

UK FRESH

ISSUE NUMBER FIVE

SUMMER '91

DISCHARGE TOUR DATES INSIDE!



BLAGGERS
THE FIGHT BACK
STARTS HERE

ARTICLES: IRAQI UPRISINGS
ARTISTIC REBELLION

PLUS: *lurkers*
shelleys children
gulag

MEGA CITY FOUR



RELEASED EMOTIONS

P.O. BOX 132, ACTON, LONDON W3 8XQ, ENGLAND.

QUALITY RECORDS AT RECESSION-PROOF PRICES!!!

LATEST RELEASES:

THE PRICE - THE TABLE OF UNCLES (REM 007-MINI LP)

"Great pop/punk from the inheritors to the Buzzcocks throne" - SPIRAL SCRATCH
The Price are the Nineties answer to the Buzzcocks and The Jam!

RED LONDON - TUMBLING DICE (REM 010-LP/CD)

Brand new album from this veteran punk band with a social conscience, includes a cover of Chelsea's 'Trouble is the Day'. "Hints of the Clash, the Ruts, SLF and Chelsea are clearly apparent here" - SPIRAL SCRATCH.

RED LETTER DAY - MORE SONGS ABOUT LOVE & WAR (REM 011-LP)

The first full album from this young band. A classic debut, up there with the first Mega-City Four and Senseless Things lp's, includes the single 'Last Night'.

FLAME ON - CORRUPT MIND (TCS 003-7" SINGLE)

Pop-punk on seven inch in a Hard-Ons/Husker Du vein.

ALSO STILL AVAILABLE:

ANHREFN/LAST ROUGH CAUSE - SOFT LIGHTS (Part II) - (REM 003-LP)

A shared album of two of the best British punk bands of the last few years.

U.K. SUBS - MOTIVATOR (REM 004-MINI LP) & **LIVE IN PARIS** (REM 005-LP)

The Subs at their best in the studio with Dave Goodman and live in Paris 1989.

MANIACS - AIN'T NO LEGEND (REM 006-LP)

After thirteen years the album to follow up the 'Chelsea 77' single.
Includes "Chelsea 77" and tracks recorded live at the Vortex, 1977.

This is a limited edition of a thousand, very few left!

THE LURKERS - POWERJIVE (REM 008-LP/CD)

The reformed line-up back with a stunning lp, that is just classic after classic!

DISTRIBUTION

UK - SOUTHERN (Order from any good indie store or Our Price)

GERMANY - FIRE ENGINE

FRANCE - LE SILENCE DE LA RUE

U.S.A. - GO AHEAD

MAIL ORDER inc. P & P

7" SINGLE - £1.75 (UK) £2.50 (EUROPE) \$6.00 (USA) £3.00 (OTHERS)

MINI-LP - £3.00 (UK) £5.00 (EUROPE) \$10.00 (USA) £6.00 (OTHERS)

LP - £4.00 (UK) £5.00 (EUROPE) \$10.00 (USA) £7.00 (OTHERS)

CD - £6.00 (UK) £7.00 (EUROPE) \$14.00 (USA) £9.00 (OTHERS)

SPECIAL OFFER - ONE COPY OF EACH LABEL RELEASE ABOVE (Inc. P & P)

UK - £30.00 **EUROPE** - £35.00 **USA** - \$60.00 **OTHER** - £40.00

UK RESIST

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

IMPORTANT - Bar any minor miracles or offers of vast help (we always keep our options open) the next UK Resist won't be out until late spring/early summer of next year. This long (for us, normal for most zines) gap will give us time to do a couple of pressing things. One is to recover the large amounts of money owed to us from many sources. We went to print with this issue with £450-odd still owing from issue 4. That is no way to carry on, and would have meant the mag grinding to a halt anyway even if we'd wanted to do another ish this year. If you owe us £'s please send it as soon as poss. We appreciate the difficulties facing small distributors especially in these hard times, so don't take it the wrong way.

Also this gap will give us the chance develop new ideas and chuck out some old/current ones. Stagnation is worse than not existing at all in our eyes. Being caught up in the 'administrative' side of the mag does tend to put a squeeze on time available for it's more creative aspects.

We should have had certain interviews/features in here that would have been carrying on where the Ice Cube interview left off in issue 4. Personally I think that was one of the best things we've ever done, as it's opened up a whole new range of possibilities, contacts and readers, which again the gap ahead will give us time to forge stronger links with. The time is long overdue to pull together music on the aware cutting edge from all 'scenes'; we have barely started - yet. The reason they're not here? Things fell through, time ran out and, well, you know what it's like.

Basically, subscribers and readers don't fret over the coming 9 months, we haven't closed down or gone away or anything! And labels/contributors etc, continue to send your stuff in, just bear in mind that it won't be included for quite a while so don't bother sending things like news items and gig dates.

See y'around. Jake.

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 the 'Self-run Venues' one here.

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.

ME: Jake Lagnado (JL)
HIM: Tom Woodford (TW)
THEM: Ben Stargazer (BS), Steve Crisis (SC), Dave Morris (DM), Vi O'Lence, Duggie Herd, Sheena (Weymouth), Sonia, Alice UnCool (AU) and Neil Winters the demon typist.

WITH THANKS TO: Clare, Jules, Vince, Jason (flexi last issue) everyone who helps sell this, the majority like us for love not money and Black Rose Press

TO CONTACT THE ARTIST FEATURED IN THIS ISSUE write to Sonia, co Jules, 63 Queens Gdns, London W2.

DEADLINE For issue 6 is Ads/Classifieds: May 1st for June publication. All else: Continuous.

BACK ISSUES AVAILABLE: Nos 1-3 sold out. A couple of distributions still have copies.

No. 3 and a half (mini-issue without flexi) 25p + SAE
No.4 (ICE CUBE, CHUMBAWAMBA, THE PRICE, SUICIDAL SUPERMARKET TROLLIES, THE ASTRONAUTS, Gulf War article and free BLAGGERS ITA/TRENCH FEVER flexi!!) 50p + SAE An absolute must!

SUBSCRIPTIONS: for six issues - UK: £4.20
Europe: £6/\$12
USA/Other: \$12 (£6) surface or £18 (£9) airmail

ADVERTISING RATES: Ads must be no larger than the specific sizes here, given as height x width (in mm):
FULL PAGE (280 x 195) £40 / HALF PAGE (140 x 195) £15 / ONE QUARTER PAGE (140 x 97) £7.50 / ONE SIXTH PAGE (140 x 65) £5
If you are advertising a benefit project then get in touch to sort out some cheaper deal if you need to. Please submit artwork of the correct size and ready for printing - we have neither the time nor expenses to make your adverts for you!

CLASSIFIEDS: 50p/\$1 for up to 40 words

LONELY PUNKS COLUMN: Free, serious only. Photos printed free as well!
CHEQUES/P.O.'s/IMO's for ads/classifieds make payable to 'UK RESIST' NO FOREIGN CHEQUES PLEASE!

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ORDER FORM

Yes! Please send me (tick as appropriate)

The next issue of UK Resist (UK 50p + SAE/Europe £1 (\$2)/USA and others \$2(£1) or \$3(£1.50) Air)

A six issue subscription (UK £4.20/Europe £6(\$12)/USA and others \$12(£6) or \$18(£9) Air)

NAME AND

ADDRESS.....

CHARTS

(We need many more of these than we're currently getting!)

READERS TOP LISTENS

- 1) COWBOY KILLERS Press And Run Like Hell MLP
THE BLAGGERS It's Up To You 7"
OI POLLOI In Defence of our Earth LP
JELLO BIAFRA/NO MEANS NO The Sky is Falling LP
- 2) THE EXPLOITED The Massacre LP
NAUSEA Extinction LP
- 3) BAD RELIGION Against the Grain LP
BAD RELIGION No Control LP
LEATHERFACE Fill Yer Boots LP
LEATHERFACE Beer Pig 7"
TERMINUS Going Nowhere LP
EXIT CONDITION Days of Wild Skies LP
EXIT CONDITION Bite Down Hard 7"
BLITZ Killing Dream LP
JELLO BIAFRA/DOA Last Scream LP
CONFLICT Ungovernable Force LP
KISMET HC/SCHERZO split 7"
PINK TURDS IN SPACE/SEDITION split LP
AMEBIX Arise LP
DIE SCHWARZEN SCHAFTE Ars Ivastitia LP

READERS TOP 10 READS

- 1) UK RESIST
- 2) RAISING HELL
- 3) HAVE A GOOD LAUGH
- 4) MAXIMUM ROCKNROLL
PROFANE EXISTANCE
DREGS
- 5) CLASS WAR
- 6) 666 and a half
ONE WAY TICKET TO CUBESVILLE
RIPPING THRASH
EAT SHIT

BEST SELF MANAGED VENUES IN EUROPE (Sned, Leeds/One By One)

- 1) 1 in 12 Club, Bradford, England.
- 2) AK47, Dusseldorf, Germany.
- 3) Vort 'n' Vis, Ieper, Belgium.
- 4) Blitz Club, Oslo, Norway.
- 5) WNC, Groningen, Holland (RIP)
- 6) Forte Prenestino, Rome, Italy
- 7) FriedensGasse, Zurich, Switzerland.
- 8) L'Asilo, Portenza, Italy
- 9) Breehuys, Leiden, Holland.
- 10) De Kerk, Breda, Holland.

TIPS FOR THE POTENTIAL FANZINE WRITER (Stolen from Generation X No.1)

- 1) On trying to gain interviews, just throw a few bottles of finest Tequila at the vocalist before or after the show. Blag your way past blockading bouncers in much the same manner.
- 2) On trying to gain review material, simply keep ringing up yer favourite record co's Press Officer and order them to put ya's on their mailing list because your first/next ish will be rising up to 20,000 print run, with the possibility of International Stockists taking them on.
- 3) Obtain guestlist places for all yer gigs and gigs by telling the doorman that 'you're on there somewhere'. Whilst they peruse the list, exclaim 'There I am!' after having successfully spied one of the names on the list.
- 4) Get as many contributors (unpaid - they have to prove that they just do it for the love of it) to help out as possible. Get them to do most of the work, plus take the credit for it.
- 5) Never worry about STEALING IDEAS.
- 6) ON selling the end product, charge as much as you think you'll be able to squeeze out of yer potential market/s. I mean, if yer MAIN features are on the likes of BLYTH POWER etc, don't honestly expect to get more than 5p an issue.
- 7) Always LIE.
- 8) If you have to go through the daunting task of singlehandedly selling yer zines at a gig, keep pestering everyone until they've finally bought about three copies in despair. Don't accept any excuses!

NEWS

Bands interested in playing Belgium at the non-commercial 'Vot n' Vis' venue in Ieper can contact Bruno Vandervyver, Ieperseweg 58/8970. Poperinge, Belgium. Tel 057/33 48 00.

The PDSA as you may know is a vet for people who can't afford the regular fees and Trev of Have A Good Laugh fanzine fame collects used stamps on their behalf, inbetween helping old ladies cross the road. So if you can chuck them to him instead of the bin write to Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne NE16 6LJ. News also reaches us that his band the BILE DUCTS are back on the road with a new morally improved image which they hope won't get their diehard fans calling them sellouts....

SINK release their second full-length LP 'Vegatables' in September to be followed by a major Euro jaunt.

GOMORRAH the thrash metallers from Henley whose national fame in the Daily Mail we mentioned in No.4 now have a demo out called 'Embryonic Stages' (Gomorra c/o Jose Griffin, 11 Gainsborough Hill, Henley-on-Thames, Oxon RG9 1ST)

THOUGHT POLICE have a three track cassingle out called 'Small Mind' which you also get a 'badge, booklet and sandwich bag' with for £1.30 ppd from Bob, 37 Dove Lane, Darwen, Lancs BB13 1EE.

BLOWN TO BITS fanzine is seriously thinking about 'just one more issue' after closing down a year ago, and seeks contributions of any sort (BTB c/o Bazy, 33 Ronaldshay, Widnes, Cheshire WA8 0YR)

ONE BY ONE the new band formed from old members of **GENERIC** and **PLEASANT VALLEY CHILDREN** have been playing punks picnics and hitting Europe with **OI POLLOI** (also off to Czechoslovakia in the autumn) but are keen to do more gigs for anyone offering petrol money. Call Micky or Alex on (091) 2739206.

NEWS FROM SCOTLAND... Jock thrashers **SEDITION** join up with Belfast earpiercers **PINK TURDS IN SPACE** for a split LP on Reel to Reel Records, £4.25 ppd from the label at PO Box 617, Glasgow G12 8NG...Criterion Tapes has moved address to PO Box 222, Glasgow, G42 9XT...**GLASGOW ANTI FASCIST ACTION** has been getting active to counter directly to far right presence in that city and has regular meetings. Contact them via PO Box 266, Glasgow, G12 8NG...and after over a decade of wild gigs and great records, Aberdeen's **TOXIC EPHEX** have split up. From the 'Punk as Fuck' single to last year's 'Adventures of...' LP on their own Green Vomit Records they have produced some fine, intelligent and hilarious moments and we wish them all the best....

PRISONERS LEGAL NEWS is an anti-authoritarian magazine by and for prisoners in the States and bands are sought for a compilation tape in it's aid. All material will be returned if an SAE/IRC is sent for postage, and contributors get 2 copies of the finished product. Send your tracks by Sep 1 to 127 House, PO Box 11481, Knoxville, TN 37939-1481 USA.

RECORD NEWS

VIVIFY RECORDS follow their **KISMET HC/SCHERZO** split single with a **KISMET HC/NEGATIVE STANCE** split LP, to be followed by an LP with Dutch hardcore noise band **FATAL ERROR**....

RELEASED EMOTIONS have a busy autumn with not only newly recorded live albums from **OI POLLOI** and **RED LONDON** but a 'Tribute To The Clash' album coming out which will feature versions of the said legendary band's best numbers by some of the bands doing their best to invoke that same energy, ideas and anger today some of them being **THE BLAGGERS**, **THE PRICE**, **ANHREFN**, **RHYTHM COLLISION**, **ATTILA THE STOCKBROKER** and **SHELLEYS CHILDREN**. Now just watch the music press and industry's reaction to the complete omission of any of their trendy braindead favourites

from an LP dedicated to a band they have officially designated as hip this year....!

LOONEY TUNES are following up the new **ACTIVE MINDS** EP with more noise from **SMILING FACES** (Germany) with their 'Leave No Traces' EP, a **SUNDANCE** LP 'The Beyond Within' and a split LP with Holland's **MUSHROOM ATTACK** and Greece's **FORGOTTEN PROPHECY**. Fromn the same area comes a new distribution service called **Smash CD's**, selling records and zines with profits to various causes. (Smash CD's, c/o Basement Flat, 26 Esplanade Gardens, Scarborough, N.Yorks YO1 2AP)

MEANTIME RECORDS release a new **SOFAHEAD** LP in mid October called 'Acres of Geeses' on LP/CD with a tour around the same time (see gig guide), and the label also have releases lined up from **OLDER THAN DIRT** and **FLAME ON**....

FULL CIRCLE have followed up their **CRINGER** (US) LP/CD 'I Take My Desires For Reality' with new LP's from **DECADENT FEW**, **SANITY ASSASSINS** and **FROGS OF WAR**....

WORDS OF WARNING have released a compilation of bands old and new to the label but almost all unheard tracks from **PLEASANT VALLEY CHILDREN**, **TERMINUS**, **OI POLLOI**, **BLAGGERS**, **ITA**, **RANDOM KILLING**, **LUNCHEAD**, **RESIST** and more....

And finally **SISTERS OF PERCY RECORDS** is a new label whose first release was a 4-band single (**CULTURE SHOCK/ BOLTHROWER/ HDQ/ INSTIGATORS**) with the last issue of **Crisis Point** fanzine. They have a very few of that left but have now followed it up with a 7" by **SURF WEASEL** called 'A Mind of your Own'. The band have risen from the ashes of minor SW London punk celebs **THE THROBS** and **ANATHEMA**. Due out also is a compilation LP with the likes of **SNUFF**, **FLAME ON**, and many other hardcore-ish acts (Sisters of Percy c/o PO Box 244A, Surbiton, Surrey KT5 9LU)

NORTHERN WISCONSIN is an area of the U.S. traditionally protected by American Indian treaty rights. However it is also rich in mineral resources which companies such as Exxon and Union Carbide have already done their utmost to lay their hands on. But to do this they need to get the treaties thrown in the bin, as has happened so many times in the past. They have therefore been undermining the Indians case for protection of the land by getting their supporters among US senators to campaign for a legal end to the treaties. They have also been helped by the fostering of a strong racist anti-Indian sentiment in the region among some people in the area who are using the Indians and their hunting and fishing rights as a scapegoat for their economic problems. Anyway we have received at UK R a highly informative paper on the subject written by a reader of ours who is a Iso a local resident, Indian rights campaigner and 'Witness for Peace' against anti-Indian violence. If you want to know more or can help publicize this issue write to Tom Coyne, 1944 W.Tonky Ave, Chicago, IL 60626-2324 USA.

OLD PUNKS ALMANAC!

Well there's been quite a lot of action in the Old Age Punk Home of late. Despite being closely guarded by 1980s yuppies and ravers there was a major breakout led by the notorious **Cal Discharge** and **Peter Test Tube**, with **Poly Styrene** leading up the rear. Police report that they are all heavily armed with old songs and if seen outside major London music venues should not be approached at any cost, whatever the temptation. Schoolchildren are particularly vulnerable, as contact with said criminals may cause them to reject the crap popular music that TV and radio is responsible for them hearing regularly. Our special reporter met these three menaces in secret to find out what's going on:

Cal: "We've already hit Japan and Europe this year, and are touring the UK in November; all the dates are in the current UK Resist. We'll be doing

loads of old stuff and we've also got a new LP lined up which won't be a disappointment"

Peter Test Tube: "I'll be pissed and proud in at least 4 venues in September, but apart from the Marquee I'm not sure where else so fuck off and stop hassling me!"

Poly Styrene: "X RAY SPEX will be at the Brixton Academy on September 14th with some great new young bands called the **UK SUBS**, **CHELSEA**, **999** and **THE LURKERS** and possibly - could it really be - **SHAM 69**"

Well we told you last issue that there'd be regular punk at the Fulham Greyhound again, well they got their licence turned down in court so that's off, BUT there are now monthly punk nights at the Marquee in London (see gig guide), so there. And word is that **THE DAMNED** are also gonna be doing the rounds again, but not in Britain....

CLASS WAR WEEK

Class War, the definitely-not-pacifist anarchist organization is holding a week long conference of 'sober debate and wild nights' in London from September 23-28 aimed at forging stronger links between class struggle anarchists from around the world and discussing the many issues that face the movement. Some may see this as CW becoming more like a far left party than before. Others as the anarchist movement actually building the organizational structures that it has so long lacked. Whatever your opinion it's bound to be of interest, especially with social events such as films and concerts throughout the week too. Foreign guests are welcome and can be helped expense-wise, especially East Europeans with all the hassle involved for them to come here. Any bands/DJ's/rappers or entertainers of any sort (ie if you can juggle two tennis balls) who want to participate should get in touch.

Contact: IC, London CW, PO Box 467, London E8 3QX (general)

Bristol CW, PO Box 772, Bristol, 1EL (entertainments)

THE TRAFALGAR SQUARE DEFENDANTS CAMPAIGN has called for the launching of an Amnesty Campaign for all Poll Tax prisoners put inside for 'disturbances' or non-payment. There are now groups in a number of areas specifically to support all local Poll Tax prisoners, listed in the new edition of the **TSDC's** magazine **Stand Firm**. The magazine also contains prisoners letters, court case updates and opinions on the direction of the anti Poll Tax movement. Available for 50p + SAE from their new address. They can also be contacted for dates of the now regular prison pickets being held. And a National Anti Poll Tax conference is planned for September bringing together local groups and feds independent of the Militant-controlled National Anti Poll Tax Federation. (TSDC c/o Brixton Law Centre, 506 Brixton Rd, London SW9. Tel:(071) 833 8958.)

