Africa and Nicaragua.

Do you feel trapped by the rocknroll ritual of album - tour - Euro tour - US tour - album... despite setting out to challenge the conventions and limits of the whole music scene?

I think to be honest we're not aiming for anything so grand. Basically what we want is to change the approach bands have to 'the industry' or 'the scene'. Change it so that at least WE have some dignity. And secondly we want to create small differences within that industry, despite yes it being all rock and roll rituals - like, we're eager to change our music and approach to make it easier for women to enjoy our gigs. It's something that that rocknroll ignores for the most part, and it's stupid, and we never wanted to be part of an industry that denies women space to have a good time like men seem to demand all the time. Also we want to try to get by in all this phony nonsense (RnR) without being arrogant or artsy-fartsy or wanky or stuck-up or big-headed. I don't feel trapped, but I feel knackered.

I wonder if it's music as a whole that shuts women off, or if it's not mainly the 'rock' scene. If you look at Top Of The Pops, women constitute at least half the performers, presenters AND audience, including those dancing. In comparison 'alternative' music events are more sexist by a mile.



DARRY: If the Second Coming of Christ did happen, would you repent?

It cannot happen. This I know to be true. I asked Bono, he told me: Christ can't make it. His hands are still hurting and that stigmata gets everywhere, you know.

JL: Finally what does the rest of 1991 hold for Chumbawamba? Will you be doing anything groundbreaking or just putting on dance nights for the mass lumpen punketariat?

Dance nights for the punke-whatever sounds fine to me. Well, no...what we're doing is writing new songs, loosening up a bit, ripping off other people's music, enjoying playing, making another record which will hopefully be more relaxed and accessible and still aiming to create space in our music for people to dance to rather than push each other around. Also working, not getting any proper holidays, opposing the war in the gulf, getting enough money from gigs to buy real amplifiers and such, avoiding getting a tan, searching out Fiona Pitt-Kethley's new book, touring Germany at breakneck speed cos everyone has to get back dead quick, paying Neil all the money we owe him, making sure Pudesey and Bramley are British Champion Fell Running Team, following the mighty Clarets (Burnley FC) to Wembley (and beyond), making a video (cheap as possible), answering letters from vegans who are disgusted that they've seen Danbert in a pair of leather shoes, slugging off the Hare Krishnas, washing, cleaning, making posters and stuff, putting out our first two LP's as one CD as cheaply as possible, maybe going to Russia and Poland in late Summer (if we can wangle holidays), meeting Geoff on Tuesdays, starting a C&W band with Julian and Sally and Lou, talking to Gerard from Sounds next week, sending some stuff off to Paul Jacob in prison for the Trafalgar Square riots, looking for a woman who can play a trumpet, all the usual stuff.

Obviously Bob and Chumbawamba haven't got enough to do these days.



DISCOGRAPHY

Common Ground cassette, 1984
Revolution 7", 1985

We Are The World split 7", 1986

Pictures Of Starving Children... LP, 1986

Never Mind The Ballots LP, 1987

English Rebel Songs 12", 1989
Slap! LP, 1990

All on their own Agitprop label. There are also various compilation tracks and early demos still kicking around. They have been connected to various releases under other names, such as an alternative 'Let It Be' single that appeared after the Zeebrugge ferry disaster, and an ANTIDOTE single 'Destroy Fascism'. One member Danbert Nobacon has an LP and a few singles out under his own name.

SLAP!



The Astronauts

Unconventional is the word that springs to mind when describing the Astronauts both in terms of dress sense and musical style, style which has developed over many years to produce a varied and unique sound. From the very roots of the band up until the present Mark has managed to utilise many different rhythms and sounds to produce brilliant songs time after time and he will still keep you wondering what he will come up with next.

I catch up with him in Finsbury Park and see what he's been up to and find out a little about the man and his views.

WHAT MADE YOU DECIDE TO RELEASE A SINGLE AFTER A DECADE OF RELEASING ALBUMS ?