NB: A critique of the TSDC for not being class war-orientated enough is available for an SAE from **BM CAT**, London WC1N 3XX

An occupation of Crichtons Bailiffs Office in Kent, from where intimidation of London's Poll Tax non-payers is organized, has resulted in two activists being charged with Violent Disorder, in pretty dubious circumstances....

MARTIN FORAN is now 'on the run' after 14 years in prison on trumped up robbery charges courtesy of the now discredited West Midlands Serious Crimes Squad. In the wake of the Birmingham 6 success there is now greater hope that justice will be done for Martin. He has stated that he will hand himself in when a date is set, and is not prepared to undergo prison warden supervised medical treatment.

LETTERS

Dear UK Resist,

I picked up the current issue, greatly enjoyed it, although had one or two reservations, mainly with the Ice Cube interview. Whilst totally accepting and agreeing with the comments about diversifying the content beyond the confines of punk and hardcore, I think there are idioms and performers who are more worthy of attention; Roy Bailey, Leon Rosselson and Frankie Armstrong from the folk scene, or, say, Mark Stewart or the Fini Tribe to pluck some names out of the air. And there are probably plenty of rappers on the scene, although it's not a field I've been familiar with since about 1983 ("The Message" is a classic of course, but far more radical and positive but less well known is "Dib Be Dib Be Dize (How We Gonna Make The Black Nation Rise)" by Brother D and Collective Effort - well worth checking out if it can still be found). But must we be subjected to Ice Cube's misogynistic fantasies and reactionary sexist rantings - come on, these views wouldn't be acceptable from a white British punk band and I can't imagine UK R printing them, but because Ice Cube is black and 'from the ghetto' that's OK...I don't believe in censorship, but I do think UK R could have used it's space more wisely than promoting the opinions of a woman-hater.

On the other side of the coin, SUICIDAL SUPERMARKET TROLLEYS' comments on the Rushdie affair and muslim culture were trivialising and not really very helpful - the issue is complex - of course Rushdie has a right to say or write what he feels, but there's also the fact that the media and the Right have used the affair to stir up racist opinion and to marginalize muslim communities in this country. SST's comments were probably not meant to be heavy or taken too seriously, but statements like "they (muslims) don't know any better", followed by a defence of "British openmindedness" (sic) are at very best extremely simplistic, and at worst an example of the insidious racism and cultural chauvinism fostered by the likes of 'Gazza' Bushell and his pals in that popular fanzine The Sun. Admittedly, these are views probably shared by a large proportion of the (white) population of the UK, but to paraphrase your editorial, such views are hardly 'alternative'.

Cheers for now, Graham, 126A North Road, Westcliff On Sea, Essex SSO 7AG

Dear Jake/UK Resist/Everyone,

I cannot understand your inclusion of the ICE CUBE interview in issue 4. So many rappers are completely sexist, homophobic and racist (it works both ways) and judging by this interview Ice Cube is no different. I will not buy/listen to someone's music if I believe they are oppressive in their lyrics. I don't think censorship is right but I am upset that you have given space to a macho sexist.

The interviewer tries to make out that he's really a nice guy by including lyrics to 'It's A Man's World' - well as far as I'm concerned they only serve to promote men's sexist attitudes towards women. Basically what YO YO is saying is that she wants to be treated with respect for being something he can fuck when his prick's big enough for her. That if she wasn't there for him to 'use', to 'have' then he'd have to make do with wanking. I wish that were the case but unfortunately a lot of men who can't 'get it' go out on the streets and TAKE IT.

This man has NO respect for women. You may like his music but his opinions and attitude has no place in a magazine that I thought stood against oppression (would you print an interview with SKREWDRIVER just cos you like the music?)

Another point: I've noticed that in nearly all band interviews the question of why there's no women in the scene crops up. Well, perhaps it's got something to do with men totally alienating the women. Don't think it's any different in the scene than in the real world - I've lived in both and experienced sexism and homophobia in both. Men are privileged from birth and you're wasting your breath trying to deny it however right-on you might think you are. You will never know what it's like to feel oppressed because you're a woman so don't dare to tell me that what I feel is wrong.

The 'scene' is an alternative boys club, there's hardly any women involved because that's the way YOU want it. The women are there to be your girlfriends and nothing else. You have to unlearn the upbringings you have had, it won't be easy and you may not like giving up your power but sexism is YOUR problem and I am the victim. Yes I am angry because you all rant on about how 'liberated' you are but believe me when I tell you - you are all oppressors when you continue to accept male power and domination.

Your move, A Loony Lezzie (well isn't that what you call us?)

An interview with ICE CUBE? Well I guess this was supposed to be controversial, and to be fair it was more balanced than expected; but there's some big inconsistencies I'd like to take ya up on, the biggest being if Ice Cube was white and came out with the same sort of sexist/macho shit he did on his LP, none of the 'alternative' scene would touch him in a million years, let alone give over several pages of interview asking him WHY he said it. Fuck! Maybe I'm wrong - plenty of people who should know better are giving the DWARVES an easy ride.

In your comments on *Tongue In Cheek* fanzine you say that the bands included "didn't NEED interviews" - true enough...I'm so glad you picked up on poor, sad, unpublicized Ice Cube, who after all was only plastered over the indie press for weeks on end. I'm all for giving attention to rap as well as a billion other musical forms; but if I want to read the hype I can read the sodding NME. OK, you've probably got my drift by now.

Duggie Herd - Saddam Hussein is a murdering scumbag, and I'd not shed a tear if he was dead, but the sad truth is that the Gulf war hasn't got rid of him. Killing hundreds of thousands of Iraqi poor achieved nothing. If you can't see the difference between fighting evil nazi bastards on the streets of Britain and the saturation bombing of an army of conscripts it's not just the world that's fucked, it's you.

Rant over, hope you found some of this constructive, love and resistance, Giles B, 35 Leonard Rd, Lozells, Birmingham.

Dear UK Resist,

What's up? I just read issue 4 and was surprised and impressed to see that you're gonna be covering Hip-Hop in future issues, as you said it has been the only music to challenge punk in the last 10 years.

However, why the fuck did you choose an interview with ICE CUBE? I mean the man's an ignorant, bigoted, sexist, homophobic individual. I resent the hell out of you for giving time to these kind of people - there is definitely a double standard at work here. If Ice Cube was the vocalist of a white hardcore band I'm sure that your opinions of him would be a little different to say the least.

Hip-Hop, both British and American, has so much positivity to offer, yet you really degraded this by printing such rubbish. Times have changed and Ice Cube's misogynistic 'old school' has been left behind. Hopefully next time you'll be covering more aware groups, like SILVER BULLET, PUBLIC ENEMY, BDP, THE BROTHERHOOD, CAVEMAN, JUNGLE BROS, MC MELL 'O' etc.

Anyway thanks for your time and good luck with future efforts. Any feedback would be greatly appreciated. Outta here....Tone Sylvester, 482 Uxbridge Rd, Pinner, Middx, HAS 4SL



OK, a few points due on the Ice Cube piece. It remains one of the best interviews we have ever printed. The point is when someone with a lot to offer also has some objectionable views, they should not be dismissed but challenged over those views, which the interviewer clearly did and let his own opinions come across pretty frankly. There was so much else in that interview anyway that made it much more educational and interesting reading than 99% of others. YO YO is a lot more affirmative than 'Loony Lezzie' would have us believe, and has probably done more for the empowerment of women through her work than LL and her friends ever will. To compare Ice Cube to a white nazi band just reveals complete ignorance and a stereotyping of black rappers as all 'black racists' because of the comments of one or two. It's the same sort of attitude that led some people to think all punks/skins are nazis because Sid V wore a swastika. Why don't you fucking check out what Ice Cube said about white kids in the interview before

coming out with such crap? Finally, Tone's letter is at least taking a positive attitude to our attempts at broadening out, but the fact is that a lot of the bands he thinks we should cover instead ALSO have various views that we won't like. Eg PE's own elements of sexism and anti-Semitism in the past, BDP's unliberal view of homeless people in New York etc etc. Does that mean we won't cover them, and choose instead to opt for the 'safe' bands - the alternative/punk equivalent of mainstream AOR rock, who just reflect the beliefs of the readers? Fuck that! (JL)

UK Resist,

A SHORT STORY

There was this skinhead, a kid from Newcastle. One day this skinhead was on a desert island with his good old Oi Records (all the latest raves back in 1981 BC). He had many ways off the island via bridges from it. Then for some reason (I don't know why) he decided to burn a bridge down. "What good fun that was" he thought, and carried on burning the rest of the bridges until there were none left.

Then he got bored and put on his good old Oi records. After 5 minutes of CONDEMNED *\$ and the 4 SKINS he became bored again! So now he to himself "I'll go down the record shop and buy some new records", which of course was on the mainland.

But 'oh gosh' all the bridges have been burnt down and this silly little bonehead couldn't swim. So poor little Trevor Haggel got stuck on his desert island all alone, nobody knew him and nobody cared.

Yes Trevor you have a right to your opinion but I'll tell you what hurts, when you go about slugging bands work - particularly when it's junk comments. Totally unconstructive criticism; like calling our song 'Meat' a waste of time, and calling your mates' (HDQ) album crap, is in my book one step up from fighting talk.

But what hurts ten times more is that we once considered you and your fanzine friends to the band. Now it seems you've stabbed us in the back and have apparently given HDQ and SOFAHEAD the same treatment.

Don't you realize how much work, effort and money bands like us put into making records. Then you come along and abuse them.

OK Trevor if you want to knock the band down it's up to you, but at least realize that if you go about slugging down and knocking relatively unknown punk bands then they never become anything, people don't buy records with shit reviews!

To top it all, please don't mention our name BLAGGERS ITA in any more 'Oi' reports to Maximum Rock n Roll, for fucks sake we are not an Oi! band. We don't look like an Oi! band (although I guess you'd never know as you've never seen the band). We no longer sound like an Oi! band and we aren't on an Oi! record label anymore.

Trevor dig this - we are all in this shithole of a situation together, you scratch our back and we'll scratch yours and I'm not talking about scratching with Stanley knives.

Matty/Blaggers ITA, BM Box 1734, London WCIN 3XX

Dear Trev HAGLUK Resist,

Just thought I'd write to say what a load of bollocks your letter was. First off you say FUGAZI, NO MEANS NO are meaningless drivell. So you think attacking the issue of rape and sexism ("Suggestion") is meaningless, though then you listen to the MACC LADS. What about 'Bulldog Front' attacking the macho image. Fugazi are not one of my fave bands but put a lot into issues of social change which is very important. As for taking punk back ten years, bullshit, you're living in the fucking past with bands like TV SMITHS CHEAP which are pretty good but there is room for other musical changes.

Who gave Jello and BAD RELIGION their god-like status as you put it. Did they ask for it? Bad Religion are one of the best bands around, but no band deserves more recognition or slugging for what they do. All equal remember.

A standing ovation for your column, what a wonderful topic to write to the papers about, I've worked in pubs for 2 and a half years and personally think there's no fucking harm beer going up, the more expensive it is the less people will drink. (Don't get me wrong I drink a lot). I've seen pissed people fight, practically to the point of manslaughter for stupid reasons like somebody nicking someone's pint. Maybe drinking is the working class's no.1 sport. But don't you think if they spent less time in pubs and more time learning about world injustices the revolutionary population would quadruple. Sorry if this letter sounds like a personal attack cos it's not, I just don't agree with a lot of what you say, and your zine is quite good (sometimes). If you'd like to write to me feel

Hi Jake and Gang,
Thanx for the latest ish - a few comments:

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free.

Love peace and freedom, Sly, 40 Eden Court Rd, Streatham, London SE16.

Dear UK Resist,

Congrats for issue 4 which was splendid - I particularly liked the Gulf War article - excellent stuff! I suppose I'm writing a reply to Trev HAGL's letter but I'm neither outraged or bothered as to what Trev's musical tastes are! I found a lot of his points interesting and thought provoking but it was his blatant slagging I didn't like! I don't think I've met anyone in the 'scene' who responds positively to being told what to think and do! If you ram something down a person's throat, aren't they more than likely going to throw it up at you again? Everyone's got their own ideas and opinions so aren't the valid ones going to be better received by informing, discussing and suggesting them than by a fascist-style ordering?

As far as bands like NO MEANS NO, FUGAZI etc go, isn't it also possible that people who get into THESE bands might then get into the sort of bands that Trev says 'sing about something worthwhile' and mightn't have done had it not been without these so-called 'pretentious' bands? Surely the same applies to the Jello/DOA LP - people might then go out and listen to the other DOA albums etc! I don't know why Trev slags off 'Lord Jello' cause certainly Jello has had good and eye-opening things to say (possibly with some sincerity). So, come on, let's get on with and encourage the good, worthwhile things that are happening instead of continually bickering and slagging cos that's so easy to do. Cheer up! Feedback to this welcome to my address.

Cheers, Dave, 10 Layton Rd, Blackpool, Lancs FY3 8HS.

Dear UK Resist,

The advert in the classifieds section of your fourth issue, asking for 'Intelligent guitarists, bassist wanted for serious Anarcho band' confirmed to me that I have been right in distancing myself from the punk scene, because it's so incestuous and moralistic to almost be beyond belief. It's so inward looking and concerned with what people are consuming and not what they are doing, that it's totally ineffectual in having an effect on anybody outside of it's own social club. For a while now I've been going out with a woman who is not into punk, and does not have a punk or anarchist background, and it's a breath of fresh air. Like a lot of people outside of the ohg so aware and caring punk scene, she does actually possess a mind of her own and cares about the world and it's inhabitants. I've been into punk for 11 years, I got into it cos I wanted, not, NEEDED to rebel against the system that was perverting my life and because I cared, I still do. We've made the same mistakes the hippies did, it's time to learn from our experiences and move on. What's more important the fact somebody drinks coke or the fact that they're a potential friend?

Before I go I'd just like to say that I totally agree with the views expressed in the columns 'What Are You Talking About' and 'Getting Laid With Douglas Herd' and a big fuck off to Chief Commissioner/Vegan Police, you pathetic authoritarian bastard.

Cheers for the space, John Murray (or is it John Adams in disguise? - ED), Edinburgh.

Dear UK Resist,

Thanks for sending me issue 4. I enjoyed reading it although I didn't like the flexi much. Anyway I was reading through the letters page, first couple of letters, yes, interesting, then came a two liner "I was going to write to tell everyone to become vegan but you all know you should so fucking do it" by chief or whatever of vegan police. Who is this self-righteous bigot? I live with a vegan, also a meat eater, and if anyone hates vegans it's the vegan I live with. Is it any wonder our scene is so fucked with bitching and bigotry like this? It is definitely time to stop but it has gone on far too long. I am a strict vegetarian but I wear leather boots and I have had so much shit about it, it is unbelievable. The dictionary definition of vegetarian is not eating meat, it says nothing about wearing leather. Isn't it time we learned to respect each other for what we are?

I hope I haven't waffled on but I hope my point has hit home. If Mr Vegan Police Chief has anything to say to me I'd be open to listen either through UK Resist or my home address. If you don't have anything to say don't bother writing. Otherwise you know where I am. Thanks to UK Resist for listening.

Inch/Kismet HC, 17 Oldmill St, Fenton, Stoke-on-Trent, Staffs ST4 2RP.

Hello,

This is Stick (who plays in ENT). I just read your review of our video, and I reckon you're pretty just in the

criticism. I think the video is a pile of shit but anyway...about the price, Jettisoundz told us it would be £9.99 in the shops, so I was well pissed off the first time I saw it in the shops for £15. I was even more pissed off when we actually SAW the video, I can't believe the Red Arrows bit, we knew nothing about that. We have never seen any money off the video either. Every time we try to get in touch they fob us off. I'm sorry you bought it, so if you could just put a bit in the zine to say DON'T BUY IT, tape it off someone else maybe but don't part with cash for it. Sorry again but it's one of those mistakes we've got to live with, or try to.

Bye (and sorry), Stick.

Dear UK Resist,

DISTORTED TRUTH, still a relatively new name to punk, have signed to Vice Records on which they will record their second LP this June. Their debut EP 'Victim of the Law' mixed a traditional 77 sound with modern street-punk, followed by their 'Smashed Hits' album on Link.

It was following their Link release that an almost pitiful smear campaign against the band begun. Rumours about the group swelled and eventually the hatred developed into DT being labelled 'nazis'. Well for the band who wrote 'Brainwashed to Hate' and claimed CRASS, CONFLICT and DISCHARGE as being amongst their biggest influences, only an ill-informed bandwagon-jumper would believe those lies. Unfortunately the punk scene is apparently overflowing with these, and it didn't take a genius to see that the fans of every other hardcore holocaust band's double Peel Sessions LP was going to jump on the wagon, unwashed hair 'n' all.

Obviously everyone has their own musical preferences; from ENT to SLF, the DICKS to the DICKIES, punk rock spreads across a wide spectrum and I'm not going to tell anyone what they should or shouldn't listen to. However, what I do find difficult to get to grips with is being on trial for every vinyl purchase I make. "Oh come on Paul, how very 1982 - songs about war went out years ago!" Well obviously, of course, I should've known. Imagine war in 1991, what a very ridiculous notion eh?

Back to Distorted Truth. Regardless of their music, it wouldn't hurt for people to view them open-mindedly, without pretence or pre-conceived ideas. They are a devoutly honest band of vegans, of anarchists, of genuine people. That is more than most thrash wankers can say, if they are capable of saying anything through their drunken haze or looking at things rationally through the smoke of their spliffs.

The precious punk/hardcore/indie scene is ridden with violence, sexism, homophobia and hypocrisy. yet, the worst thing we could come up with is Distorted Truth. What next? Will we discover that Steve Ignorant, in 1977, owned a pair of leather boots? That a member of CHUMBAWAMBA once had an erection? Or maybe just that punk is a self-contradictory trend, that the Cartel is a corrupt money-making scam (I suppose you expect them to lose money instead. Get real! -ED), that all of this wonderful US hardcore (BLACK FLAG/BAD BRAINS) is riddled with rampant homophobia, and that punks are still pretty likely to end up estate agents and accountants five years from now.

"All the fighting and backbiting is one of the reasons punk is in the mess it's in today...I just love punk and unless you are really shitty musically - NAPALM DEATH - or lyrically - SKREWEDRIVER - as long as it's good old punk rock, it will be hard for me not to like it....Fuck off backstabbers, anything to say then say it to our face. Sober, and not with a belly full of booze". (*Kev, Distorted Truth)

Paul M Brown, Aberdeen, Scotland.

BEST LETTER AWARD

Dear UK Resist,

I've recently read no.4 and am pleased to say that I thought it has kept it's incisive comments and principled editorial stance which characterized the previous issues. Although some of the features about the Gulf War are chronologically out of date the sentiments expressed (eg about some hardcore bands anti-war claims) are still as relevant as ever, and I think you should be commended for having a unified consensus amongst the writers of the zine and for having as strong argument base which usually takes into account all aspects of the point you are arguing, not just one or two points which the editor has a particular concern about, as is so often the case with many zines produced from 'the scene'.

Incidentally I fully agree with the sentiments expressed in the editorial of issue 4, and I'm beginning to feel that the real sharp cutting edge of contemporary music is hip hop and rap (correspondingly your ICE CUBE interview).

All power to your pen wielding elbow! Regards, Tim Russell, 92 Wells Rd, Malvern, Worcs.

WORST LETTER AWARD!

Dear UK Resist,

Just got a copy of issue 4 and to be honest I can't think of anything which was interesting at all, all I found was things that pissed me off!

Well Julia, you speak of folk within the scene trying their hardest to get in each others knickers, all I can say is you should fuck certain people off as they don't seem to be worth the time of day! Stop moaning in zines and do something about it believe me at work noone cracks any sexist, racist etc jokes as I told people I wouldn't tolerate such shit. Well, they don't talk such shit in front of me anyway!

Onto Duggie Herd, are you some kind of wanky pacifist or what? There's a big difference between fighting fascists on the streets and stopping the Gulf War but if you can't see the difference you're obviously more stupid than I thought! Fascists haven't got tanks and planes like the twats in the Gulf had, they're just like me and you. If it means going down to London to fight the fuckers and clear the streets then so be it. During the Gulf conflict Asian families were attacked, houses burned etc; and that's something that can be stopped. Screaming at them isn't going to change a thing, remember 'The Only Good Fascist is a Dead One'. The Gulf conflict couldn't be stopped but the fascists on our streets can!

What's the idea with having ICE CUBE in the zine? The guy is dodgy as fuck, he's got the same level of intelligence as our fascist friends, or are you gonna feature the likes of SKREWEDRIVER in your next issue?

Last grumble, christ, what was the idea of shoving my ad in a lonely hearts column full of pathetic individuals such as Buzzy Budgie, who only write hoping wimmin will write to them, then hoping the rest will follow, if you know what I mean. In other words, pathetic sexist shit! Also my label is serious, I'm working to make this world a better place to live in, and where my ad was placed made it look like some kind of pathetic joke. Well I'm not laughing!

I'll be off now, take care and have fun, Steve DIY, PO Box 253, Oakengates, Telford, Shropshire, TF2 6UH.

Dear oh dear. We actually had to cut two more boring means in this letter as they both started from a fictitious basis, and centred on the personal bitching that brings the level of debate on this page down to a pathetic level. As for what's left, the Ice Cube nonsense is answered elsewhere, while it's a nonsense to attack our columnist Julia for raising the issue of sexist attitudes in her last column - how the hell are people supposed to act (as you let us all know, so modestly) if the issues aren't brought up and debated in the first place. And I absolutely stand by our lonely hearts column - whether in Time Out or UK Resist of course such columns can be amusing to read but they also serve an important function of bringing people together - and whether that means writing to, going out socially with or going to bed with whoever they meet that's fine with us. That's the whole purpose. Why are you such a killjoy?! (JL)

PRISONERS WRITE

Hello Jace,

Gadz here. It's quite a while since we were in touch but I hope you remember me. I run (well, used to run and will do when I get out) The Motivator from Sheffield.

Anyhow, I wonder if you could help me out at all. I'm doing a project while I'm in here on punk/hardcore etc and wonder if you could send any info to help me out. I'm also gonna try and do a zine as well. I know it is difficult on the out because I've tried so it will be a lot more harder in here. But I'm gonna give it a bash.

So any chance of you passing the word around by flyers and in your next issue giving my prison number and address.

Do you know any penpals who would drop me a line so I can keep in contact with what is happening out there. The cellis looking punkier every day with bits and bobs being sent into me in the shape of flyers, photos, posters, postcards, tapes etc. Any chance of any?

At the moment I've just two tapes - a compilation and MEGA CITY FOUR - 'Who Cares Wins'. Thanks to the good punky people out there and me man.

Well have you been to any gigs lately? Obviously I haven't and won't be for some time yet. I've got a good few years stuffed up my arse for something I didn't do. It fucking sucks doesn't it. I hope very much you can help me out. Cheers, Chris Gadsby (The Motivator), No. CT2 803, HM Prison, The Castle, Lancaster, Lancs LA1 1YL.

Dear Reader,

I'm writing this form letter to you and openly to all concerned for human rights in all human sights.

I'm presently confined on Indiana's death row. On May 25 1982 I was sentenced to suffer the death penalty by electrocution in the chair for a charge I am completely

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innocent of. On August 12 1981 I was charged with killing a police officer after a bank robbery.

My plight is very grave, I would like to receive your kind support in my quest for freedom and justice. And that, in large part, depends on the availability of material resources. Anything that you can donate will be greatly appreciated to the utmost. At this stage my case is in the appeal process. However, having an adequate reliable supply of funds for my defence on retrial, is vital to all of us if democracy and justice is to survive. All law can do is provide basic guidelines and rules to follow, the application of which requires a great deal of fair and equal judgement. There was no fair and equal judgement in my political death penalty trial.

Donations may be sent to: EQUAL JUSTICE COMMITTEE, PO BOX 4079, GARY, INDIANA 46404, USA.

Your contribution to this committee can be used to save a human life. How better can one spend one's money? The hopes of all humankind rest upon us who share our hopes for equality and justice - now and in the future.

Please be kind, if the circumstances call for it, write a letter of acknowledgement.

Sincerely, Zola Agona Azania, Death Row No 4969, PO Box 41, Michigan City, Indiana 46360, USA.

PS I obtained your address out of the Punk Pals newsletter.



Zola Agona Azania on death row in Indiana State Prison

Dear UK Resist,

For CHUMBAWAMBA's Bob Nqanqe to flipantly dismiss the FUAL and most other Northern Irish punks refusal to support the Republican cause really made me sick.

It seems to me that 'taking sides' is merely furthering support for sectarian hatred and the murders carried out by BOTH sides. So why support the Republicans, Bob? It may be the latest trendy-leftie political sacred cow to you and your intellectual-snob mates vegetating in a squat in Leeds, but I'm fairly sure you wouldn't like to be surrounded by wily-nilly shootings and bombings.

"...but it's all a good laugh isn't it - y'know, war, death, murder, censorship, punk rock". You're missing the point here altogether: those people over there DON'T want to merely bury their heads in the sand as you like to hint, so much as to object to the whole scenario they're surrounded by. The Loyalists and Republicans are fighting for LAND and the money and power the whole territorial ownership of land engenders; the religion business is blown up into prolefeed and is a big propaganda smokescreen for nerds and people who wanna score political brownie points (you know, Ian Paisley, Chumbawamba, UVF, Bobby Sands etc) to follow.

I hope you're upset at being mentioned in the same sentence as Ian Paisley - you ARE the same, simply. All this flag-waving rhetoric towards a cause while people get ventilated left right and centre as a direct result of your blather. But never mind, come the revolution, you can get some sort of real power as long as you win - if you lose you can STILL sit pretty slapping your gums far away from the REAL frontline!

It's also comparatively easy for ME to slap MY gums also: however there IS a tad of sectarian hatred breezing round in the windswept County Durham foothills, so how about getting your hands dirty and coming to the local Consett Orange Lodge for a so-called 'positive exchange of views'? I'm sure those sensitive, erudite young men would LOVE to discuss the troubles with you. Just make

sure you bring a crash helmet with you....

Yours ever existentially aware, Phil Artio/The Bile Ducts, Consett, Co.Durham.

PS: Politicians are ALL shit. The BILE DUCTS are far worse. Ha ha.

THROUGH IRISH EYES

Dear Sir,

I am writing to you on behalf of F.U.A.L. who are unable to write to you personally because they are too busy dishing out cheap jibes to innocent ravers. They did have time however to pass on, through my good self, a few words of wisdom:

With reference to your recent interview with CHUMBAWAMBA, it would be pertinent to make the following points about the comments made on Northern Ireland:

1. You cannot belittle people's resentment towards being misrepresented by simply dismissing them as pissed off 'anarcho-punk' types.

2. The name of the tape 'Never Mind The Chumbas...Here's the Truth' was not conceived by anyone in Northern Ireland, but is as accurate as you'll get.

3. In respect of 'cheap jibes', Jake should spend his time more constructively than by simply shit-stirring. The Chumbawamba snippet at the start of the F.U.A.L. LP was not a jibe, cheap or otherwise. It was an attack on the attitudes of bands like (not just) Chumbawamba who say all the 'right' things in their lyrics but who then contradict themselves by taking a blind and intransigent stance on political situations in other countries. NB '20 Years On' is not specifically about Chumbawamba.

4. Re Jake's stance on 'positive exchange of views' - I'll not mention the letter he was sent positively exchanging views about that sincerest of bands, CONFLICT. Strange how it never ended up in the pages of UK Resist, except the excerpts that were editorially slagged off by Jake in his column.

The English 'punk' press is also a form of media, manipulated mainly by a few choice English bands, just like the mainstream press. When an Irish band tries to enter into this medium with what they see as a valid analysis of their lives, they are slagged off, ridiculed and swept under the carpet, like all the other 'thick paddies'. So let's talk about the real issue, censorship....

Chumbawamba's attempt at communication was to write to certain individuals in Warzone stating their stance on Northern Ireland and their unwillingness to move from this stance, and then not answering the letters they got in reply to these views.

If they are so interested in talking, why did they not visit Warzone when they were in Belfast? It is, after all, the ONLY focal point for anarchist activity in Belfast.

Suffice to say, when people start listening, it won't be necessary to make 'cheap jibes' to shock people out of their complacency. And maybe someday noone will have a monopoly on 'punk'.

Yours faithfully, James Segus Esq. pp FUAL, Po Box 148, Belfast BT1 2FD, N.Ireland.

PS: Yes, Julia, what are you talking about?

Dear James, unfortunately Jake is in a meeting at the moment so as usual his secretary (that's me) has to write his reply. You know what it's like!

1. Belittlement unintended, but you can hardly get a full picture by just listening to members of a particular subculture (good and worthy as it is).

2. Never said it was. And remember, noone has a monopoly on 'truth': Not Sinn Fein, not Chumbawamba and not you either.

3. So raising an issue is shit-stirring - if it doesn't fit in with your beliefs? Maybe the Chumbas snippet on the LP wasn't MEANT as a jibe, but then maybe you should reexamine how you put your point across. That method was bound to bring the debate down to the level of band feud, rather than a healthy argument/discussion between people/bands who have enough in common to hold them together.

4. Letters that repeat arguments had in Raising Hell 3 years ago are always first to hit the bin. Jake doesn't write a column. Duggie Herd does, and has an annoying habit of scrounging in the bit for muck to use in his next column, without The Leader's permission.

5. Your final paragraph is just not borne out by fact. If anything the English punk press and scene I general has shown itself to be much more in favour of your own viewpoint on NI. Take the more well-known mags - they cover some very different sorts of bands including a decent Irish representation. Maybe not enough, but there's hardly any conspiracy between the editors of Raising Hell, HAGL, Grim Humour etc etc against Irish bands. I mean for chrissake, we had our own correspondent from Belfast writing a couple of issues back along exactly the same lines as FUAL with regard to British radicals' rose-tinted view of the Republican cause. Not to mention the fine FUAL LP review before that.

Agreed, maybe not enough coverage, but hardly a case of being 'slagged off, ridiculed...' etc!

Maybe someday you'll send us a decent FUAL interview or Warzone feature instead of just contacting us when you want to whinge. It'd be far better than someone from England trying to write it, and far more interesting to all than this current exchange of views. (JL pp JL)

THE WAR OF WORDS

TO WHOM IT MAY CONCERN: THE WAR,

My name is Santiago and I live in Israel! I seen a lot of antiwar demos lately and I suppose many of you oppose this war so I decided to write an article about the war, please read on:

The people who oppose the war justify their point of view with facts I think are wrong. So let's look at what the antiwar movements say:

1. 'No War is Right' argument is one put forward. The antiwar demonstrators say war is a crime and can never be justified.

2. That the war is for oil prices and for profit and U.S. manipulation of Middle East's oil, they say it's 'Blood for Oil'.

3. That Kuwait far from being a democracy or alike, it's a small economic tyranny that exploits foreign workers, and US/European soldiers shouldn't die to protect a country like that.

4. That this war could be avoided by simply using economic sanctions which as with South Africa proved efficient. 'might take a few years' they say " but Iraq couldn't survive without countries buying their oil and selling them things. And the world has enough oil resources, so we don't need Iraq's oil anyway!"

5. They say that it's true Kuwaiti people suffer at the hands of Iraq, but if tortures were the reason for going to war, the US should fight many other countries before Iraq.

Well I think that's about all (hope I didn't forget anything!) so now I'd like to answer to every claim alone:

1. About the 'No War' idealism many libertarian/anarchist/pacifists hold: 'No War' as an ideal or a slogan is nice and right and I sympathize with it a lot. BUT, you have to act upon reality and facts, not upon ideals, because idealism without realism is stupid and useless, and I think that being against THIS war (and I'm only talking about this specific war!) is non-realistic, and I feel a lot of people waving their 'No War' ideal before examining or ever looking at the facts/reality.

2. About the 'Blood for Oil' claim: yes, this war did start for oil prices (ie profits), coz surely if Kuwait was a poor country, noone would have thought about a war. That's true. But the war now has taken a different route, it's no longer a war to liberate Kuwait (ie to lower oil prices again), it's to get Saddam Hussein off his power. And even if to the Allies, the economic goals are more important than getting Saddam off his throne; to us the latter goal is only what matters. And despite this war being purely for profits, it also serves world safety. Which means, protecting us all from the Butcher of Baghdad.

If the war is stopped, then the result will be not only soldiers lives saved and profit loss, it'll mean also leaving Saddam in power. So it's important to look at Saddam himself, is he dangerous to us? Let me remind you that he didn't want Kuwait only, he wants Saudi Arabia as well. And after getting it, with his charisma and millions of supporters all over the Arab countries, he will quite easily have a union of Arab countries with him as leader, and then he'll be a zillion times more dangerous than he is today. So you see? This war is not all about oil and profit, it's also about destroying Iraq's potential of becoming a world destroyer. Would you protest against the war even if he was bombing YOUR houses and cities? Would you out and say 'Stop the War'? No, I don't think you would, would you?

3. About Kuwait being a tyranny and all that: Yes, it's true! Kuwait IS a small artificial country, more like an economic dictatorship, and the Allies plan is to restore the regime to the governing family, which means they'll restore a dictatorship only coz it serves the oil interests. But this connects to what I wrote before. The soldiers aren't dying protecting it, they die destroying a fucking murderer who's threat to all of us, a threat created by arms selling (especially of the West!)

4. About the economic sanctions: well, using S.Africa as an example to the long term success of economic sanctions is a mistake, because there isn't any possible comparison between Iraq of now to South Africa before the sanctions. I think that the results of economic sanctions on Iraq might come a little too late: even in a year Saddam can make a lot of damage before even noticing the damage of the sanctions. He can survive without our money, for a short period of time maybe but enough time for him to wipe out Israel, for example. (The 34 missiles fired at Israel could have been a massacre!)

5. And finally, I know that torture of Kuwaitis isn't an excuse for war, and that's what I say also! The Allies

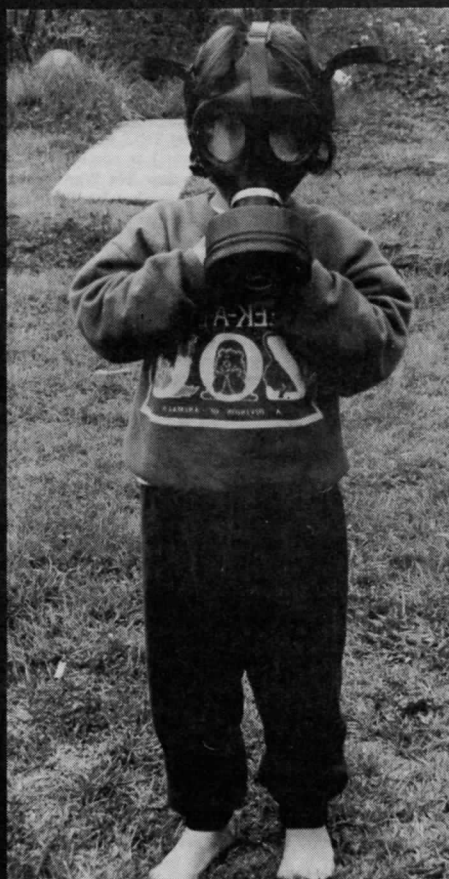
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didn't make war because of the treatment Kuwaitis got from Iraq's secret police, Bush used it only to hide the profit interests and to make America support the war. So there's no arguing about that!

Well, that's all I think; I've made my point. And I know my opinions are controversial to those of my anarchist friends. (I'll make it clear: I AM an anarchist!). So now you may ask: How can you call yourself an anarchist and be in favour of a state declaration of war? (This same argument was held over WW1 by anarchists like Kropotkin vs the anti-militarist anarchists). OK, capitalist world industry and the governments and arms dealers have created a Frankenstein. This monster speaks violence and can therefore be stopped ONLY by violence ie war. But this war is only a symptom not the disease itself, which is the arms race and the weapons industry and the capitalist 'profit before life' ideal. We should destroy them; then and only then will wars end. A capitalist society without war is only a dream. You can't stop the war without destroying this system, only postpone it to an unknown date and a far more horrible bloody battle.

Look, I'm not trying to make a fool of any anti-war activist, not at all! I think they have very good intentions and are very caring/concerned people. The truth has many sides, and you can freely disagree with me. I just hope that this article has made a few people think about their actions more seriously. Being against every war is very anarchist, yeah! But it isn't always the right thing to do. Do as YOU see fit, think for yourself, hold YOUR OWN views! Not those of the anarchists around you! I'll be happy to get any answering letters from anyone, and if you'd like to just write to an Israeli punk, please do!

My address is: Santiago Gomez, Kibbutz Lehavot Habashan, D.N.G.E. 12125, ISRAEL.



Israeli child on kibbutz wearing gas mask

history than it's tenuous connection with the punk movement. The relevance of anarchist politics in social change/revolution has been shown time and time again from examples such as Chicago 1886 (General Strike etc - inspired and led by anarchists) and the Spanish Revolution, to the importance of anarchist involvement in the anti-poll tax movement. But I don't want to sound like a pamphlet so I'll just make a few points arising from your article....

Firstly, yes, the punk movement was notable for inactivity over the Gulf War, but although there may have been many punk types on the poll tax riot (good for them!), they were not actively involved in building up the anti poll tax movement/ non payment campaign which ultimately defeated the tax. Anarchist ideas and ways of organizing were vital in building up the community/local anti poll tax groups which encouraged and strengthened non-payment. After all, the SWP originally condemned non-payment and still make attempts to call for Labour Party/TUC action, and we all know how useless the Militants were, except for threatening to grass up rioters!

Secondly, about demos. Yes, taken at face values demos are usually a liberal copout. However as a friend of mine pointed out, demos do achieve something - they turn a lot of people into Marxists! I lost count of the number of Marxist/Leninist/Trotskyist organizations out to recruit on one of the anti-war demos in London. I'm not for the moment suggesting anarchists should become as loud and annoying as such groups but it's easy enough to flog a load of anarchist papers on a demo. I sold about 20 copies of *Direct Action* just by carrying them around with me on the last anti-poll tax demo, and the *Class War* sellers must have sold thousands!

Conclusions? Stop worrying about the politics of the punk/HC scene, there's an ACTIVE anarchist movement out there, how about giving such people some coverage in *UK Resist*?

Love and solidarity, John Womble, PO Box 73, Norwich, NR1 2RB.

John, thanks for a letter that managed to be critical but without resorting to the neanderthal slagging/bitching received here too often! In response I would just say that the anarchist movement has also to get it's act together if it really expects to grow. A lot of the publications look and talk like they've only just joined the 20th Century. There is a pitiful lack of unity, different groups like DAM, ACF and Class War etc merely mirroring the divisions on the far left in general. Punk, for all it's faults I harped on about in the article, resurrected the anarchist movement in the 70's and 80's by making it relevant to the present day. But since then anarchism has largely stagnated, with very few new ideas around. The movement itself needs to change if punks or anyone are going to put their energies into it. (JL)

Dear UK Resist,

You say you're pissed off with the punk scene cos it ain't done nothing about the war. Well what can it do? Cop-out answer, but adding more records to the already stagnant, boring mountain of 'I Hate War!' songs isn't really gonna do very much. I put a No War in the Gulf sticker on my head for the first demo and wore it to the Chumbas gig after - did it stop the war? No, but it was funny and it got the photographers round. You probably seen me on a postcard. But I mean just cos OI POLLOI managed to get an anti-war record out during a war...kr:ow wot I mean.

You do things - direct action - when you get a kick out of it or when YOU'VE MADE UP YOUR MIND ABOUT WHAT YOU FEEL IS RIGHT for you I reckon and so do my acquaintances/mates. I chucked paint over Barclays Bank and wrote, got it off an OI Polloi record I admit (cos I was drunk) BOERCLAYS SUPPORT APARTHEID because it was a good laugh as much as anything and you get a kick out of it better than any drugs. APOSTLES inspired a lot of it, they had it right - "Glue the locks of all the banks...smash it up, burn it down, kick it till it breaks". That's all you can do INSPIRE etc.