It was basically the idea of the guy who puts the albums out, Robin, and I wasn't adverse to it as it seemed a good idea. The point is it's easier to sell at gigs. The down side it isn't easy to get distribution for 7" singles unless you've got alot of push as shops are moving away from singles particularly and vinyl generally.. It was an obvious single in a way as it wouldn't have fitted easily onto an album

CAN YOU SEE YOURSELF RELEASING ANOTHER SINGLE TO FOLLOW ?

I'd like to, I've got plenty of tracks I could use but it's down to finance unfortunately.

I'll release as many as I could given the chance. I've got such a backlog of songs some of which people still ask "why did you never record this one?". Whenever somebody asks me to do it I'll do it.

THE SINGLE SEEMS TO RETURN TO YOUR 'FOLK-PUNK' ROOTS, WAS IT YOUR IDEA TO PRODUCE IT THAT WAY ?

If we're talking about my roots where I started listening to music, punk was not even considered then, in terms of the Astronauts I'm not even sure that applies. It applies a bit to 'It's all done by mirrors' but have you heard the first single survivors?

YES

There's one acoustic song in 'soon' but I sometimes think the 'folk-punk' thing has been exaggerated, people come along expecting us to be a jiggy band consistently. Folk is just one aspect of lots of different music I've done. I don't think of us as a 'folk-rock' band, I like folk music, I like 'folk' music, I do acoustic sets but I don't think of us as a 'folk-rock' band. Unless you wider the interpretation of folk music, there is an argument that goes 'any music prevalent in it's particular generation thus defined can be folk music of the time'. Your getting into pretty pedantic areas maybe.

WHAT ARE YOUR VIEWS ON THE CURRENT GULF SITUATION ?

I'm against the use of armed conflict in any situation, so to that extent I'm against it.

DO YOU THINK THE WAR WAS PUSHED BY BUSH MAKING A DEADLINE ?

Well anyone with an understanding of traditional customs in that area would know that the last thing people would like is a deadline. It obviously doesn't make sense for these people to die, ultimately it's going to have to be negotiated anyway. I've seen some people saying "up with Iraq, down with Bush", but

I don't think therefore if your against Bush your for Saddam, some of the things he's done are out of order lets face it. It would be preferable if there could be a solution in the area as opposed to the West intervening because of Islam they look at things differently. People don't understand the significance of religion and what it's doing, so I can see why people in that area are being slaves to the rhetoric. It's the same as I can see western people being slaves to the rhetoric and tabloid rhetoric.

I don't think it actually justifies the situation and the worse thing is that you can't believe anything you read or see from the media. You watch the gulf reports and there's so much disinformation, as there would be, as nobody is going to say exactly what is going on, because of modern media communication systems everything can be flashed straight across. I haven't quit noticed the rampant jingoism that was apparent in the Falklands (*obviously hasn't seen The Sun and The Star-I happened to glance at them in the newsagents-AAAargh*). Maybe John Major isn't so outwardly bellicose in some ways, but obviously it's about oil, if Kuwait made fluffy dogs it wouldn't have happened.

The thing about liberating Kuwait is a bit of a red herring as Kuwait is a dictatorship in itself. That doesn't justify the use of force on civilians in any situation. It's muddling, only a week old and filled with disinformation but basically it's America trying to assert it's superpower influence which I automatically dislike.

Saying all of this I don't think all the eastern arguments are right and the western arguments wrong.

It's very complex and it needs to be solved preferably by the people in the area, they understand the culture. We can't hope to understand, more to the point a lot of people don't want to understand.

CONSIDERING THE LABOUR PARTY HAS TOWED THE LINE THROUGHOUT THE GULF SITUATION, WOULD YOU CONSIDERING VOTING FOR THEM ?

I take the question in it's literal, when you consider voting for them you consider everything, your voting for alot more things besides that and in my town there's a good reason because the conservative regularly calls for people to be hanged, soccer hooligans to be flogged and he wants the unemployed to be conscripted !!! In my area there is a good reason to oppose this bloke and get him out, you're not going to get anybody worse than him whatever the Labour party's front bench's position on the gulf.

In elections your not going to get what you want. I mean you can make a stand by not voting, I can see why people do that and I wouldn't put them down for that, I can thoroughly see the argument But I hope they can see I vote for the lesser of two evils.