God it sounds like a right preach, preach listen to me I'm right you're wrong, but that's just how it works for me and maybe some others. That's all punk is anyway, moan, moan bloody moan that's all you've done since you come in. But I s'pose we're used to it, that's why it's so fuckin' bad. Trev HAGL writes in his zine to some bloke who's trying to be all high and mighty over equality and an end to sexism that 90% of us know that already (so fuck off!).

Unfortunately I aint got a copy of *UK Resist* 4 on me but I found it pretty boring to be honest, abusive but not enough. Punk-zines I reckon should be a smack in the mouth and a couple of broken noses at least not boring routine drivell - the more you go on about something the less people will listen!

Nick, Stratford, London.

PS: I should be getting my own punk zine out someday. Oh what's happened to *Raising Hell*? That used to be a

laugh, it's getting too serious now... Did anyone see that crap written in 20/20 magazine about crusties!? Important tho... Punx have been going on about how the scene needs a good kick up the arse for ages, look at the editorial for *IQ32* Vol.3 or *SORE THROAT* or when people put inverted commas around the word scene like it's wrong or rude or something. Well it IS a fucking scene, look how many turned up at Chumbas that nite...fucking brilliant!

Dear Comrades,

Douglas Hurd in issue 4 was beginning to sound like Douglas Hurd MP on the Gulf War. I couldn't believe what I was reading.

Many of us opposed to the war, peace activists, left wingers, anarchists and class struggle groups were actively publicizing the atrocities of Hussein when this and other governments were happily fuelling the Iran-Iraq war. When Kurds did come here, they faced much difficulty and harassment from immigration officials in obtaining political asylum, facing a double threat of reprisals from Iraqi secret agents as well as deportation. Libertarian and peace groups actively campaigned against their persecution here, giving them sanctuary and other practical support. The state and capitalism continued it's business of mass murder, global exploitation and eco-destruction. People got on with their mundane 9 to 5 lives working, consuming, reading papers, watching TV as if it wasn't happening. Then two years later, the Gulf crisis hit the public and within weeks the Western and Allied governments along with the mass media whipped them up into a hysterical frenzy of outrage and patriotic war fever. All of a sudden, Saddam Hussein was the worst and only tyrant in the whole world.

On the question of Hitler and fascism - it was the proletariat, left and anarchists who organized and fought against fascism in Europe in the 1920's and 30's, which was supported by capitalism and used to repress the workers during economic crisis. Only when fascism threatened world capitalism did the State begin WW2. They helped resistance movements, until the fascist threat was virtually crushed, and then the Allied military crushed the resistance movements and anything else which threatened the re-establishment of capitalism. We have a long and proud history of fighting the war which really matters, THE CLASS WAR. We will get nowhere by being sidetracked by conflicts, wars and crises continually created by this monstrous system, and by forgetting all other oppression in the world to support whatever war the ruling class tells us is right or important. As it is, the Kuwaitis got all the help they needed, and will continue to do so as long as they continue to ensure a secure flow of oil to the major Western and capitalist powers.

Much of the anti-war movement however, was full of stagnation, largely disorganized with no movement towards conscious active mass resistance or any real revolutionary potential whatsoever. We won't stop the war, get rid of the bomb, destroy capitalism and bring down the state by forming peace camps, going on marches, singing songs, having candlelight vigils etc. For a start we would have needed a far higher level of counter-information and propaganda. We should have had at least one activist in every town flyposting and distributing material everywhere. Then build a campaign of mass civil disobedience, such as non-payment of taxes. Encouraging strikers in industries needed to fuel the war, as well as sabotage against these and other targets. Then link the anti-war movement to the international class struggle building world revolution, and continuing to do so during 'war' and 'peace' time.

If we truly want peace and a 'new world order' and to stop the atrocities of the Hitlers and Saddams of this world, we must destroy the state and capitalism which spawns them in the first place, rendering them incapable of war against us or between each other by all means necessary. The tyrants, the mass murderers, the oppressors and war criminals are just as much in the White House, Houses of Parliament, company/bank boardrooms, and the halls and corridors of the UN, as some underground military bunker in Baghdad.. They must all be destroyed for the sake of humanity.

Revolution, life, love etc...Rich, Little Hadham, nr Ware, Herts.

Dear UK Resist,

Well, issue 4 was a fun-packed edition! OK, I agree with a fair bit of what was said BUT just because you couldn't hear them it didn't mean people were against the Gulf War. In the review of OI POLLOI's 'Omnicide' EP you seem to take a good dig at other bands for not saying anything about it. Well, there are many bands I'm SURE who as yet have no vinyl out and would have if they had the chance put out a 7"/12"/LP and made a point about the

LETTERS

Gulf War. I think perhaps a major problem with this 'scene' (whatever happened to the word 'movement') is that once a lot of bands reach the stage of putting out vinyl they are taken more seriously than those who haven't. Also perhaps the mass invasion of lyric sheets with 'personal' lyrics ('You used to be my friend but now you're not, OH NO!') shows how much these bands DO care about major issues - NOTHING! Not true in all cases I know, but probably in most.

You made a valid point about demonstrations, leafletting, graffiti, flyposting but remember some people are tied 'down' by other things and known to the local forces of law and order restricting them severely - I speak from personal experience.

Back to the old 'scene' moans - I think this 'scene' has divided into two main groups. Those who are gonna stand up and ACT - fight back if you like - and those who are not. Makes me think of the old 80s division of Oi and Crass bands. I can see a division appearing - those who

sing what they mean and mean what they sing and those content to be part of a 'napalm-whirling-mind-bomb-speed' fashion. A meaningless fasshion - maybe I'm wrong!

Also I would like Andy Peart to know that he may think NEW MODEL ARMY say as much as CONFLICT but remember one thing Conflict said "ONLY STUPID BASTARDS HELP EMI". If NMA and co. on EMI claim they hate war/vivisection/corruption why do their records make money for a large investor in the arms race and vivisection and part of the international establishment? I think I say more than NMA by refusing to buy Thorn EMI/McDonalds/Nestle and other multinational SCUM. These companies kill more people than the Gulf War (Thorn EMI produced weapons were no doubt used in the Gulf!). Just by buying from a multinational such as Nestle (who own Rowntree-Mackintosh, Nabisco and countless others) YOU are giving profits to the people who rape the 3rd World. Every Nestle product bought is another child

in the 3rd World dying. So think before you buy your luxury junk food!

Nath c/o 102 Belgrave, Southill, Weymouth, Dorset DT4 9SN.

PS: Keep up the good work.

Dear UK Resist,

Regarding a certain straight edge band called SINCE THE OPERATION. During their 'Straight On' tour recently one of their members approached me and asked where they could buy some 'whizz' or "E"s and of course I didn't know and began arguing with him about drug abuse and their so called straight edge image. To cut a long story short the member of STO threatened to beat the shit out of me with his bare hands, so I walked away.

People like this should be chased out of the straight edge scene, they are hypocritical bastards and don't deserve anyone's support.

(Name and Address withheld for obvious reasons).

The Kurds: Victims or Fighters? A short look at tainted images of the post war uprisings

In all the mess of the Gulf War's aftermath, alternative viewpoints of what happened both then and now have been notoriously hard to come by, as the anti-war movement reels back from its apparent failure to influence events. The dominant post-war image has been that of the mass displacement of the Kurdish people, seen as passive victims completely reliant on the goodwill of the 'Allied' forces to protect them from the Iraqi state. Most journalists have wallowed in tales of individual soldiers loving care of Kurdish families in their encampments, and their sorrow at having to leave.

This particular image which they have allowed to predominate has had two noticeable effects. One being to transform in Orwellian style the image of the soldier from what he really is - State-paid killer - into a figure more akin to a charity worker gushing humanity. The second effect has been to reinforce the idea of the 'poor Kurds' being dependent on their Western benefactors. The colonial relationship continues whereby the West still holds the strings over the people even if it doesn't officially own territories in the Middle East as it used to anymore. The Kurds are represented '...as helpless victims, ripe for patronizing by the charities, grateful for the spectacles of pop stars flogging the Live Aid horse once more'. We are shown the Kurds as poor and weak, unable to live outside of the yoke of either the Iraqi state or Western powers. So we see the sorry picture of the Kurds being shunted from the 'care' of the Western troops back into the 'care' of Iraq.

But is this the full picture? Of course not! It does not so much lie to the viewer as simplify and distort the problem in such a way as to assist the propaganda needs of our governments, in order for them to justify their role in the region at a time when otherwise many people would be raising serious doubts about a conflict which created more misery than it ended, naturally any people, the Kurds included, when reduced to a state of starvation will gladly take what little short-term assistance they can receive, and act gratefully if that means getting more out of the 'Allied' armed forces while the latter are around. But the side of the story almost completely and certainly deliberately left out is the actual and growing Kurdish resistance movement, which apart from one feature on the Channel 4 news has been virtually blanked by our media.

Why so? Simply because the resistance movement aims at achieving political and economic liberation for the Kurdish people as opposed to putting their fate in the hands of either Saddam, the Western powers or the 'official' Kurdish Nationalist parties the KDP and PUK, all of whom would rule and exploit the Kurds given the chance. If the guerillas were simply nationalists with no aim other than a capitalist Kurdish nation-state, they would certainly have received ample Western backing. However their leftwing outlook has made this impossible. While Saddam will fight them head-on, the West needs only to turn a blind eye and let them be defeated. In the TV news item mentioned earlier a socialist guerilla leader declared that they were ready to fight Saddam, but also the 'Allies' if necessary.

It is this rising of a class-based as opposed to nationalist resistance movement that the Iraqi, American and British states all have a common interest in destroying. They have witnessed the political nature of the Kurdish resistance over many years in the Kurdish People's Party's long-running war against Western ally state Turkey. And it was brought home to them again with the explosion of Kurdish uprisings in Northern Iraq immediately once the war had ended.

A new pamphlet 'Ten days That Shook Iraq' explains the political nature of these uprisings as well as uprisings by Iraqis themselves assisted by mutinous soldiers. It shows how America, Iraq and Kurdish nationalist leaders all connived to 'control' and thus defeat the uprisings. America for instance carpetbombed the fleeing Iraqi conscripts, who like many other discontented returning soldiers, would have assisted the anti-Saddam upsurge in their home towns and cities, had they not been burnt to death in their thousands by American pilots on a 'chicken shoot'. The Republican Guard, the only force really loyal to Saddam, was mysteriously left intact and went on to brutally crush the uprisings. And the unpopular Kurdish Nationalist leaders stabbed the uprisings in Iraqi Kurdistan in the back by refusing to help them spread and link up with risings in the rest of Iraq. Instead they used their favoured status with the Allies to gain control of food supplies and information lines, and consequently the actions and fate

of the Kurdish people. And of course got busy negotiating with Saddam for an 'independent Kurdistan' deal in which they could be top dogs.

But while 'Ten Days...' reaches the conclusion that the defeat of the uprisings signalled a major defeat for Kurd and Iraqi revolutionaries, it is clear from events since that a post-war resistance is developing as the Allies leave, that could spiral into a mass-based guerilla war taking advantage of Saddam's current weak position. The aim of this resistance if it is not taken over by self-seeking would-be tyrants may not be merely a homeland for the Kurds, but a linking together of all ordinary people in the region whatever nationality or religion, in order to overthrow both local and foreign political rulers still at large in their region. Because self-rule means a lot more than having your own country. (JL)

Read Between The Lies

TEN DAYS THAT SHOOK THE WORLD (Inside Information From An Uprising): Written by activists from both Britain and Iraq and available for a stamp or donation from BM Cat, London WC1N 3XX or PO Box 3305, Oakland CA 94609 USA.

The War And The Spectacle: Excellent and unique leaflet on the theory behind the thought control exercised over both the pro and anti war public in the West. Free (send postage/donation) from Bureau of Public Secret, PO Box 1044, Berkeley CA 94701.

NB: I have used the term 'Allies' in quotes in this article, as although the term is commonly used in reference to the war, I believe it was for strictly propaganda purposes in order to invoke a sense of World War Two patriotism. A term with subconscious loaded meaning at any rate.

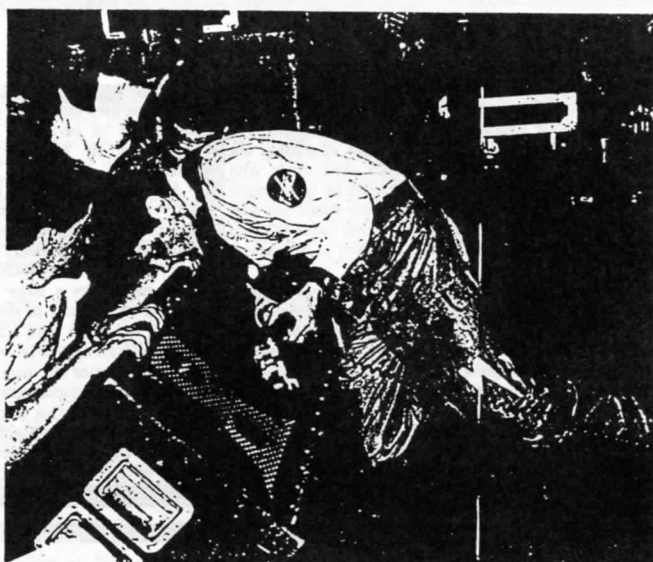


ARTISTIC REBELLION AND EXTREMES

If the purest and most basic themes behind punk are taken to be those of rebellion and the rejection of establishment values and ideas, it is interesting to look beyond the boundaries of the punk movement towards other alternative underground culture to assess how well these goals have been met and have them put into perspective. Ideas such as disruption, cynicism, sadism, eroticism and anarchism have, in forms of varying sophistication, always been a feature of punk; and the constant struggle by punk artists to disregard official realities and reflect the world as they see it revolves around the way these ideas are represented by them. Performance art is a subject I know little about and have no first hand experience of, yet I have learnt enough about it to notice the comparisons, centring around these themes of disruption and disturbance, that can be drawn between it and punk (besides, I found reading about performance art both fascinating and intriguing so I see no reason why some of you won't find it interesting either!).

Through displays of self-mutilation, or obscene exhibitionism, performance art is calculated to shock and prompt consideration of the tedium of life: "the examination of all things gross, atrocious, horrific, demented and unjust through black humour eyes" as one artist described it. The emphasis is on creating anarchy, causing a situation where all conventional standards and ideals are warped completely beyond distinction, destroying the status quo, albeit only in a confined area and brief section of time. Boyd Rice (a musical performer who went under the name of NON) illustrates this idea when he is describing one of his shows,

"They (the audience) really disliked me. At the show I had these bright lights shining in their eyes, so they could barely see me - they were trying to reach up and smash the lights, but the lights were just out of their reach. One guy in front who was a real hardcore punk was rolling around with his hands over his ears actually crying - he had tears in his eyes".



Throbbing Gristle ('81)

Like punk and the reaction that incurred from those familiar with more orthodox and commercial forms of music in the form of the dregs of the then washed out 60's musical revolution with their spacey concept sounds and banal disco music - performance art was regarded as offensive and even insulting by audiences habituated to the traditional boundaries of art. Even Chris Burden, an established performance artist who was 'renowned for his disturbing performances such as being crucified on the roof of a Volkswagen, or shot in the arm by a live bullet in a gallery' was appalled. As he said to his girlfriend on walking out of a COUM show: "This is not art, this is the most disgusting thing I've ever seen, and these people are sick."

However, as with many subcultures, it is those acting at the most underground and grass roots level who are pushing their actions to the furthest extremes and with the greatest veracity. The open examinations of the most potent taboo is, in a small sphere, challenging control; and the stronger the taboo the grater the effect of the examination. Taking this idea, many performance artists were impressed by the initial aims of punk - an all out attack on modern society and all the morals and traditions that go with it - but felt it didn't go far enough, becoming 'a pose and a slave to capitalism'. Jean-Pierre Turmel of SORDIDE SENTIMENTAL (a small avant-garde record company who the first JOY DIVISION record) explained his feelings on the subject:

"The only way to try to change things is to attack on the very subliminal level, the level that they can't understand. If they understand, it's finished! For instance, the punk movement. First most people reject that because they don't understand. Little by little they understand, so it was not very dangerous. They can take it and change it, because they know it."

Bringing things onto a more up-to-date level, and looking at the punk scene today, it's clear that any original impact that punk made on general society has been lost, or at least reduced to an insignificant level. Few bands manage to cause a stir today (granted, perhaps they have no desire to cause a stir) and although their sentiments may be admirable, it's failing to extend beyond the punk scene and they're going virtually un-noticed by the majority of the public (I don't know if I dare mention it but it's worth considering how well rap and hip-hop bands are doing in this respect before we slag them off for their undesirable aspects). However, it would be foolish to be too pessimistic; and like most things the punk movement will always be subject to fluctuations in levels of activity. To bring this point to a head, someone such as GG ALLIN, although I'm not certain I condone the man, is combining the absolute basics of both punk and performance art, and is creating one hell of a stir both within and outside of the punk scene. Here is a description of one of his performances,

"...still ranting, he rushes over to the side of the stage and plunges into a window, smashing the pane and cutting his temple in the process. Allin then grabs a can of Budweiser, necks the contents in one swift gulp, crushes the can flat against his blood-sodden skull and used it's jagged edges to carve a mass of bleeding stripes onto his bare chest...never flinching as he carves new lines over a body swathed in other, older self-inflicted scars and crude line tattoos. The amount of fear that this one man generates during his performance...is unbelievable...this is utterly compelling violence and friction"

Sources

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PERFORMANCE ART by Rose Lee Goldberg

(TW)



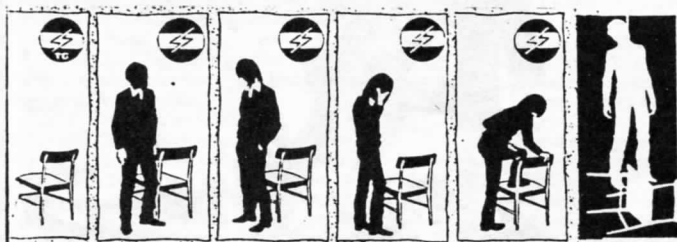
Cosy Fanni Tutti



Genesis P-Orridge with daughter ('82)

Another significant performance art group was COUM TRANSMISSIONS. This was comprised of Genesis P-Orridge and Cosy Fanni Tutti who, along with third member Sleazy (who joined COUM in it's last year) went on to gain popularity in the 'industrial' bands THROBING GRISTLE and then later PSYCHIC TV. Described as a 'bull in the china shop syndrome' by P-Orridge, COUM lasted from 1969 to 1976 and became progressively more extreme towards the end - with a greater leaning towards body marking and scarring, as well as of course an increase in pain and risk - reaching a peak with their last performance in Antwerp:

"I was pushing myself to the point of being declared dead. I got into a really strange mood, a trance-like state...I drank about half a bottle of whiskey, which at the time was a test; I didn't actually drink, so drinking any alcohol at all was a shock to my system. I weighed about 94 pounds; I was very thin in those days...the whiskey hit me with a shock. I started cutting a swastika shape into my chest about 4" square with a rusty nail; then I turned it into a Union Jack, and then just cut and scratched all over the place. I'd also been eating these twigs I'd found outside in the mud in a building site, and it turned out they were poisonous. The combination of everything...made me very ill, and I started to vomit and dehydrate. I was rushed to the hospital and by the time I got there they couldn't find a pulse. I had astral projections. You know the stories about near-death experiences - well, I had one!" (P-Orridge)



Throbbing Gristle graphic

IT'S ONLY A BIT OF NECKING IN THE BACK SEAT!

Vi O'Lence, by day a member of an aspirant straightedge metal combo, continues with the second of five nocturnal journeys into the world of horror lit, (quietly slipping some of his own opinions in inbetween the lines). This issue's topic: **VAMPIRES...**

I'm sick and tired of other people telling me what I can read and what I can watch - get out of my fucking face! We've got a right to see movies how they were intended to be seen, and if you don't like it, then switch off - that's what the knob on the right of your TV is for, shitead!! Watching violent films doesn't make you into a violent asshole (apart from that maniac who sings for SURF WEASEL), just like watching/reading porno doesn't make you into a crazed rapist. And whilst on the subject, I thought punk was a liberated movement, so if someone wants to watch men and women, or men and men, or any combination, drilling each other, then why the hell not? There's a demand for it, and a thriving business supplying that demand, and if you're offended by it, don't keep peeping at the top shelves in newsagents, you woose. As for the rape/porno link, don't insult my intelligence...if anything porno is a safety valve for all the perverts out there - if they're sat at home with their dick in their hand, they're not out on the street being a menace to women and children (and men-Ed).

Enough diatribe, onto the books for this issue...whaddya mean you've not finished the five from last issue? S'pose it's to be expected seeing as most HC kids have a concentration span all of two minutes and have trouble stringing together a decent letter, let alone reading a novel. This time round, the recommended books concern vampires - they're nocturnal, have bad breath and a serious drink problem (could be any of the so-called alternatives at gigs nowadays....)

'NECROSCOPE' by Brian Lumley: The grand-daddy of all bloodsucker novels; a real epic tale and some real gross-out ideas. read it (if you went to school) at all costs, cos it's one of the most intelligent and original horror sagas. So there.

'INTERVIEW WITH A VAMPIRE' by Anne Rice: Another corker, rich in lascivious prose, full of believable and endearing characters, and plenty of the red stuff splashed about. The sequel was good, but some of her other books are dogshit. Women, eh?

'THEY THIRST' by Robert McCammon: One of horror's true greats, all of his books are excellent. This was so good, I started it on Christmas Eve, and didn't open any prezies until Boxing Day. When you start this, you gotta finish it, and fast - it's a fucking rollercoaster of a book, believe me. Loads a mayhem.

'SALEM'S LOT' by Stephen King: A rivetting book, and not a bad TV movie, even though David Soul hasn't worked since hamming it up as the writer-cum-vampire killer. A haunted house, some scary vampires, and some trouser-soiling moments. And not over-long either; unusual for Stephen King.

'FIENDS' by John Farris: Only just counting as a vampire book - he's liberally added his own touches. The vampires are very ugly motherfuckers - bald, live in caves, thorns for fingers, and make wings out of human skin! Lots of subterranean mayhem and a happy ending. A ripping yarn, as they say!

And lets hear it for **Bram Stoker's 'DRACULA'** - didn't make the Top Five, cos it starts well but deteriorates into turgid crap...but if it hadn't been written where would all those horny vampire lezbo films have come from?!

That's it for now - if you read this far and didn't like it, tough shit. Write to your MP and complain or summat - look at all the somnambulant shit Earache and Peaceville release, and noone moans at that.

Next ish - DEMONS, ooh scary; bet you can't wait. Neither can I. (Vi O'L)



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PLEASE NOTE: A nobody writing to Steve D-Fekt/KISMET HARDCORE at the 59 Oxford Road Basford address please re-direct mail to:- 85 Thornley Road, Stanfields, Burslem, Stoke On Trent, Staffordshire, ST6 7BB....Due to eviction the address is no longer in use. Love peace equality...D-fekt....

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INCREDIBLE SHRINKING FANZINE Issue 3 is out now folks! Featuring interviews with DIDJITS, RECTIFY, GOOBER PATROL and the DIRTY REDS plus whacky cartoon strips, film record and tape reviews to boot. We also need your efforts to review so come on bands, zines, weirdos and geriatric beauty queens get them in: the post. 40p + SAE to Incredible Shrinking Fanzine, 28 Howe Park, Edinburgh EH10 7J, SCOTLAND. If you want free copy of our new mini-comic - say so!

ZINES, PHOTOGRAPHS and other related material (in particular, material from the late 70s to early 80s) wanted for forthcoming book on anarcho-punk, from it's early beginnings to the present. All material would of course be returned. We would also ask if those from bands who released material through such labels as Crass, Mortarhate and Spiderleg could get in touch with us. Write to David, 113E Gerrard Street, Aberdeen, AB1 1EY.

ISSUE 2 OF PUNK AND DISORDERLY is now available. 28 Pages (A5). Interviews with IDENTITY/ DISTORTED NOISE/ TOTTENHAUS/ THOUGHT POLICE/ SOFAHEAD/ MEATFLY/ FILLER/ SINK/ GENITAL DEFORMITIES and LOVEJUNK. Also artwork/reviews and Greek football report. 30p and SAE from Mick, 2 Westacre Drive, Quarry Bank, West Midlands, DY5 2EE.

PEACE OF MIND No 5 is still cluttering up my bedroom! If I got rid of them I may even do a no.6 Includes stuff on green consumerism, anarchism, anti-fascism, charity plus reviews, cartoons and art. 20p + SAE from John, PO Box 73, Norwich, NR1 2EB.

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VOMITORIUM PRODUCTIONS is putting out another fanzine on classified music and penpal ads. Classifieds are free but please limit your ads to 100 words. Deadline for issue one is August 1st. Send all ads and letters to: Technicolour Yawn, c/o Vomitorium Productions, 553 N.Pacific Coast Hwy, Ste. B 282, Redondo Beach, CA 90277, USA.

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

O.A.P. (OLD AGE PUNK) Short fat ugly 31 year old punk rocker, (see photo) bashes bass for Bristol band SHOCK TREATMENT seeks blind/desperate female who needs a cuddle. Or anyone who wants to write to me. Contact: Chopper, 58 St Lukes Crescent, Totterdown, Bristol BS 3.



CHOPPER

MONUMENTALLY ANCIENT 31 YEAR OLD seeks females between the ages of 18-90, who are into music, art, literature, animals, alternative culture, for correspondence, outings etc. Photo appreciated. Paul, 17 Farrow Rd, Whaplode Grove, Spalding, Lincs PE12 0TS.

24 YEAR OLD PUNK into GBH, CONFLICT, BROKEN BONES, DEAD KENNEDYS would like to here from punks and punkettes anywhere, write to Dinx, 7 Chichester Place, Barrow in Furness, Cumbria, LA13 9DW.

EXTREMELY LOVELY 16 YEAR OLD punkette/ goth/ hippy/ whatever? Into: Deadline, art, HENRY ROLLINS, JELLO BIAFRA, FUGAZI, jazz, BLACK FLAG, EGAN SCHIELE, IGGY POP, ALICE DONUT and JAMIE HEWLETT. Will write to anybody whatever you are. Not a trendy, wear and do anything that appeals. I'm considered an alternative weirdo female in my area, and like it that way! Live to be aside the norm. Left wing views. Open-minded. Eager to read anything you have to say. Would love to exchange music, ideas, photos and anything of mutual interest. All letters welcome! Emily, 'Home', Poyle Lane, Burnham, Slough, Berks, SL1 8LE.

LONDON MALE, 26, just moved to area from Scotland would love to make friends with either sex. I'm into almost all hardcore/punk bands (especially foreign bands) and enjoy going to gigs, communication, trading tapes etc....No need to tell you what my views are as they're probably expressed many times over in this zine! Don't delay, pick up a pen today and write to Derek, 130 Boundary Road, Barking, Essex, IG11 7JR.

STONE FREE THINKER into books, political satire, sarcastic humour, thinking, activism and music. Some fave bands include JOY DIVISION, PETER MURPHY, BIG BLACK/RAPEMAN, 'PISTOLS, MILES DAVIS and anything that sounds like BAGE INCARNATE (angry music). Have friends in Scotland and London and would like to meet more as I am coming for an extended European tour in early '92. Desire correspondence with punks, goths, and all ANTI types. WRITE! and stand for something or you'll fall for anything. Telegram Sam, 3628 Wyoming Avenue SW, Wyoming, Michigan 49509, USA.

HI GOOD LOOKING PUNK MALES! Is there anybody of you who wants to write to a 16 year old German vegetarian punk girl who likes: THE EXPLOITED, playing guitar and double bass, meeting friends, stealing street signs, colouring her hair. You can write in English, French or German. Your letters will be answered as soon as possible! (I'm looking forward to photos of you!). Write to Iika Rhessa, Greizer Str. 28, D-1000 Berlin (West) 48, GERMANY.

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GETTING LAID WITH



DOUGLAS HERD.

Seems I stirred up a hornets nest with my comments on the Gulf War last issue. I'm a 'wanky pacifist' because I criticized people for kicking fascists heads in and mentioned this in the same breath as criticizing the kicking going on in the Gulf.

Part of this comes from the omission of one word in my column, only a small one, but important. 'Don't'. Try this sentence with, and without the word, on the subject of the gulf war....

"The whole thing sickens me, it's a shame people refuse to fight"

"The whole thing sickens me, it's a shame people don't refuse to fight"

This sentence changes the whole outlook of the column, hopefully the typist will own up to his error.

As for kicking fascists heads in, when I say I speak from experience, do you?

I was kicked in at the BROKEN BONES gig at the Greyhound (the one on the record) by nazi boneheads foe having a CONFLICT patch on my jacket. Bruised, loose teeth, boot polish on my jacket on my head (!) I know what it's like to be on the receiving end of six pairs of Doc Martens. Despite this I still joined in a kicking of nazi boneheads at the final NEUROTICS gig - also at the Greyhound a couple of years later.

Now what did those 'kick ins' achieve? The nazis kicking me repeatedly in the groin only served to strengthen my resolve and made me more determined to stop them peddling their filth. Do you think me kicking in the nazis made them want to give up their beliefs? Did it fuck! Probably, just like me, it only made them more determined. People like being martyrs to a cause.

I asked you what YOU did to stop Saddam Hussein's gassing of the Kurds. Obviously some people out there WERE doing things, and respect is due to them. The question is aimed at people who didn't do anything about that issue but used it as a reason to slag off starting a war for oil.

The statement 'this world is fucked' at the end of my column was how I felt on the day I wrote it. More slaughter than I could comprehend happened that day, everyone I know going on about violence, revenge, teaching people a lesson, whether about the Gulf or nazis. Idealistic maybe, but why can't people just get on together. It's not fucking much to ask but it seems impossible. I'm not a wanky pacifist either, I will physically fight but only if I believe it will achieve something. There are more effective ways of fighting than Doc Marten boots or self loading rifles.

Seeing as I've touched on the subject of nazis it's time to make sure that everybody whose reading this mag is doing something about the growing tide of ultra right wing stuff around the world. Let's talk about Jorge Gomondai shall we? Jorge was a Mozambique worker in Dresden, East Germany. At 4 am in the morning he caught a number 7 tram on the Platz Der Einheit. It was empty except for six skinheads, the tram pulled off, travelled just a few yards before the door was forced open and his body chucked out on the street. He had one injury, a blow to his head, a blow the doctor said was intended to kill. The man police are charging with his murder comes from Dresden and is part of a growing neo-nazi faction in the area. His funeral attracted 1000 mourners - and the attention of around 70 club-wielding neo-nazis screaming 'Sieg Heil' 'foreigners out' and 'kill the scum'.

Now I know all the arguments about not all skinheads are nazis and I even know some 'red' skins but even the most fair person would concede there is a higher proportion of nazis in the skin scene than in most walks of life. In Dresden the skinheads are regarded as the footsoldiers in the war against immigrants. They don't go for the philosophy, just the kick they get from going round cities at night looking for people who look or just talk different. The police in Dresden are taking the threat seriously with 12 officers on full time investigations of the cities 500 or so hardcore nazis. That's right, 500. Some of these were no doubt involved in an attack on a six storey block housing Vietnamese in which after smashing the front lock off a mob rampaged through the building smashing every single window. There has also been a spate of knife attacks on Polish workers stopping in laybys in recent months who are singled out using the registrations of their cars.

The authorities view it as a skinhead cult being manipulated by right wing factions, long since banned. One such 'leader' was quoted recently as saying 'To kill or die for Germany is

natural'. They take their National Socialism to extremes, at their HQ's only German products are consumed. They don't boycott Coca-Cola because of workers rights. They boycott it because it's American.

All this has a relevance to wherever you're living right now, be that in the UK or elsewhere, there is a rising tide of racism, it's not unstoppable now but in a few years time it might be. Make sure wherever you see any signs it's on the rise, be it at work or wherever, you disassociate yourself clearly from any racist views other people hold. Changing peoples minds by arguing (yeah I know it doesn't always work) is far preferable than making YOURSELF feel better by kicking them in and providing a martyr to your cause....

Glad to see the SUBHUMANS are the only band putting their CD's out at a half decent price, about £6 to £7. Beats £12 for a CONFLICT or FLUX one. Whatever happened to price stickers and pay no more....I'm having real financial difficulties replacing my entire record collection on CD. If anyone has some money they could give me to help me finish off this project send it to the UK Resist PO Box. Ta very much, life is so very hard....

I'd better nick off now, I'm off to look at Porsches with our guitarist. Ah, my cover's blown. Yeah you guessed it, Duggie is really the second guitarist in the CRO MAGS!

We'll be on tour in your town soon, so get ready to crush the Demonic then.

Duggie Herd, good looking and sexy as ever.

PS: All write in to ask how you join ****'s Club of Celibates. All you have to do is not get laid for a year. And let's face it, all you punkers are so ugly there's not much chance of that is there?

NAME-DROPPIN' WITH



Cor blimey, what a truly active six months for zillions who crossed my path and a stern ticking off from Big Jake for trying to take over his magazine with the last 'War & Peace'-like opus included as far back as issue 3, yes, many centuries ago. We're back after much haggling with a very biased roundup of where we've been debauching. Check it out.

I'll try to keep this current, starting with January this year, this decade except for mentioning a couple of things like the God-like LEATHERFACE, contenders for most powerful band last year, they blew Huddersfield apart and then we donned industrial safety equipment for a trip to the big city where 1500 kids trembled on a mega-bill headlined by SNUFF (check out the bootleg LP) and brought up the rear by CHEMICAL PEOPLE and ANASTASIA SCREAMED.

Sad news of 1990 was HDQ splitting up on return from Europe and Dickie 'Joe Mangle' Hammond promptly slipping into Leatherface for their European tour. More surprises were in store for Steve and Keith, mercenary rhythm section with HDQ when they returned. They had a mammoth 8 days to get their heads round a 're-union' show with INSTIGATORS/SUBHUMANS in London at the start of 1991. This didn't faze them and we spent Xmas locked away rehearsing before joining Dick Lucas' 'Good Old Days Troopers' at the Venue with 1100 - odd retro rockers. We enjoyed ourselves knowing full well this wasn't full time. I'm not too sure whether I agree with all this getting together business but it made a lot of old punkers happy along with a shitload of younger kids who couldn't have seen the Subhumans when they were hauling ass years ago. Weird though it seems, there seems to be a rush to reform, I wonder if people from FLUX OF PINK INDIANS were at these well-attended shows, or what about VARUKERS, BLITZKRIEG, INSANE?

January and February were bitterly cold and the snow killed a lot of activity cross-country. We managed to huddle together for a Leatherface, BONE and FROGS OF WAR gig at a well-underfilled Duchess in Leeds. A few bands braved the weather but the kids weren't as hardy and there was even a rumour that CONFLICT were gonna tour. Guess what? They cancelled.

Straight Edge bands don't usually move me much but NATIONS ON FIRE and BETRAY from Benelux were very good indeed. Baz from THE ABS dropped a damn big crane on his footsie so they cried off. Yes, even Wales constitutes The South.

What with the snow and getting snowed under with Valentines cards we were housebound for ages before sneaking a trip to London where we checked out SINK and ELMERHASSLE at the Lady Owen Arms. Elmerhassle were well impressive, check out their demo or catch them on tour with Sink in June. Another nice compact venue was the Talbot Arms in Stoke where much stomping was done to Frogs of War and a vastly improved SOFAHEAD. Even managed to pick up a wrestling injury after being Boston Crabbed by Mr Meantime after a Laurel and Hardy like Prank to his bottom

backfired on me. Remember drink and drugs cause problems beyond your wildest imagination.

SLAPSHOT finally made it. I'd like to get some reaction on this as there's been a lot of snidey shit from slimey people flying around about these boys. Firstly their tour was fucked up in February by persons unknown. (Rumour has it that it was a UK Resist columnist, can someone throw light on this?). (Not so - Ed). Anyway, not being into piss-poor-peer-pressure we booked Slapshot after consultation with various straight-edge people we'd like to think were well-informed because of other people being involved with their other gigs and tour. I'm glad we did, Slapshot pulled a big crowd, went down tremendously well and no trouble. We'd had a letter threatening trouble from various East Coast anarchist-types but we had zero trouble as zero of these protagonists even showed up even shows up to 'trash nazi scum', very much talk - action = bugger piss. I'm sure the UK Resist team would appreciate your comments on this. Then a week later, Sofahead cancelled so their drummer could go see BONGWATER, hippy. Frogs of War, WANTON THOUGHT and L.A.L. all carried the banner and were well impressive.

I know this was a weak column, besides this we have a load of other stuff to work on and about 5 days to get everything into shape before 3 weeks on the continent with those wacky demonologists PARADISE LOST. Fun, fun, fun.



In the second of our guest columns a contributor preferring anonymity (why we don't know) grapples with the cry for 'unity' banded around within the political punk circuit....

The calls for solidarity rattle profusely around the barren oasis, heart-rendering pleas the voices cascade over one another begging to be heard and hopefully acted upon. Messages portrayed, visions offered, and an overall attempt to harness our strengths and recognize our weaknesses, which could ultimately help to make a change be it small or large. But with many ideals and solutions, they're swept under pathetic differences and delirious elements of hysterical apathy - upholding realism. (You wot? - Ed)

For examination of unity we may as well look to the punk movement as a prime example and possibly compare that to it's older counterpart, assuming we acknowledge the scene as a blossoming and flourishing ghetto we've installed by our own judgemental and perhaps at the best of times, self-righteous poses. It's well known and a tired fact that the movement is in disarray, and although some valuable progression has been attained, this continuation appears to have hit a snag: where exactly is the strive forward heading, and to whom does this get-together extend to? One question that plagues my mind is if this perpetuum is to be stifled, then are we to achieve our goals through re-education or by ignoring those who refuse to share our common opinions - if 'in-scene' unity cannot be achieved then how is it possible to encircle those outside it? I'm sure there's more than myself who feel the frustration with the lack of immediate large-scale change; the fact that although the animal rights movement has gathered a massive swing in favoured acceptance but while the same time a good proportion who claim to support this are still grossly upholding other bastions of obscenity. Am I expected to suppress my anger and distaste of someone because they're vegetarian but still regard homophobia as a grand pose to impress others with?

In an idealistic utopia we imagine that the world will be an improvement: classless, maybe care free, mutual aid, self rule, and the abolition of all forms of oppression (be they as examples). Unfortunately this isn't going to be a situation we'll be experiencing for quite some considerable time, if ever, although we can attempt an alternative through evolution and the eradication of certain forms of human behaviour; after all these little traits are what keep us apart in the first place.

Unity - it can be achieved but perhaps we should spare a thought to who we're aligning with, because from the present situation not everyone holds identical or even similar views and ethics. If we can't change the enemy's point of view (some refuse to change after all) then maybe it's time we stopped the cries of re-unification and propel our energies into serious commitments to creating and justifying the alternative, because until a vast confrontation and dismissal of the opposition occurs the cry for solidarity is going to be ringing perennial as the rot infests deeper.

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R 35 year old Choral a self-confessed 'housewife from Reading' doesn't fit your stereotyped 'rebel band' vocalist, nor your stereotyped Class War supporter. But then Shelly's Children are a band that confound the laws of averages with their sweet pop melodies, late 70's TOTP covers and varied lyrics beguilingly hiding uncompromising anarchic statements of intent on first sight, which makes them 10 times more dangerous than the anarcho-trasharama spectacle. Out of the band of seven (give or take every few months) guitarist, lyricist and electrical shop assistant Neil and Choral took time out to shed a bit of light on themselves in a quiet watering hole down Old Compton Street.