I think under the Labour party there will be slightly less rich and poor I'm not saying they'll change the system, they obviously wont. There are lots of people behind the government making sure things don't get too left wing. I vote mainly for the local situation, which means that our MP is such an idiot he's a bad influence on the area.

It's all very well taking a principled stance, Labour have helped in the past i.e. with furnishing allowances for poor people, alright it isn't great socialism but it is a little

more caring.

DO YOU THINK WITH THE AMOUNT OF NON-POLL TAX PAYERS WE WILL SEE IT ABOLISHED ?

I think because of certain non-poll tax payers i.e. those who are protesting in marginal constituencies, which is one of the underlying reasons apart from Europe is why Thatcher was deposed and Heseltine got some support. I don't think they'll come out and say "we're abolishing it" because it would look like to much of an about turn.

They will use words like 'redefining' and 'considering new methods' but the principle that's got to be got away from that it's not fair that everybody pays the same. I think they'll be forced to change it because it's electorally very bad, whether they, in their hearts believe in it or not. I think it will be electorally disadvantageous in marginal constituencies.

It was proposed back in 1981 by Kenneth Baker, it was rejected as crazy. I think it will go in it's current form, at the moment they're having an easy ride because of the gulf situation, it's covering up for the fact there's a really bad recession and alot of people are out of work.

I don't want to be in work but people who, cant afford to live without one should have the right to one. From the personnel point of view those who aren't too keen on having a job it's okay because there's so many people looking for one.

The poll tax is well out of order it'll go in it's current form, but they wont say it like that, it will be restructure. It very much depends on the opinion polls, I'm trying to say what will happen rather than what I think because they don't always coincide.

I FIND YOUR LYRICS AREN'T CONFRONTATIONAL BUT DRAW PEOPLE INTO SITUATIONS AND ATTITUDES, DID YOU MAKE A CONSCIOUS EFFORT TO DEVELOP THIS ?

No, it just developed, some are blatantly protest songs, some are just that I get a tune in my head and words and it creates an atmosphere, as regards to any specific there's alot of cross references to earlier songs, 'semaphore man' has loads.

DO YOU THINK MELLOWER SONGS GET ACROSS SAY WHERE A BAND LIKE CONFLICT MAY BE TOO CONFRONTATIONAL ?

It depends on who you are trying to get across to, mellow songs get across to people who like mellow songs and Conflict get across to people who like Conflict. I tend to vary it. I wouldn't say it's mellow, slower maybe, a bit more intense. I wouldn't say mellow because it can be quite on edge without being fast. The last album some of it was quite laid back but quit violent lyrically, like cold climate is, sort of mellow but the lyrics are very striking.

WHEN YOU STARTED GIGGING IN 77 DID YOU IMAGINE YOU WOULD BE CONTEMPLATING ANOTHER SINGLE RELEASE AND STILL GOING STRONG

No because I started it to do a one off gig, I didn't even think I'd have a record out. It struck me as extremely bizarre when someone asked me if I'd do one, I said "What really!". My attitude to things changed over the years, it was initially a bit of fun with a few mates. There was a gig and I thought I'd write a song and articulate the things I was feeling on a lyrical



basis as opposed to just saying it.

I suppose over the years I've become more involved with the craftsmanship of songs and atmosphere as opposed to blatantly writing verse and chorus, you'll see that in some of the stuff coming out. I still enjoy a good two minute pop song, I can still relate to the feeling that made me feel like that in the original days. My roots were in merseybeat so I'd never slag off innocent pop music but I think I've moved away a little from that and from the question.

DO YOU THINK WITH ALL THE ENVIRONMENTAL AND TRANSPORT PROBLEMS THE GOVERNMENT WILL ACTUAL EFFECT A POSITIVE PUBLIC TRANSPORT POLICY ?

I think so, transport is a need as is a good cheap public transport system. I think they've been going the other way, privatising things, cutting things off. It doesn't make for an integrated public transport policy. I would have thought from the Tory government aims to make London one of the big economic cities it makes sense to have a good transport system. From that point of view and obviously from the concern about pollution, I think they'll come up with a good transport policy eventually. I think they're going to forced into it, whether it's from practical, ideological or ecological is a different matter. I always use public transport, I don't like cars. I even go to gigs on public transport, there's to many idiots who drive fast and pose around. I've got no patience with cars they're only to get from A to B. I know some people who would get embarrassed if they went in an old car, if you know what I mean. The slower the driver the more I like them, you're not going to get me cruising down the highway at 90 M.P.H. with my baby at my side.