Apart from main composers Choral & Neil, the band on their last recording 'Everytown' composed of the other 'politically active' member and second guitarist Greg (third C!), guitarist Kev ('a US HC punk rocker'), bassist Martyn ('he's an indie kid'), drummer wig ('he just like's everything...he's a bit of a Ramones fan'), vocalist Imogen ('she's just a young hippy') and Tracey who left because she fell in love to be replaced by Steph ('a horsey person....she likes horse's').

Their first record was the 'Mask Of Anarchy' mini Lp very aptly titled as the politically suggestive title conceals a clutch of songs about more basic trips and falls of human existence. 'Circle Line' for instance seemed to express how the biggest problem for many people in the modern world is routine repetition and boredom. The countercultures from the 60's onwards were a reaction against mundanity. Neil had his own explanation, 'My girlfriend Angela thought it was about her... it came from listening to too many YEAH JAZZ records - most of their relationships are about broken down relationships'.

That is certainly the subject of a lot of other songs on that record.. It seems people will always write about love, trying to express it and define it in lyrics, books poems and so on. It even catches up with bands least likely to lyrically grapple with it - Crass (with Acts Of Love) and Conflict being prime examples. But Neil refused to be drawn into revealing the motivation of his lyrics in this field. "No they're not anything to do with my personal relationships at all, I'm a very Happily married man!"

Neil and Choral are active in the anarchist organisation Class War at a time when the Right commands a respectable chunk of Working Class support and with a wide and amorphous middle class too it's easy to see the old class distinctions as at best clouded and at worst meaningless. For instance would they call a self-made plumber in a nice mortgaged house with all the mod cons as 'working class' just because of his accent and profession.

Choral: Yes... I'm not quite sure what the dividing line is anymore. You can divide it up by jobs, by parents... There's so many things.

Neil: I think it probably boils down to some thing along the lines of where they really are come a moment of crisis. A policeman could be working class but they're not on the side of the working class.

Then you could someone born into an aristocratic family, fighting on the side of the 'working class' like George Orwell in Spain. Does that make them Working Class?

Neil: It makes him on the right side in the class struggle. I imagine it's quite hard for your middle class liberal types to get their credibility. They're probably very well meaning and stuff, your Tony Benn's of the world and they've got lots of money and they're very embarrassed about that. Where as like if your poor...

Choral: You don't have that problem do you! So it's a cultural thing..

Choral: It's the difference between getting your hands dirty and using a pen. Given such ambiguity where class no longer determines political allegiance, you don't think class politics are outdated?

Neil: I think what happened over the Poll Tax proved it's not outdated. To me, anyway.

Choral: It's very complicated though, it makes my head spin if I think about it.

Neil: We haven't read enough Marx! That's what it's all about though; trying to update those ideas conceived 150 years ago because

they don't really apply anymore. That's why I like Class War, cos I think they're the only one's who are trying to do it

Well Class War's idea of the Working Class seems to be trying to appeal to the Sun reader mentality!

Neil: That's the paper tho' innit. It's to attract readership. It's not that much of a political platform. There's serious stuff behind it, for people who get interested through the paper.

Choral: And the people like in Class War when you go to their meetings are just not like that at all. They're quite serious, not like you'd imagine them to be. It has got a slightly laddish appeal about it....

Class War are now moving in the direction of becoming a large organisation, a previously inconceivable move within the British Anarchist movement which has always shunned far left style 'party building'

Choral: I think it makes you feel better.. like the big Anti Poll Tax marches, that there's alot of people who feel the same way. It's just encouraging.

Neil: I think it's good the way Class War is going, becoming very membership orientated. Because Anarchists have been in such a fucking mess for the last 20 years or whatever, cos they're so afraid of organisation. It's like a party without power or leadership. There's no permanently elected posts or anything..

Although very strong on their critique of government and society, revolutionary groups seem to go for little talk on the sort of society they envisage...it's always put aside with a few glib phrases about 'free communism'; and trying to get it together in your mind what it would be like it seems so far removed. There's very little discussion about what anarchism involves..

Choral: But you have to keep fighting the system anyway and you've got to keep fighting. You know, even if you cant quite envisage...

What if you get to some point of turmoil and had no idea about where the next step was going to be? There must be some vision..

Choral: I think you can be to dogmatic in how you think things are going to like.

Most revolutionary groups don't get as far as they could (in this country) because people don't feel they're offering anything they can relate to.

Neil: You do get spontaneous uprisings like Paris 68 where workers do take over factories...and there's no reason why workers should forget to do the job once they've got rid of the boss to be very simplistic. Someone working at a TV Station still knows how to do it whether he's got Rupert Murdoch there to tell him what to do or not. I would hope I wouldn't forget how to write a song just because the revolutions happened! (laughs).. so it's very awkward because we've all got different ideas (on a future society) anyway.

Choral: Attitudes have to change cos people are so hung up on having a 'strong leader' and well they've been brainwashed into it really; this is how it has to be, in this country the only way is 'democracy' and there's nothing else that's better than 'democracy'.

Anarchists have always had a difficult and inconsistent relationship with the left, veering from being vehemently 'anti' to happy to work alongside it. There was a time when anarchist bands formed a clear cut 'club' of their own and there was a definite gap between socialist/left bands like say The Clash, The Upstarts and Neurotics and the 'Crass & Co' scene. In recent years with far fewer out and out radical bands the luxury of two camps is unaffordable. A band in the left tradition like The Price or The Beggars share a stage for a common cause with anarchist bands like the Shellys or Oi Polloi. And with the influence of politically aware bands from the US like Fugazi and No Means No cloud matters even further as they tend not to allow themselves to be ideologically labelled so explicitly. But seeing as the differences remain, how do Shellys Children feel about working with leftists both at a band and as individuals; when push comes to shove surely they'll be fighting you?

Neil: I don't know if that is true. Have you got any particular examples?

SHELLYS CHILDREN

SHELLYS CHILDREN

R Spain 1936 - Anarchists were massacred by Communists. If they (the left) have authoritarian ideas they want to impose then ultimately they're going to go against anyone in their way. And the Anarchists would do the same I guess!

Neil: Yeah...I don't know cos I have to look back to things like the Poll Tax and strike support things that have all happened over the last few years. Militant did some dodgy things on the Poll Tax...Very dodgy things!

You don't see the Left as the enemy as much as the Right?

Choral: Maybe the organisations but not the people.

Neil: People at the top like Steve Nally (of The Anti Poll Tax Federation) and that I would say yeah... but down on the ground I'd say your average member of Militant or Socialist Worker is just your average person who wants to change things for the better.

Choral: Except for Socialist Worker! (laughs)

Neil: OK- except for your average student who wants to change things for the next couple of years before he gets his degree... I think the reason most people join Militant etc is cos they want a better world and I think basically their heart is in the right place and I'm not entirely convinced that they would 'do as they're told' in that sort of (revolutionary) situation. Some of them would. When I was down the Pub on Saturday I was talking to this guy from Militant about the Poll Tax and he was basically saying when we came on to the riots "Oh Yeah well everyone broke the rules that day, except Steve Nally ha ha" and don't tell Militant Central Committee!". I think he knows where he's at really. Down at Brixton in September you could see lots of familiar faces who weren't anarchists and they were just as involved in what was going on as anyone else. People like them wouldn't turn their guns on us.

Choral:...and we wouldn't turn our guns on them.

Neil: You're reasons for joining a Fascist party are gonna be totally different from your reasons for joining a communist party - you're gonna be a racist for a start. And I think the reason people join the Labour Party is a good reason. It's just as someone goes up the ladder of power they become corrupted. You just have to look at Neil Kinnock : 15 years ago he was a bit of a Scargillite.

Choral: I was very surprised when he became leader because he was a bit of a lefty, but look at him now.

You don't accept you can have great leaders?

Neil: I think you can have great leader-like personalities but once they have power invested in them you're on a dodgy road because no one's like perfect. It's the power rather than the leadership thing you've got to worry about. There's a difference between a secretary of a group and the leader of a group. I guess people find it hard the idea of doing lots of hard work and not getting any personnel kudos.

Neil: I can relate to that.. You can't expect people to be total philanthropists can you..

Choral: No..We don't all collect stamps!!!

Neil: I don't.. I collect Dr Who books...

Peasants Revolt Records run by Neil and a friend since 1985 now has a clutch releases under it's belt including Shellys first two releases, other worthy local acts and most prominently a series of benefit compilations in aid of such causes as hunt saboteurs, Nicaraguan solidarity and most recently The Trafalgar Square Defendants Campaign

(backing poll tax riot defendants). Surprising then that their first full album is coming out on another label...

Neil: That was mainly because of us wanting to do something without the responsibility. It's just really nice to be able to just go along and just be musicians. To just go along and play and not have to worry about it all. Cos that's never really happened to us before.

Every aspect of putting out an independent release has got more difficult than ever before, sales figures are counted in hundreds even with a good review in the music press as Shellys have discovered along with many others.

Neil: When we started Peasants Revolt putting a record out seemed damned easy because people like the Cartel were willing to pay, which they never do these days. They actually paid for it to be pressed and it rolled on from there.

One of the benefit compilations in aid of the Nicaraguan Solidarity Campaign Neil seemed to regret

Neil: There's quite good songs on it, it's just the concept.. I probably haven't got the same views on Nicaragua as I had then! Up till then I'd read a lot of pro Sandinista material and thought these people are really 'right-on'. And since then I've read alot of critiques by groups like Solidarity(London) and basically they seem to have had the same policies as the War Communism of Lenin during the Russian Civil War

But people have to take sides in a situation like Nicaragua really

Neil: But they were outlawing strikes and things like that.

Choral: I don't think you necessarily have to take sides in war anyway, like in the Gulf War.

Neil: Rather than say I support the Sandinistas I'd rather just say I oppose the Contras.

But surely the only to oppose the Contras for someone living there would be to fight with the Sandinistas.

Neil: But that's like saying the only to get British troops out of Ireland is to support the IRA innit. I think it's a bit naive that album....I don't think the Sandinistas were such god like socialists.

But can't you support them without thinking of them as 'god-like-socialists' - like you were saying earlier about how you'd work with people on the left because they're acting with the right motives. OK you don't really want a government of any sort; OK they've repressed strikes but they are doing things for the right reasons against the right people.

Neil: But the way I see it is the sides aren't the Nicaraguan state versus the US state, it's always the working class against the ruling class. And if what the Sandinistas are doing is anti working-class it doesn't matter if they're fighting the Americans or not. It's like I didn't support Saddam Hussein even though he was fighting the Americans cos he's still shitting on all 'his' people.

Shelly's Children aim to be clowns with daggers in their coats in the increasingly laughable pop 'n' roll circus. Throwing away some 'anarchist band' principles whilst fiercely retaining the one's that matter, it remains to be seen whether they can counterpose genuinely radical fighting music complete with it's fair share of laughs, to the corporate sponsored protest that passes as alternative on the record shop shelves

(J.L.)



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THE BLAGGERS

BLAGGERS I.T.A. interview - presents: *Matty, Steve, Christie, Jason & Paul (Matt & Brendon otherwise engaged)*. Harangued by Ben Stargazer & Jake Lagando one Sunday night round Matty's flat in North London.

UK R: So how did the band come together?

Steve: I wanted to get a band together years & years ago. I put adverts in the music press and eventually found Jez the Jester our old drummer. I knew Matt Vinyl through political activity and going to gigs and that's how we met everyone else really.

UK R: What was the idea at the time? Was it music or politics that motivated you?

Matty: Football!!

Steve: I always wanted to be in a band that would go in a political direction & have something to say. But I guess music was the real reason I wanted to get a band together, though I wanted there to be a message - I wanted some point to it.

Matty: All the early songs were very politically orientated, and over the years we've become more intense politically. But we haven't become a "rant-about-anything" band - we sing about proper topics.

Steve: We're trying to move away from sloganeering. I mean we've got songs like "Victory to the ANC", but we're trying to move away from such blatant sloganeering & write more subtle lyrics, like "10 years on" about the hunger strikers. It's not a sloganeering song but it's got a message there.

UK R: What was the original musical inspiration for the band? You had a bit of an image as an Oi band.

Steve: I can't stand Oi.

Matty: What it was, I was in an Oi band before called Complete Control and when we started out we milked a few of their songs. And Bilko our ex-vocalist was into Oi and at the time we were into doing Oi stuff. And also because of my old band we had contacts with Oi records which was the only label interested in us at the time. I think Bilko had alot to do with the Oi thing & when he left it sort of fell through and we stopped doing the Oi stuff almost immediately.

Steve: People still put us across as an Oi band, especially on the continent. We played Frankfurt in December & it was actually billed as an Oi festival, though apart from Comrade there weren't any Oi bands playing. It was a S.H.A.R.P. thing, but it was billed as an Oi festival.

Matty: The guy who organised it said he hadn't seen us since the last time we played there which was also an Oi festival when we still had Bilko in the band. We were totally different to what he expected and he said he wished he billed it as a Punk thing so all the punk would've come down as well. Although we're not really a punk band either - we're just our own thing.

Paul: I'd say we were a Punk band.

UK R: What about your other trips abroad?

Steve: We've been to Belgium & Germany a few times. The last one was the most important. It was a benefit tour for Anti Fascist Action Defence Fund & The Trafalgar Square Defendents Campaign. It was a split tour with The Dick Ugly Ensemble. I don't know how much money it raised but the important thing was we went out there putting across the message and we met alot of good people. We were playing to all sorts of people punks, skins, mods.

UK R: Beggars I.T.A. have not been afraid to take an overt stance against fascism, even though this has made them obvious targets for fascist groups.

Paul: Every one of gigs in Germany was threatened. We turned up at the first couple of gigs and were told that fascists had threatened to attack them, so we kept our eyes open & stayed on the look out. But by the end we just took it as a joke.

Jason: That's all the fascists do - threaten us. Ian Stewart did an interview with some German fanzine & said The Beggars can never play in England & never advertise their gigs cos when the do Blood & Honour just smash them up. That's such bollocks it's funny.

UK R: There were rumours circulating that you got chased down the motorway after a gig in Leeds and someone fired a shot - gun at you.

Matty: I think that's something to do with us having an armoured van and we put out that story to promote

ourselves. We got this ex securitor van off Mensi from the Upstarts - a bullet proof armoured van like the RUC use. So we put out a story to the music press that we got attacked with a shotgun but our van saved us.

Steve: One fascist did turn up the other night at a gig. We were playing in Wisbeach with Oi Polloi - it was a real small town and these boneheads arrived. One had a fascist badge and the other a Union Jack T-shirt: we thought things might get a bit dodgy as we had a Anti Fascist Action banner up behind the stage.

Steve cont: We had a word with the organiser & he said the skins were okay apart from one of them. So we sent our spy, Mr V to investigate and he came back saying he was a real dodgy bonehead, moaning about the AFA banner & the Class War stall at the gig. So we decided to get up on stage & keep making strong anti-fascist statements.

Matty: We were hoping he would try something, so we could hit him. But he didn't do anything, he just fucked off after the first few statements.

Steve: But also loads of people were supporting us. Even the skins were getting up on stage shouting "Smash Fascism". They all bought copies of Red Action afterwards!

UK R: Things did get a bit more dodgy at a previous gig in Telford, ending up with all the members of the band being arrested and locked up for the weekend.

Steve: We played a gig in Telford and it got attacked by fascists. It was the only gig that has actually been attacked. They lost and we all got nicked.

Matty: They were just locals who came along to see what we were like & they didn't like what we were talking about & decided to try to give us a bit of a hard time. But they didn't realise the people involved with the Beggars were going to fight back.

Steve: We all got arrested and it's all over now but it dragged on for a long while. It got really messy cos we were all very stupid & naive & we all made statements to the police. It was the first time I'd been arrested and the same with alot of people in the band. I think it's worth saying to people if they don't already know, if your ever arrested don't say anything to the Old Bill. If that had happened we'd have been alright.

Matty: It dragged on for a year before they dropped the charges. It would've gone on for a week if we hadn't made the statements.

UK R: Beggars I.T.A. have been going through a spell of playing gigs in London on a weekly and almost daily basis. Are they finding this a successful way to take the band forward or are they playing to the same 20 or 30 people each time.

Jason: It's basically just good practice. It gives a chance to get together. We haven't got some big management company paying people hundreds of pounds to promote us & put us on the front page of the music press. So we can only keep on playing small gigs unless someone offers us a really good gig.

Matty: Since we got back from Germany we haven't been rehearsing. We just do any gig people ask us to do at the moment. But look at Snuff that's the way they went forward. We just want to play gigs basically & if people don't turn up it's a bit depressing but it doesn't mean we'll stop playing gigs cos that's what were all about.

UK R: Don't you get frustrated that you aren't getting more attention after 4 years of hard slog?

Everyone: Yeah!

Jason: When you think about it, the type of music we were playing has gone down alot in popularity. It might surface again.

Matty: In a way I think we were a bit stuck. I mean were trying to push off this Oi image - we don't want it. And anyway the reality is that most skinheads are fascists or well dodgy anyway. Even alot of those involved in Ska in Britain would "Fuck Off" the S.H.A.R.P. thing, especially in London. We're not saying all skins are like that but alot of them are. And then all the Punks say we're an Oi band & they're not into us because of that, or alot of punks seem to have the image of us as Stalinist over the top Communist hate-merchants. I think maybe what we did early on was ram politics down peoples throats to much.

Paul: Things have changed - there seems alot more apathy around. Like the biggest complaint you hear now is from people who have a go at political bands cos it's all been said before and think it's all the same old shit if you sing

about politics. But you open up their lyric sheets & it's all these bloody personal lyrics that are all the same as well. **Matty:** Fair enough you can be subtle. I mean I have conflicting views over what style of lyrics to write. You either write lyrics that are up-front like "Victory to the ANC" which aren't well written lyrics or anything but straight down to nitty gritty of what you want to say. Or you could write songs like "Naples" & write them about anything and explain later what they're about and only people who are really close to the band would know what they're about. Sometimes that can be Okay I guess.

Jason: You have to remember there are always going to be kids coming along who maybe haven't heard much politics and maybe we can interest & influence them to some degree. The older ones have probably heard it all before.

UK R: A couple of your new songs are incorporating new musical styles. Does this signal a change of direction and an attempt to reach a wider audience?

Matty: Basically we enjoy doing something new. We decided to write a song a bit like the farm or something to see if we could actually do it. It was totally new to us all. Jason hadn't really done that type of drum beat before & Paul hadn't done that type of guitar. The vocals weren't just shouting & screaming - I had to try & sing. We did it and it came out pretty good also the trumpet fitted in pretty good. So we decided to write a couple more like that.

Jason: The dance/rave stuff has had a bit of an influence on us, cos its got so much punch to it. It's like when punk first mixed metal with their music it gave them an extra edge. Also more people will come along if they can dance to it. I mean you get hundreds of people going to an indie disco but only 30 or 40 going to a punk gig.

Matty: But we're keeping the other stuff as well like we've written this song "10 Years On" which is probably the best punk song we've ever done with any line up.

Christie: You get something different from every member of the band. Some are into punk, I was a House DJ. Everybody brings something different & there's a bit of everything now. Beggars I.T.A. offers something for everybody.

UK R: How did a House DJ get into the band?

Matty: The reason Christie joined the band was he wanted to come for a holiday when went to Germany! The condition was that he did a bit of work for us, so we roped him into carrying some stuff & checking us on stage. He started to learn a bit about what the Beggars were about sound wise. And then during the first gig we dragged him up on stage, really just to embarrass him. But he started ranting away doing an anti fascist rap and it fitted in really well, so we got him in for the second gig and then we said we'd get him down for all our stuff. He was really eager. So we fired him in on the Guns Of Brixton cover we're doing for a compilation LP of Clash covers & the rap he did sounds really good in it.

Steve: And he bought down a couple of decks & that's where the samples came in. Eventually what we might do when we get to play on a stage that can hold all 7 of us is get a turntable up so we can do the sampling live as well. It's something different & it's all about going forward, not going backwards.

Christie: All the Frankfurt skins who came to see us started out saying they hated the Rave song, but by the end they were chanting for it. They weren't really aware of the direction music has gone over here, with the Manchester sound & all that. It was something new to them but it opened their ears & they enjoyed it.

Steve: What we did over there for the last gig was buy a load of cheap maracas & tambourines & all the skins were dancing to the Rave song shaking these things. It was a comical night.

UK R: As a House DJ Christie, do you think the rave crowd could ever come to a Beggars gig?

Christie: Yeah I think they could. The point is you can enjoy yourself at a Beggars gig. You don't have to go mental slamming round at the front of the stage to enjoy us now - you can have a bit of a boogie! And not everyone wants to slam. But we're also playing the punk stuff & you can listen to that but also have a bit of a dance.

Matty: What we've done to make the Rave song more interesting was fire loads of punk bits into it, like there's an Angelic Upstarts type verse in it & then the "If the kids are united" part which is instantly recognisable. It draws everyone into it.

Steve: It's all cross over. I think it's good to cross as many styles as possible.

UK R: But do you think a House audience would be open to the politics of the Beggars as well?

Christie: Yeah. Punk has always been against fascism & oppression. Now House has gone a long way to stopping the divide between people because it is a multi-cultural style of music. There's never been a scene which has had fewer problems of discrimination. Discrimination was a big problem with the night clubs in London. Since the rave thing has come along they haven't operated "black quota" door policies which used to be rampant. That sort of thing fell away.

Paul: One of the most political things about the house scene was the efforts the police used to go to try & stop raves. I mean what is it the authorities are so afraid of that they are prepared to go to so much effort to stop people getting together to have a good time.

Matty: Maybe we should do a rave version of "Police Oppression".

UK R: Are some of the House/rave bands being more upfront with the politics?

Christie: Yeah. You've got bands like Ruthless Rap Assassins writing "Left, Right & Centre" and they're saying they're a left-wing thing and getting a lot of press. They're putting out a lot of good things about say the problems black people have found in this country with very thoughtful lyrics.

Steve: You should talk to Brendon about the On-U-Sound thing cos he's heavily into it. I mean look at Gary Clail's new single. It's dead political and it's got really good lyrics in it.

UK R: So do you think the barriers between musical styles are breaking down & we can no longer talk in terms of "punk" and "hardcore" anymore cos it's all merging in with indie, House and other things?

Steve: I hope so I don't think they've broken down yet. But it's going in the right direction. They've got to be broken down.

UK R: And does that mean the Beggars will start to attract a bigger audience?

Christie: Yeah. People are enjoying coming to our gigs. It's not that they think that they've got to come along cos they're AFA supporters or they agree with our politics.

UK R: You don't think you're stuck in a ghetto with the same old audience?

Matty: Possibly. But the way to broaden that is by the music. I mean half the people that are into mad noisy punk don't really care about the politics anyway or only in a token way.

UK R: The problem facing Beggars I.T.A. is that the music needs airplay if it is to reach that wider audience. Apart from a Belgian animal rights radio programme using their song "Meat" as an intro, no real radio or music press interest has been forthcoming up to now. But given their new musical inputs, are there more radio stations that might be open to giving them a try?

Christie: I think so. I think if we had the rave song, or the new one we did today or "Guns Of Brixton" out on a record we could get it played on some pirate stations. Cos there's a lot of people trying to express an interest.

Jason: I can see the BBC banning our songs because of their political content, though John Peel might play something if he liked it.

UK R: The band have run up against serious problems in getting a new slab of vinyl out. They thought they had an album deal with Belgium label Hageland Records, but when they found out the terms of the deal they said no - unfortunately they had already lent Verna from Hageland the qtr inch master tape of the songs they had recorded for the album, and that tape has never been returned.

Matty: The deal he was offering was a total rip off - he just wanted more & more money off us. He wanted £200 of us just to do an album cover after we already had to pay out for all our recording costs. So we said we weren't interested & he got a bit upset. We were supposed to meet him at the end of our Belgian tour but he never showed up & now whenever we try & get hold of him he won't talk to

us.

Steve: The real problem is we can't just remix the recording we've done cos we've heard from people in Belgium he's gonna bootleg it & put the record out without us. OK it won't get UK distribution, but we've lost a lot of money. Other labels won't want to release the same songs because it will be already out in Europe. We're really pissed off. But he's messing with the wrong people. If he goes ahead with this, he'll have to look over his shoulder for the rest of his life. Bilko was talking of going over there with a shooter!

Jason: Can we take this opportunity to say to anyone in Europe that reads this, if people see the album on sale in a shop or a mailing list, don't buy it and let us know so we can write to them & get it withdrawn. He's just lining his own pockets.

Matty: At the end of it all, Words of Warning have approached us and said they really liked the single we did and want us to do some thing for them, so we're doing a mini LP. We haven't written all the songs yet but it will have the Rave song, which is basically about kids being oppressed by the police and it's got an anti-fascist rap in the middle about 3 lads we know who got sent down for 11 years between the for doing some fascists. There's also "10 Years On" which is about the hunger strikes and about how the Republican community in Northern Ireland are oppressed by the RUC & British Army. There's also a song we were working on today, which is basically a pop at Thatcher: all these years she spent fucking up this country. It's a song about her & about now she's gone maybe she won't have so much security around her and hopefully she'll get stiffed & then we'd be happy.

UK R: You couldn't disagree with that. But don't their strong views on Ireland and their up-front support for the armed struggle provoke an adverse reaction amongst their political audience?

Matty: All we are saying basically is that it's the choice of the Irish people what they feel they have to do. They're the people being oppressed - not us. So we support what they decide to do. My personal opinion is that the I.R.A. might have got further if they hadn't been prepared to take up arms and fight the security forces. But they've decided that's necessary and we support that. They're the ones fighting the war. Obviously they make mistakes, like that bombing at Victoria Station and there's other things they've done we don't agree with but more than likely 99% of people within the I.R.A. don't agree with those things. Look at the Harrods bombing they reckon the people who actually did that were severely dealt with.

UK R: But surely any solution to the problem will have to involve agreement with the Protestants in Northern Ireland, the majority of whom want to remain in Britain?

Matty: You have to look at the way the British & Irish governments originally connived the partition of Ireland. Taken as a whole the Catholics are in a large majority in Ireland but the partition of Ireland was designed to ensure the Catholics were in a minority in the 6 counties of the North, so there would always be more people voting against the Republicans.

Steve: That's why it was split & divided in the way it was - so they could hold a Protestant majority in the North. But the real point people overlook is that the real struggle going on over there is a struggle for the working class, the outcome of it all would be for the benefit the Protestants as well as the Catholic working class. The Protestants would benefit under a united Ireland. The real problem is convincing them of that.

Christie: The Republicans aren't so stupid as to think you can just ignore & convert people. They realise there are different groups of opinion and you have to take account of everyone's views within a free and united Ireland. Clearly that doesn't go as far as accepting British occupation however.

UK R: Even if a united Ireland is achieved, the killings won't end because the Protestant paramilitaries will presumably wage a guerrilla struggle of their own.

Christie: Well only until the Protestant people see what the UDA & UVF are linked into - fascists like the NF & BNP. They are just terrorist organisations: they exist to terrorise people, especially the Protestant community it's self, into not thinking sensibly about the real situation - the real

problem.

UK R: It's a problem the black majority in South Africa are facing from the terrorist A.W.B. (Afrikaner National Resistance). But that doesn't mean the pressure for change in that country should be delayed because of the threat of a white supremacist terror campaign. It's an unfortunate reality, but something they will have to live with.

Steve: The struggle is the same all over the world. People tend to shy away from the issue of Ireland cos it's so close to home. They'll say victory to the ANC, the PLO, the FSLN etc. But when it comes to Ireland they shy away from it but basically it's the same (something right-wing groups recognise even if the left don't - ed) struggle they're fighting in Ireland that they're in Ireland that they're fighting in South Africa, Central America and all over the world. It's a working class struggle.

Jason: Things are clouded by all the censorship that is imposed by the British government on reporting issues connected with Ireland. You're not allowed to report on things which take the other point of view in Ireland. People come up to us after gigs and say "we liked the gig, but we didn't like that song about Ireland". People have got to read up about the Irish situation. Papers like the Sun and Mirror or even The Times, whatever and TV coverage only ever displays one point of view. People should read the history.

UK R: In Issue 3 1/2 of UKR, there was a column from a contributor in Belfast who says that when she looks out of her window she sees the Loyalists with their bands and flags, and the Republicans with their bands and flags and to her they're just the same.

Steve: But isn't she sick of seeing British troops on her streets. And what's the best or only way of getting rid of that occupation force? I mean you just can't say they're two of the same. The thing with the Loyalists is that they're not just Loyalists - the UDA & UVF are fascist death squads.

Christie: Yeah, the BNP or Blood & Honour papers advertise the Loyalist papers. That's the be all and end all of it - they are fascist organisations. You can hold a certain degree of Loyalist opinion but once you get in with those sort of groups that is fascism pure & simple.

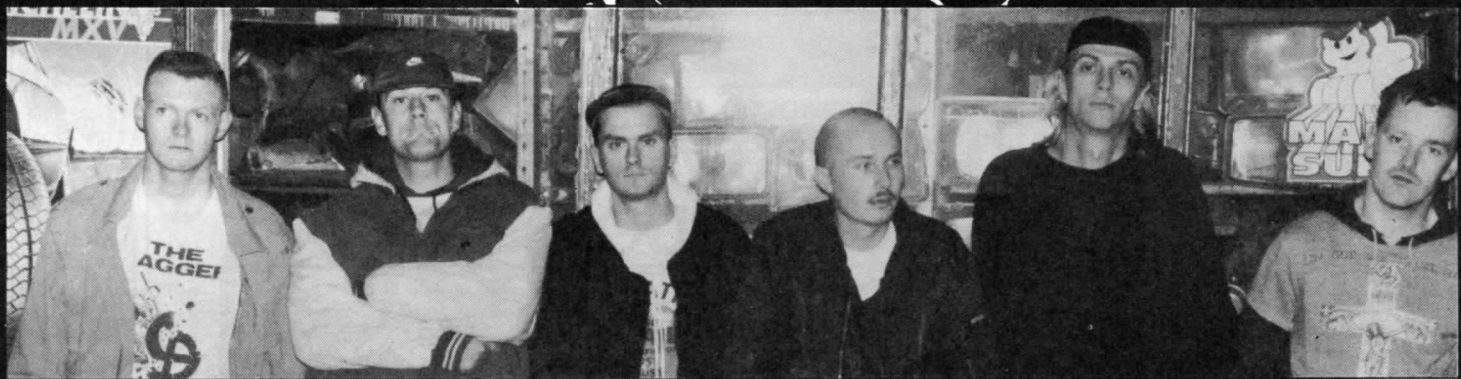
Christie cont: It's exactly the same sort of views as the BNP etc, with all their views on the Holocaust, repatriation and the whole whack. That steps beyond having certain views on whether Ireland should be in or out of England.

UK R: Beggars I.T.A. have been very closely involved with Cable Street Beat, which seemed to reach a peak around late 1989, early 1990 with the pickets of Carnaby Street and the disruption of the Blood and Honour gig in London. Has it quietened down since then because the Nazi music has quietened down?

Steve: The reason it's quietened down is cos the amount of work needed is a heck of a lot and there's only a few people involved. And the people who were involved were also involved with AFA and most of their time has been taken up with anti-fascist activities. But now Cable Street Beat & Anti Fascist Action are affiliated to each other and CSB is sort of the cultural wing of AFA there should be a lot more co-ordination between the two & it will be hopefully taking off again. There have actually been quite a few CSB gigs around the country over the last few months, raves & that up in Manchester, Liverpool, Middlesbrough which Sofahead played, the gig we did last week with The Price in Brixton and there's one this week in Glasgow and one in Leicester soon. The thing is we're not getting much publicity from the music press. They didn't even bother listing the Brixton gig and that's happened a few times to us. When we've faxed the details of a gig on CSB headed paper and well in advance to the music press, every listings paper & magazine has failed to list it. It's strange. We're gonna have to ask some questions. I think the reason we're not getting good coverage in the music press for CSB is cos they don't see it as trendy anymore. In the 70's with Rock Against Racism anti-fascism was seen as trendy

UK R: Why have some left-wing groups like the Socialist Workers Party who supported Rock Against Racism in the late 70's blacked Cable Street Beat?

Steve: They don't see the problem of fascism as a up front concern and in actual fact their policy on fascism is shit. I don't like sounding sectarian but the SWP doesn't have a clue how to deal with the problem of fascism it's sad. They



Pic: Sheena

wont get involved with AFA as they know they wont be able to recruit new members.

UK R: Do they have a theoretical disagreements with AFA?

Steve: Yeah they disagree. Basically they still think were squaddists - a gang of mindless hooligans looking for a fight with fascists. They don't see it as a positive thing to do.

Christie: They say they don't agree with confrontation, and regard us as some sort of gang until the point is reached when one of their static pickets is about to be attacked and then they're very glad to associated with A.F.A. Basically they are no threat to the fascists, where's Anti Fascist Action is a threat to the fascists and successful against them.

UK R: Are Beggars I.T.A. a Red Action Band?

Steve: No. There's two members of Red Action and one supporting member in the band. There's different politics within the band. We've got socialists, a couple of people who lean towards anarchism and one Kinochite! I would say we were an Anti Fascist Action band though.

UK R: The bands busy schedule was set to continue in May with a mini tour of Greece and an Anti-Fascist festival in Rome on May 3rd with the Angelic Upstarts, in whose resurrection the Beggars played a part in. How did that happen?

Christie: Matty is Mensi's bastard offspring !!

Matty: It's basically because of the problems they had at the Astoria (a London Oi Festival in April 88 - Ed). They got smashed up and Mensi wanted to prove a point. They wanted to play a gig for Cable Street Beat and they met the people behind it and thought "Yes, lets do it" and they did the gig at the Robery. Then they did one gig in central London to prove they could play there as well. And after that they got asked to do 3 anti fascist gigs in Germany. But I have to say they're really not that interested in playing anymore. The band are all in their 30's & 40's. They've been doing it for twelve years or more. They reckon it's for younger people to come through now. They'll do anti fascist festivals and the odd gig. But people keep contacting Cable Street Beat trying to get the Upstarts to do all sorts of gigs but they've got their work to do and they cant afford to keep taking time off to play.

UK R: Any last comments

Christie: What motivated us to get involved in this and is a large part of our music is the fact that 3 lads got sent to prison after an incident involving a member of Boll & Honour on a Bloody Sunday march last year. One was sent down for 3 years, the other 2 for 4 years each. It was very much a political sentence cos the guy concerned only received 4 stitches. There were set-to's in the court: one copper was done for not appearing in court even though he was one of the main witness's. The lads are inside, and the Anti Fascist Action Defence Fund has been set up to support them & people like them who are inside to get them the things they need: that's what a lot of the gigs and socials that have been put on have been going towards. We've even had people leaping out of aeroplanes to raise money. Them lads and others like them need our support. If you cant get along o gigs and things what's very important is you write to them, letting them know people on the outside are thinking about and are concerned about their state. If anyone wants to write to Mark, David and Tony, letters of support can be sent via the Cable Street Beat address - BM Box 1734, London, WC1 3XX. But don't write anything incriminating & don't mention the Beggars

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MEGA CITY FOUR

I caught Mega City Four at the Camden Underground before the first of their 2-night stand there on 26/27 April. The band spent over 2 hours before the gig with myself and the editors of *Epicureans Answer* fanzine (see reviews) whose contributions are marked by a *. We touched on a number of subjects from the bands attitude towards and place in the music scene and their lack of a label at the time, to censorship, the politics of benefit gigs, different attitudes encountered overseas to music / life in general and more besides. What you read may / may not fit in with your own attitudes, but the best thing about this highly popular pop-punk combo was that their answers came from within themselves rather parroting any 'correct line' and hence all the contradictions and disagreements that come out are a natural part of such an honest response.....

UK R: We began by asking about the much publicised 'Yugoslavian Incident' on their European tour in the spring.
Chris: They had a demonstration to stop radio and TV censorship. We played there first on a Wednesday and that sold out so we played another one two days later on the Friday and the demonstration started as we were leaving (Saturday morning). They got like a big main square where they have their demonstrations but they knew this was gonna happen so they decided to ban it the day before. So when they were actually demonstrating the police waded in trying to break it all up then of course it turned into a violent affair. From the square there was a main street and on a street off it was our hotel. Gerry and Danny got locked in the hotel; they wouldn't let them out as the demonstrators were running past. The police were running past and then loads of bricks would fly at them and loads of people with masks on would follow that.
UK R: Remind you a bit of home at times - the Poll Tax riots...!
Chris: Well I'd never seen anything like that before.
Jerry: We missed the Poll Tax riots, we were in Europe somewhere. We miss all the good bits. We were in Germany when Margaret Thatcher got booted out.
UK R: You've tried to escape some of the more commercial aspects of music for instance by not having singles coming out on 12" as well. Do you feel like you're fighting a bit of a losing battle with the industry?
Jerry: We've lost! No... the last single "There goes my happy marriage" came out on 7", 12" and CD with all the same 4 tracks, same format. So basically we lost the battle really.
UK R: *Is it more important to you to be nice people or be successful? If you were a bit more ruthless maybe you would have got further?
Jerry: Yeah, probably. It's not cos were Nice we end up like this. Every band's gotta get their... what they REALLY

wanna do and we know what we really wanna do in a band. It's a felling, I can't explain to you really, we know how to go about things, we know what our aims are at the present time, maybe not in the long term but what we wanna do in the next few days...months and you stick to it no matter who tells you what, whether people give you all this advice. We stick to what we wanna do and if that means The Neds are on Top Of The Pops and there's other bands who have supported us who are no longer in existence - it works both ways - we stick to it and that's what were doing and were very happy doing it.

UK R: *Do you kind of get on with each other really really well? cos I guess you must... (something about surviving 4 1/2 years in a transit van)
Jerry: Better than some! That's for sure. We don't go round in a transit van anymore, we got a big Mercedes parked out the back there. We haven't used a transit van for about 2 years now. That's a bit of a myth...I know it sounds romantic and all that.

Wiz: We've known each other for years, he's my brother, I went to school with him. We've known each other for about 15 years, just cos we've been in a band together for the last 4 years it's not gonna put any more strains.

Chris: It would be worse if we worked together in a library or a supermarket or something. Because (in a band) there's so many other things to take your mind off the fact that you're all there together. You're able to do your own thing a lot of the time whereas if we were all at home it'd be a lot worse.

Danny: That's one of the reasons we all got together in the first place, cos we all got on. Jan 1st 1987 that was the first day we started and I think we rehearsed a few days after that. We all played in bands before.

UK R: One (which Wiz was in) called Capricorn, used to play in London earlier in the decade with old punk bands like the Angelic Upstarts. Does that seem a total world away now?

Jerry: Yeah we were desperate for gigs so you end up doing any old thing. What you live in a place like Farnborough there's nowhere to play and there's no other bands there. So it's like the opportunity to play with other bands no matter who it is is an advantage because you're playing. The best way to learn about being in a band is by playing gigs, which is why we did so many. Even then as you say the old band used to support bands like the Angelic Upstarts and the Adverts at the 100 club but all the punks who used to turn up to see them fucking hated us then, know what I mean, cos Wiz was singing and we had a few melodies. They didn't like it at all.

Wiz: We all had long hair as well.
Jerry: I enjoyed playing but not the audience. They didn't think we were punk enough.

UK R: *Do you find life depressing? I mean with a lot of the songs lyrics I think if all this happens to one person...

Wiz: I seem to remember everybody saying that about Morrissey and Bob Marley as well but I find their lyrics very uplifting but not actual y negative songs.

UK R: *Are they written for specific people or for everyone?

Wiz: For me first and then anyone who listens.

UK R: We moved on to the topic of censorship, inspired by the Steven Wells Ch4 documentary 'Dancing With The Devil' and the situation in the USA. Sitting watching right wing preachers going on about the 'evils of rock music' it was easy to think 'yeah...fuck censorship' until I remembered protesting outside shops selling fascist bands records and thought what a fucking hypocrite I am. On the one hand saying no censorship, everyone just do what they want and on the other hand saying no Nazi stuff in our record shops please. What side of the fence do you fall down on? Or are you wobbling in the middle like me?