I PERSONALLY KNOW OF THREE PEOPLE WHO HAVE CHANGED TO A VEGGIE DIET IN THE LAST TWELVE MONTHS. DO YOU THINK IT'S BECOMING FASHIONABLE ?

Fashionable in terms of society generally ? Yes it is fashionable, I think you have to watch the word fashionable it tends to give that implication of slightly trendy, it's becoming

more common but not for fashion reasons, there was a time when you could say it was fashionable. I think in society as opposed to 'alternative society' I find more and more people don't meat even among the older people.

I DIDN'T SEE YOU AS MUCH AS I WOULD HAVE LIKED LAST YEAR. DO YOU PLAN TO DO MORE GIGS THIS YEAR ?

I do, I don't plan any gigs only the local ones, the other ones are people who ring me and ask me to do them, I like to do gigs as long as they're not to complicated, is the best way of putting it. I don't want to be organising the last detail of transport for everybody, I think I need somebody who is prepared to do that.

WOULD YOU LIKE TO GET OUT OF LONDON TO DO MORE GIGS ?

Similarly, that's the same as the last answer. I must admit I'm not one for suffering for the sake of doing loads of gigs, I've got a very low threshold for discomfort, my interest is more performing than touring. I like to arrive by train not in the back of a van, unless there is a very good reason for doing so, something I really want to do.

HAVE THE ASTRONAUTS PLAYED MANY BENEFIT GIGS ?

I suppose over the time of the Astronauts about fifty percent if not more have been benefit gigs, which is always my retort because some people criticised me in that I'm not particularly active, I don't go out in the front line of things. I also don't do things that I'd like, holidays hiking round. I suppose by doing benefits I feel I'm making a contribution.

HAVE YOU BEEN WRITING MUCH NEW MATERIAL ?

Yes loads, various styles sometimes the initial idea has changed by the time it gets played by the band. I like to provide outlines, and ideas occur in practice.

I hope that provides some insight into Mark and what the Astronauts are all about and it just leave's me to say a big thank you to Mark, sorry I didn't get the rest of the band in for a word and to you out there hope to see you at the next Astronauts gig.



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THE PRICE

One of the most interesting subjects debated at UK Resist Towers recently is whether we should limit the contents of the magazine to 'Punk' bands only or widen the readership by including bands from all fields of music. Groups like Carter (The Unstoppable Sex Machine), New Model Army and The Godfathers are saying just as much as Conflict, and let's be honest when all's said and done we are all on the same side. While nobody would ever question the influence Crass had on a generation neither should any one ignore the effect The Specials, The Clash and the Jam had on mainstream music in the Eighties. By limiting the format of protest to one style you are isolating a massive part of your prospective audience. Anger can be employed in many forms, just look at Chumbawamba, RDF and Citizen Fish for proof: Ultimately it's the old poison in the machine argument. Do you stand outside and shout or do you worm your way in and subvert from within?

In the context of what passes for Punk these days The Price aren't a Punk band. They don't play hundred mile an hour thrash numbers and they don't scream and shout but if you consider Punk as taking in bands as diverse as The Rutts, The Gas and The Members then they definitely are a punk band. Not all their songs are politically motivated, they do stray close to indie pop territory at times and they also include reggae in their choice of musical styles which happily confuses matters even further.

"The first thing that impresses me about a band is the music" states bass player Huggy "I am interested if a bands got something to say but initially it is the music. If they write Love songs then as long as the lyrics are good that's okay. We do get a wide cross-section of people who come to our gigs. Some of them dress quite normally and like chart type music and in the end they start listening to our Political songs as well".

"All our songs might not be Political but they've all got a Message" adds vocalist Malcolm "They all say something".

"What I'm saying" concludes Huggy "is that mainly we're playing to people who already understand the political things we're singing

about and if we can play to a few other people and get them on our side through a couple of Love songs then so much the better."

Point Taken. Last summer the band went to East Germany for a ten date tour. Guitarist Leigh and Huggy had never even been on a plane before so it was a trip into the unknown which turned out to be a real eye opener.

Huggy: I really enjoyed it but it was totally

we had to put it through this little vocal P.A. We also played at a squat type place where the stage was moving and everything was falling about so it was a real contrast. Some venues were, for want of a better word backwards but some were easily comparable to what we've got here.

Huggy: You felt really appreciated. Sometimes people would be just sitting down and sometimes up on the floor dancing but you could always tell they were enjoying it.



different to how I expected it to be.

Malcolm: It seemed to me that if there was a live band playing people would just go out and see them and have a good time. Over here people wont go and see you unless they're your mates a lot of the time.

Leigh: There was a strange thing that happened one night when after we'd played all theses East Germans started shouting "Rock and Roll" and pointing towards the stage.

Malcolm: Yeah someone said we were a party band. Good party music.

What type of venues did you play?

Leigh: Everything from an outdoor arena with a really large P.A. and equipment to a castle where Malcolm had to sing through a small four by twelve cabinet and Huggys amp didn't work so

What were the largest audiences?

Malcolm: We supported an American band called Half Japanese and there were around five hundred there and the castle gig was quite full as well.

What did you make of the East German way of life?

Malcolm: Red Cabbage !!!!. Very basic. I've been out there again since though and I've noticed a great deal of change even in that short space of time because of the Monetary Union.

Huggy: The people think differently

Malcolm: At the moment people seem very happy because the walls come down but what they don't realise is that there's going to be a lot of bad things happening. For example since the Wall has come down the rise of Fascism has increased greatly.

Huggy: They don't seem to want what people over here want yet. You know the big car, the large house and all mod cons but as soon as they're exposed to the temptations they're going to want it as well and the West is going to take advantage of that.

Was it a lower standard of living than in Britain?

Malcolm: Much lower. It seems like the lower Classes have to live in a squat, the middle classes have got a flat which is like three rooms in an old dirty smelly communal block and the upper classes aren't that much better off. You don't see many houses.

Leigh: There isn't the spread between poverty and wealth. It would be stupid to say everyone's the same despite what you've been lead to believe but the spread of income is roughly the same. Everyone pays the same for Health care and rent.

cold eyes which went right through me. I've never experienced anything like that before. I was in shock for about two days after that.

Malcolm: If looks could kill.

Leigh: We were only in Leipzig because the venue we were supposed to play in Berlin was threatened with a bloody fire bomb by visiting West German football supporters who disagreed with any left wing bars in the area, so it was cancelled.

Malcolm: The next incident was in Magdeberg which is probably the worst thing I've ever seen. We were sitting in the van outside the venue waiting to go on when these twelve skinheads walked up all in black. They marched straight onto the venue and about five minutes later came back apparently being chucked out for parading a Swastika inside.

Malcolm: All of them went off except for one who just picked up a bottle, smashed it on the bin

twice about killing you. A petrol bomb is nothing to them.

Leigh: It is an offence to wear a Swastika out there.

Malcolm: But in certain places down in the south like Leipzig the Police are actually on the side of the Nazis.

Leigh: Yeah but that happens over here. We had problems in Windsor and the Police virtually taxed the Fascists away.

Malcolm: Over in East Germany it's virtually unheard of for a coloured person to be a musician.

Leigh: When James Brown went over he just surrounded himself with security men and who can blame him. The most disturbing thing is that the authorities refuse to discuss the problem because they say the problem doesn't exist. They say because it's an offence to be a Fascist then there aren't any.

Right from the begining The Price have always played benifit gigs ranging from organisations such as tha Green Party and the Labour Party to Cable Street Beat. Too many bands these days are only too willing to do a benifit for a skateboard park but when it comes down to real issues they continually sit on the fence. The only thing that ever achieves is splinters up your backside.

Leigh: Benifit gigs are usually really well organised or a shambles. It's a bit sad really because a lot of good energy gets disapated and it becomes a bit chaotic. Cable Street Beat gigs are always well organised though. The subject of benifit gigs also raises the question about wether small bands like ourselves playing at them does any good. I dont suppose it does but we're not going to stop doing them.

Maybe a few bigger bands should take a lesson out of that attitude or isn't it trendy to be concerned about anything in 1991.

The only rule Punk ever had was that there was no rules. You don't have to dress a certain way, you don't have to think like every one else and you dont have to shout the loudest to be heard. There's room for the voice of protest in every type of music and blinkered attitudes only cause a great deal of damage - Variety is after all the spice of life.

Andy Peart



Malcolm: The basic essentials were cheaper. A two bedroom flat would cost about £30 a month to rent.

Huggy: They didn't seem to be out for profit and profit alone like people are in Britain.

As Malcolm mentioned the rise of Fascism has spiralled since the Wall came down. The Price have had problems in this country in the past with Fascists, not only because of their left wing leanings but also due to the fact that Huggy is Black, compared to East Germany though they seem like minor scuffles.

Malcolm: The first incident happened in Leipzig. Mick and Huggy were walking through to the backstage area of this outdoor arena. Mick walked through okay but as soon as the security saw Huggy they wanted to see his pass.

Huggy: They just looked at me with these really

and put it in this blokes face. The bloke who got bottled ran down the side of our van and the rest of the skinheads came after him and put the boot in. If they'd seen Huggy.... I don't know about the rest of them but I was nearly physically sick.

You have had quite a few problems over here like a venue being threatened with a fire bomb and Skinheads shouting abuse from the auideance.

Malcolm: Yeah but over here you might get a kicking but in East Germany they wouldn't think

DISCOGRAPHY

SINGLES

The Price You Pay/The Man With The Smile (SO WHAT RECORDS) Deleted
So WHat About Love/Between The Lies (RELEASED EMOTIONS)

ALBUMS

The Table Of Uncles (RELEASED EMOTIONS)

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taking people for complete mugs

(CHORUS)

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on your own doorstep
We're getting wise to the scam
rejecting synthetic garbage
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we'll head North to Alaska
Hunting and shooting Quale then
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And pack the CIA off to jail

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with nothing much to say
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Dig a little deeper watch them
lose their dignity
Hundreds die thousands lose
their liberty

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at all it aint right you know
Because the colour of your skin's got
nothing to do with your human rights
Look a little closer still no
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TRENCH FEVER and THE BLAGGERS are two London bands who've been around for a number of years, both having vinyl releases under their belts with more coming in the future. Free with the fourth issue of UK RESIST, and self-financed by the bands, this flexi-disc was released in an effort to cheaply and effectively spread the music and ideas of these and, perhaps with future issues, other bands across to new people.

GIG/EVENTS GUIDE

MARCH 1991

Fri 8 DRIVE, London Camden Falcon
 Fri 8 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Gloucester Wheelwrights
 Fri 8 ANARCHIST FORUM on Anarcho-Pacifism at Mary Ward Ctr, 42 Queens Sq, London WC1, 8pm.
 Fri 8 JAILCELL RECIPES/ FORCEFED, Nottingham
 Fri 8 SOFAHEAD/NERVE RACK/FROGS OF WAR, Stoke Talbot Hotel
 Sat 9 SOFAHEAD/SLEEP, Harlow The Square
 Sat 9 DRIVE, Wendover Reaction
 Sat 9 JAILCELL RECIPES/ FORCEFED, Belfast Art College
 Sat 9 UK SUBS/ FRENCH FEVER/ NOB, London Kings Head, Fulham Palace Rd.
 Sun 10 JAILCELL RECIPES/ FORCEFED, Dublin College
 Sun 10 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Coventry The Stokers
 Sun 10 PICKET-DEMO against fascist activities in East London called by Anti Fascist Action. Meet 10am Whitechapel tube.
 Sun 10 INTERNATIONAL WOMENS DAY Events include DURHAM JAIL PICKET in support of Irish women POW's. Info: Irish Republican POW Campaign, PO Box 540, Sparkhill Birmingham, B11 4AU
 Mon 11 SOFAHEAD/IDENTITY, Birmingham Barrel Organ
 Mon 11 JAILCELL RECIPES/ FORCEFED/ bunch of racist wankers from the States who should've stayed there, Huddersfield Top Spot
 Mon 11 DRIVE, Oxford Jericho Tavern
 Tue 12 FRUIT PEOPLE, Brentford Red Lion
 Tue 12 JAILCELL RECIPES/ FORCEFED, Wigan The Den (TBC)
 Tue 12 DRIVE, Birmingham Barrel Organ
 Tue 12 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Leeds Duchess of York
 Wed 13 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Doncaster The Jug
 Wed 13 THRILLED SKINNY/ SOFAHEAD, Bristol Tropic Club
 Wed 13 WATCH YOU DROWN, London Finsbury Park George Robey
 Thu 14 SOFAHEAD, Southampton Joiners Arms
 Thu 14 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Oxford Jericho Tavern
 Fri 15 SOFAHEAD/EXIT CONDITION, London New Cross The Venue
 Fri 15 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Bradford 1 in 12 Club
 Fri 15 THE LEVELLERS/70 POLICEMEN IN MY KITCHEN/ UNDER THE GUN, benefit gig at Ilfracombe Pavilion, North Devon
 Sat 16 WATCH YOU DROWN, Gosport Labour Club
 Sat 17 - CENTRAL AMERICA WEEK, Details from CAW, 8 Margaret St, London W1N 8LH
 Sat 16 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Liverpool Planet X
 Sat 16/Sun 17 BRISTOL ANARCHIST BOOKFAIR at St Warburghs Community Ctr, Horley Rd, Baptist Mills, Bristol. Gig in evening with POLITICAL ASYLUM
 Mon 18 UK SUBS, Brighton Pol
 Mon 18 DRIVE, Norwich Arts Centre
 Mon 18 SOFAHEAD, Huddersfield The Top Spot
 Tue 19 UK SUBS, Norwich Arts Centre
 Tue 19 DECADENCE WITHIN/PROPHECY OF DOOM/DEVIATED INSTINCT, Bristol Tropic Club
 Thu 21 SOFAHEAD/EXIT CONDITION, Manchester Boardwalk
 Fri 22 UK SUBS, Banbury Football Club
 Fri 22 THE BLAGGERS/WAT TYLER/NATION OF BIGOTS, The George, Liverpool St, London
 Fri 22 HERB GARDEN/SHRED, Cork Phoenix Bar
 Fri 22 ANARCHIST FORUM: Anarchism in Spain: The 1990's. Details as Fri 8
 Sat 23 DRIVE/THRILLED SKINNY/WATCH YOU DROWN/Southampton Joiners Arms
 Sat 23 HERB GARDEN/SHRED/ONION BREATH, Dublin Charlies (3 pm)
 Sat 23 UK SUBS/MDM/SIC BOY FED, Liverpool Planet X
 Sat 23 NATIONAL ANTI POLL TAX DEMO, Central London. 'Battle of Trafalgar' Anniversary. A repeat of last year or a huge anti-climax?
 Sun 24 HERB GARDEN, Belfast Giros (NB All the Herb Garden Irish dates unconfirmed)
 Tue 26 UK SUBS, Leeds Duchess of York
 Wed 27 UK SUBS, Doncaster The Jugg
 Wed 27 DRIVE, London Rock Garden
 Thu 28 UK SUBS, Nottingham Narrowboat
 Thu 28 AC TEMPLE, Derry Gweedore Bar
 Thu 28 PUPPY FAT/ SOFAHEAD, Newcastle Joe Wilsons
 Fri 29 SOFAHEAD/DRIVE, Preston Caribbean Club
 Fri 29 UK SUBS, Hull Adelphi
 Fri 29 POISON IDEA/ JAILCELL RECIPES/ FORCEFED, Liverpool Planet X Will the 'Kings of Punk' from the US live up to their name on this UK tour?
 Sat 30 UK SUBS, Oxford Venue
 Sat 30 POISON IDEA, Leeds Duchess of York (TBC)
 Sat 30 AC TEMPLE/ FLYING KIDNEY/ AFFLICTED, Dublin Charlies Bar (3 pm)
 Sat 30 SOFAHEAD/EXIT CONDITION, London Camden Falcon
 Sun 31 UK SUBS, Birmingham

Sat 6 CONFLICT, Gateshead Magnet Club. Info: Toot (091 478 2728)
 Sat 6 IRISH ANTI-IMPERIALIST MEETING, called by Red Action to seek out possibilities of 'a new anti-imperialist coalition'. Open to all orgzns/people, 12-5pm at Red Rose Club, Seven Sisters Rd, Finsbury Pk, London. Info: RA, BM Box 37, London WC1N 3XX
 Sat 6 SOFAHEAD, Nelson Hearts of Oak (TBC)
 Sat 6 SOFAHEAD/SLEEP/ many more, Bradford 1 in 12 Club
 Sat 6 OI POLLOI/HAYWIRE/NO COMPLY, Weymouth Community Ctr
 Sat 6 ANTI APARTHEID DAY OF ACTION, keeping the hot poker up apartheid's ass as the system is dissolved. Details AAM tel: 071 387 7966
 Sun 7 CONFLICT, Glasgow Mayfair. Coach from Edinburgh (031 3541107)
 Wed 10 CONFLICT, Bristol Bierkeller
 Wed 10 UK SUBS, Bristol Fleece and Firkin
 Thu 11 UK SUBS, Hastings Crypt
 Fri 12 UK SUBS, Nutley Shelley Arms
 Sat 13 UK SUBS, Brentwood Castle
 Sat 13 WATCH YOU DROWN, Portsmouth The Pit
 Sun 14 CONFLICT, Birmingham Mosely Dance Centre. Martin Foran benefit. Info: Craig (021 5654217)
 Mon 15 UK SUBS, Lincoln Vienna
 Fri 19 UK SUBS, Cooper Angus Scotland
 Fri 19 ANARCHIST FORUM: Anarchism and the National Curriculum. Details as Fri 8 March
 Fri 19 CONFLICT, Nottingham Marcus Garvey Centre. Info: Alex (0602 602878)
 Sat 20 UK SUBS, Edinburgh Beat Club
 Sun 21 UK SUBS, Dundee
 Mon 22 UK SUBS, Inverness
 Tue 23 UK SUBS, Durham
 Wed 24 WORLD DAY FOR LABORATORY ANIMALS
 Thu 25 CONFLICT, Manchester International One
 Fri 26 JAILCELL RECIPES/INSIDE OUT/FROGS OF WAR, Wigan The Den
 Sat 27 WORLD DAY FOR LAB ANIMALS march. Assemble Hyde Park
 Sat 27 INSIDE OUT/MDM, Liverpool Planet X
 Sat 27 UK SUBS/DEMENTED ARE GO, London Marquee
 Sat 27 EXTREME NOISE TERROR/CONCRETE SOX/TRENCH FEVER, London Finsbury Park George Robey

MAY

Thu 2 999/UK SUBS/LURKERS, Bristol Bierkeller
 Fri 3 UK SUBS, Plymouth Cooperage
 Sat 4 UK SUBS, Milton Keynes Mad Cat Theatre
 Mon 6 URBAN DOGS, Leeds Duchess of York
 Tue 7 URBAN DOGS, Doncaster The Jugg
 Wed 8 URBAN DOGS, Hull Adelphi
 Wed 8 ALICE DONUT, Leeds Duchess of York
 Thu 9 URBAN DOGS, Nutley Shelley Arms
 Thu 9 ALICE DONUT, Bristol Bierkeller
 Fri 10 CONFLICT, Shoreditch Town Hall, London
 Fri 10 ALICE DONUT, London New Cross The Venue
 Sun 12 ALICE DONUT Birmingham Edwards No.8
 Mon 13 ALICE DONUT, Nottingham Poly
 Tue 14 ALICE DONUT, Newcastle Riverside
 Wed 15 ALICE DONUT, Manchester Boardwalk

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 Tue 2 OI POLLOI/HERB GARDEN, Bristol Tropic Club (TBC)
 Fri 5 OI POLLOI/COWBOY KILLERS/JIMMY SAVILLE'S WHEELCHAIR, Liverpool Planet X