Wiz: No fuck it wipe the Nazis out. I stand for no censorship but wipe the Nazis out.

UK R: Do You Think I'm a hypocrite then for saying no censorship?

Wiz: No, bollocks, them people are fucking evil. Your being to fucking right on. You're thinking about it to hard. You got to go with your gut feeling is. Your gut reaction is that these people are evil.

UK R: *Is that the only type of censorship you'd advocate

Wiz: Yes cos those people are perverting peoples lives. People who are not able to think for themselves. Who are not yet educated enough to think for themselves and wanna be in a gang.

UK R: What about say when you get a rapper giving a graphic description of a rape, would you put that in the same bracket or is that a different kettle of fish?

Wiz: Well I mean peoples lyrics are construed in different ways by different people. My lyrics are construed wrongly by people sometimes.

Danny: I object to things like Guns n Roses lyrics cos it sort of sets a thing for small 12,13 year old boys to grow up thinking 'yeah that bitch' and that sort of thing y'know and it ends up promoting women as second class citizens. I object to them using that way to promote their bands. I think it's a fucking joke you know, just so stupid. They make a film like Star seconds and people still go and do this sort of nonsense.

UK R: Does that lead you to say it should be legally banned?

Danny: No there's a line, where it becomes very influential and hopefully most people don't take it seriously, but small boys...spotty adolescent boys with hormones crawling out their body don't know any better but hopefully they grow out of it. I find that sort of promotional attitude, like Megadeth done about Mexicans being scum and they should bomb it sort of thing, y'know they're just fucking morons. But then people should be given... everybody's got free speech it's where you draw the line. Everyone's got the right to say what ever they like but if they're inciting other people and perverting what they should think then I think it's dangerous. You could get up and say this guy (indiscipherable name) is a prick he's a moron but if he start inciting other people to behave like him and the way he thinks that's wrong.

UK R: But don't you think if 'Art imitates life' with bands like Guns n Roses being sexist, or rappers being pro-violence or other bands being racist/fascist you shouldn't be censoring the music or the 'art' but you should be dealing with the problem in society and so censorship avoids the problem.

Danny: Yes it's totally up to the people who feel strongly against it to promote an alternative.

Jerry: You don't know these things exist if you censor them. You got to know they exist to know whether you like them or not. There are racist people around and people who join the nazi party and stuff. You can't turn a blind eye to these things. That's what censorship is to me. It's like not letting people face reality. So I'm totally against censorship.

UK R: So you wouldn't mind seeing, say Skrewdriver in your local Or Price.

Wiz: I'd mind but I'd worried more if they sold out every week. I wouldn't expect people to buy them. I'd expect enough people to know about Skrewdriver to go inside and steal the records take em outside and burn em.

Jerry: It's up to you as a person if you saw them in there to go to people and say look they got Skrewdriver records in there don't buy em. Tell em all about it and try and teach someone. Just try and improve someone's mind by talking to them.

UK R: Rather than just ban it.

Jerry: I mean censorship in it's previous forms like we just seen in Yugoslavia were there was rioters being shot dead in the street and they said only two people got killed in the whole riot, one policeman and one rioter which was complete and utter bullshit. I mean that's censorship for you. Do you want to know the reality or don't you.

UK R: Would you play for an organisation like Cable Street Beat - music against fascism - or is that too much MC4 taking a political stance?

Wiz: Yeah that's to much. I'd rather people found out more about things themselves rather than blindly following what we do.

UK R: Do you think that's what would happen if you associated yourselves with such a gig?

Wiz: Yeah I mean people do. If people wear the same clothes as us there's absolutely no reason they wouldn't vote for the same party we vote for.

UK R: What if it's something basic like music against fascism, rock against racism?

Wiz: Well that's not party political that's moral.

UK R: That's what I meant.

Wiz: Well you gotta say the exact separate thing.

UK R: So would you associate yourself with a group like Cable Street Beat?

Wiz: What's Cable Street Beat?

UK R: Well it's a latter day equivalent to Rock Against Racism, they get bands to play concerts to spread an anti-racist message, CSB gigs, CSB tours... (A clatter of voices all speaking at once broke out here, to the effect that members of MC4 had either barely or not at all heard of CSB)

UK R: They haven't got any HUGE bands on their side yet.

Wiz: Yeah why is that then?

UK R: I don't know, I think it's because maybe anti-racism isn't as hip as it was in the late 70's. The Men They Couldn't Hang did a benefit a year before they split.

Wiz: Why is it called Cable Street, not anti-racist or anti-fascist league?

UK R: Well because Cable Street was where in the 1930's a lot of people in the East End turned out when the Fascists tried to march through a Jewish area, to stop them with sheer weight of numbers. So they're trying to invoke that tradition with the name.

UK R: *Do you play alot of gigs for causes charities etc?

Jerry: Yeah we do, not alot but as many as we can fit in. Danny: We've turned down alot more than we've actually played... otherwise we'd be playing 365 days a year.

UK R: Do you get asked to play for political parties?

Danny: Well you know that sort of small political pressure groups.

Chris: The Poll Tax one was a bit strange.
Danny: You get your Socialist Worker which is just as funny as hearing the Tory Party, like hang Prince Charles and murder so and so (Surely they mean Class War I - Ed) and lets bomb Margaret Thatcher. It's all these nice middle class people doing their working class bit for their first few years.

Chris: We feel comfortable doing Greenpeace gigs, anti-violence, hunt saboteurs, Oxfam....

UK R: *Anti-Poll Tax a bit on the edge is it?*

Chris: You don't know where the money's going to go to. Like we don't pay our Poll Tax (laughs)... are they going to bail us out... I mean the anti poll tax what's it tied in with? I'm not a right winger I'm not a left winger I'm just a person... I don't believe in political things. I don't believe the money gets there. It's very iffy and I'd rather not be seen to be a part of the left wing movement cos were sort of individualists. I'm not going to vote anymore. I don't believe in it.

Danny: The important thing for us is for people to make up their own mind in life, to do their own thing. Now if we were seen doing an anti poll tax thing people who like the band would think "Well I'm not fucking paying" but the thing is they should make up their own mind up. But things like anti-violence, that's morally right innit, that's something we feel strongly about, they (the animals) are not in a position to make their own minds up. But at least with people, they should be left to do their own thing.

UK R: *Do you see yourselves as a pop group?*

Wiz: Yes

UK R: *So do you see the purpose of pop to entertain or inform people?*

Wiz: Probably both. But there's all sorts of pop. I mean a band like Blondie, what do they mean politically - sod all but what a fucking brilliant group. The Clash - there's a brilliant group and they're very political. So there's room for everything.... I mean not many people can get away with a political pop song but some can do it very well. But usually it's just ranting and raving and the same old shit coming out their mouths y'know. There's room for many things in pop music, it means a lot of things to a lot of people but the main thing is the music is most important. If you can't write a decent tune it's no good ranting cos no one's gonna listen

Chris: Some people once they get it in their heads they're gonna write about a certain message they tend to get a bit heavy, they tend to go about it the wrong way. It starts being to direct - do this and don't do that. Sometimes it's to narrow y'know there's too many rules and people don't wanna follow em.

UK R: *So you didn't see Spinal Tap and decide to become rock stars?*

Danny: You wouldn't believe how based on facts Spinal Tap is. It's spot on.

UK R: *Have you had any illusions shattered by the music industry? Is it fair or a fix?*

Chris: Some of it, Yeah.

Jerry: It's more or less exactly what you think it is. People are exactly how you expect them, all the record company offices are exactly like they are on film. They're just how you think it is so nobody's fooled.

Chris: Some things have been shattered because now I go to gigs and stand there thinking 'Oh I don't like that snare sound very much' and then you sort of stop and think what a cunt for thinking that. It's purely accidental but you do judge things, instead you just stand there and enjoy the band it gets a bit technical at times.

UK R: *We wandered on to the Mega's relationship with their French counterparts LES THUGS and European adventures generally...*

Danny: We toured France and we toured England with them. They always make us lovely food when we stay with them in France, they're all good cooks and they beat us at football as well. There's bands called the Shaking Dolls and Dirty Hands they're all from this city called Angers. There's some really good rock n roll bands out there that probably get overlooked here cos they're French and they're not typically French sounding.

It's certainly more of an adventure being in Europe... you get to Italian customs and they decide they're gonna have a tea break for 12 hours or go on strike. You're just sitting on your arse and start to get turned over merchandise and instead of paying tax they take 12 of your T-shirts and walk round wearing them, get stuff for their kids. There's running out of diesel and learning how to use the currency and not knowing what the fuck to say to people. Just one thing after the other it's really nice... You're out there with 8 of you and then you get to say Seville right in the south of Spain to a place you think no ones gonna come to and 700 people turn up from nowhere and go fucking berserk. It's like an outback there, like nearly Africa.

There's more of an emphasis on entertainment in Europe, it's taken more seriously. You're not looked on like a piece of shit so much as you are over here. Cos in Britain there's so many bands going for so few gigs. There it's like entertainment is a vital thing, its good for people. We can get on the radio and TV more in Europe but we can't over here. People who go to concerts are treated nicer, they get good toilets, they get good drinks. Everyone gets paid, everyone gets fed. When we were in Germany the band we were playing with would come over to the restaurant with us cos everybody eats with us.

Jerry: You notice it with the smaller gigs more. A venue the size of the George Robey would be ten times better.

UK R: *There is far more official facilities for musicians elsewhere, for instance in France there's a Minister of Culture and they give out money to venues...*

Danny: They paid for Les Thugs to go to America and tour with Mudhoney and built them a studio in Angers which is a beautiful place, like Guildford, a really genteel town and the local government gave them money to build a studio for the local bands to rehearse in.

UK R: *What would be the reaction if that kind of thing was done over here?*

Danny: Ooh-ooh did that kind of thing. Nobody would do that kind of thing so you wouldn't even see a reaction. You'd never get like a bunch of representatives of all the local bands in Farnborough going to the council and saying - look there's a thriving music scene in Farnborough and we got nowhere to rehearse so how about building a little studio? ... it would just be - get these fucking yobs out of here!

UK R: *The band went on to reflect how they thought the harsh climate for bands in Britain was in a way why some great music comes out of the country, because they have to struggle so much harder in the first place. Would they prefer to have it the 'Hard Way'?*

Chris: We're a direct product of what's happened to us, this country and the way things are. I'd like there to be youth centres for kids to go to where they don't have to drink alcohol if they don't want to. And for kids to be a bit more politically aware and know what's going on in their fucking

world. Instead of being forced into a poxy fucking youth scheme as a job sort of thing where they're being screwed.

Chris cont: There seems to be less time for children when they leave school to be able to think and do anything for themselves. It's just like you go over there and people know what the fucks going on. They're a product of the way they live, like in Amsterdam and Holland generally audiences are quite quiet and mellow cos it's a very relaxed society. I'd like it to be more like that over here. If it means the bands change as well so be it. Coming back to England after going over to Europe every six months for the last two years you keep thinking everyone's really uptight.

UK R: *The chat went off into how Brits let off steam with a sarcastic humour that other Europeans just can't grasp and further generalisations we all love to make about different national characteristics. And then onto a topic of recent interest, the return of the Clash to the British charts... Well it's a great pop song innit.*

Jerry: It shows you how powerful advertising is and shows you what the charts mean - they mean shit. It was a PR exercise and you can't take it more seriously than that.

Wiz: It shows you how reactionary this country is cos 10 years ago so many people wouldn't listen to The Clash - that's punk rock isn't it, I'm not gonna like that. And 10 years later they go 'do I like The Clash? of course!'

UK R: *The compilation 'Terribly Sorry, Bob' was the bands last release on Decoy. After saying what mattered to them now was 'the deal' rather whether they signed to an indie or a major, we asked what kind of a deal the should be...*

Danny: They just give us the money and let us get on with it and don't have a say in anything at all.

UK R: *Did that happen with Decoy?*

Wiz: No they had a bit of a say, gave us their advice about the best time to release, what to release and then they started interfering, telling us what sort of songs to write. That's when we left.

Jerry: We just want everybody to be nice to us! (laughs)

Wiz: I mean we know what the score is, we've been doing it for years and making headway, getting there. We've never gone backwards always forwards, quite slowly but always forwards. So we just want people to leave us alone and let us get on with it. Cos we know best when it comes to our band, nobody else does.

Jerry: People seem to think that you've done REALLY bloody well to get this far on your own now what you really need is for us to take control of it! (laughs) We go hang on a minute, that doesn't follow, you don't know what you're talking about!

Wiz: They just say you should have a single out her, follow it up with a tour... all the shit that we know. Treating us like 2 year olds.

Jerry: Someone told us we had the right image the other day!

Danny: It's like what fuckin image, I'd go outside and clean the car in these sort of things. I'll wear most of them tonight to play and be wearing them tomorrow morning.

UK R: *I like the special way you've done your hair tonight*

Danny: I just stood in there (points to toilet) and got someone to beat me up!

UK R: *And from record companies to that other dubious bastion of the industry... the mainstream music press...*

Danny: You'd be surprised some people doing interviews (for the music press) don't know fuck all about the band. So basically half the interviews are a load of bollocks.

Chris: Sometimes you really go on your guard straightaway if you know they're going to try and stitch you up, and your tense all the time. You really think hard about what you're going to say. But most of the time it's just like having a conversation... You can talk for three hours and they condense it into half a page and in a way that can be really misleading. Things can be taken out of context... I'm just thinking back to our reaction looking at interviews we've done in the past. They'll pick up something Gerry says and put it as a sort of 'theme' and he just said it in passing. They'll pick one thing out and the

whole tone of the piece has got to be this one fucking line. There's always got to be a theme to your interview, they can't just be talking to ya. There's always some daft theme like you're all going mad cos you been on the road so long. Cos basically they got to sell papers and make things exciting and zany and wacky. It's just bullshit cos life ain't like that really.

Jerry: We want the truth, the whole truth and nothing but the truth!

UK R: *Right we'll put that in massive great letters*

Jerry: Yeah, that's your quote, stick it in!

Danny: It's like say we were talking about censorship earlier and Gerry said everything should be open. Now say you were a person that wanted to nail us in your paper, you could say Gerry wants to promote racism cos he thinks you should be able to sell these records it's something you can go for. You can completely disregard what we all said cos it takes a long time to explain yourself and say 'This band says everyone should sell Skrewdriver records'. Just put in that bit and forget everything else we said.

UK R: *A technique not unfamiliar to our tabloid press either. Carter USM have said there are people they wouldn't do interviews with, like The James Whale Show, The Sun, The Daily Star. With Sun Contributor Jonathan King's odd like in for MC4/Carter in the back of our minds we asked if MC4 had a similar blacklist?*

Wiz: We'd probably say so away and make it up yourself, we don't want to talk to you.

Jerry: I wouldn't want any part of it with The Sun, same with the Daily Star as well to name a couple. There's quite a few The Guardian - no The Guardians alright. It's The Times and The Telegraph which really get on my tits.

Chris: In The Guardian you can see any swear word in there which is amazing. People generally think such papers are really boring but they cover a lot of stuff, small bands, the journalism's really good quality. Compare it to a tabloid and it's just a world apart, cos a tabloids just like a voyeuristic pervert going 'oh so-and-so's been going with so-and-so' all sort of saucy and naughty sort of thing. But if you read one of the more quality papers (laughs) it's like they go into more depth. They do football reports that are really humorous, really quality news. It's a shame more people don't read stuff like that. Most people haven't got time I suppose.

UK R: *Wiz then went back to an issue close to our hearts at UK Resist - the narrow categorization of different ares of music as reflected in music magazines...*

Wiz: I'd like to see a really big 100 page music paper coming out with everything in. Not separate publications. I don't think ghettoization of different types of music is the way to do it. All sorts of music should be brought to the attention of people. I mean how much reggae do you see in the music papers or like more commercial jazz blues stuff.

Wiz cont: Why are they so elitist, they're sort of stuck out there in gigs £20 to get in and so put out the way. But everyone can enjoy it. You got like this is young peoples music, this is... I mean I was reading Smash Hits on the way down here and it's written primarily for 12 year old girls, it's all sexual titillation. It's like why do they make it like this, why don't they just upgrade the fucking quality. I mean people would still buy it (the mags) are just shit scared to do it. Like this 'radical' improvement of Radio One - it's nothing radical it's just bollocks. Why are they so shit scared of putting some thing else in. Why can't The Pixies get on Top Of The Pops - is it too outrageous to see 4 fat people jumping over rocks - is that to horrible to watch. That's what I wanna see y'know, something that's a bit different, a bit adventurous. It's like we're gonna end up with 20 'Q' magazines in a years time.

Jerry: We want to see bands dressed up in suits of armour running round in churches don't we (mass laughter in direction of a SEERS singer at the door).

THE END (JL)



Pic: Epicurean's Answer

RECORD AND TAPE REVIEWS

Apologies to anyone who sent music/mags 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....

ALICE DONUT - 'Revenge Fantasies of the Impotent' LP (Alternative Tentacles)
One of those 'you'll either like it or you'll hate it' albums. There's no denying this is a fearsomely competent band. Tempo changes galore, one moment you think 'hey that's a great chorus' the next you're plunged into something different. Not so much a 'going out' record - more of a staying in and concentrating record. VICTIMS FAMILY moguls will probably have this in their racks already. (SC)

ALL FLAGS BURN - 'Filthy Lucre...' cassette (10 Hartlapp Close, Sheerness, Kent ME12 1JG)
A lively little cassette, slightly moody and mysterious yet still packing a substantial punch at the same time. The excellent vocals are really original, unlike the basic shouting of most unestablished (or most punky bands full stop, if you like!). A superb tape - a pity there are only three tracks on it. (TW)

ATAVISTIC - 'Vanishing Point' LP (Deaf Records)
If you buy only one LP this year, this debut 11 track album by Kent's Atavistic wouldn't be a bad choice at all. Heavy, grinding and noisy on one hand, it remains precise and in control all (well, most) of the time on the other. The frenzied singing and psychotic bass playing, sounding like a kind of mutated contorted MOTORHEAD, combined with the manic (wait for it...) harmonica playing is stunning. And with some excellent thought-provoking lyrics to top it all off, what more could you want? (TW)

ARMED RELAPSE - demo tape (77 Lambton Drive, Hetton-le-Hole, Tyne and Wear DP15 0ER)
No-frills chargealong hardcore punk on this new Tyne and Wear band's first demo, more DISCHARGE than ENT, with 'Club 18-30' the best of the six tracks with it's pounding tribal drumming and slightly different lyrical target. (JL)

ATOM GOD - 'History Rewritten' LP (Communique Records, 15 Great Western Rd, London W9 3NW)
Pull colour sleeve depicting a devil like figure rewriting history while people burn in flames. I mean, honestly, is it real y necessary. This typifies death metal's cul-de-sac it's fast becoming. Nothing to say in the lyric department. In fact the only point of interest is Algy Ward plays on this and I think he was once in THE DAMNED. C'mon lads, a bit of thought next time please! (SC)

BLIND JUSTICE - 'Self Injustice' cassette (£1.30 + SAE from M.Payne, 60 Lupin Close, Gurnos, Merthyr Tydfil CF47 9DW)
The band's third demo and a good improvement on the last. Continuing in the same vein of rocky, slightly pop-tinged hardcore punk they display themselves as an increasingly confident and experienced band. The good sound on the tape, though a little subdued, matches the professional packaging that comes with it and emphasises the excellent musicianship throughout. (TW)

THE BOLSHEVIKS - 'Cabbage In Mind' 7" (Dr Strange Records)
5 laid back tongue in cheek tunes from these East Coast American wisecrackers that are impossible to dislike if not exactly groundbreaking. Two are above average tunes, there's some wacky sack on 'I'm Jack' a 30-second laugh at that bane of all gig promoters - the 'unlimited guest list'. (JL)

THE BOYS - 'Live At The Roxy Club April 77' LP (Receiver Records)
Lacking any lyrical insights of THE ADVERTS or sheer staying power of the UK SUBS you'd be fair to question the necessity for this particular number on the live at the Roxy 77 series especially given this band's re-releases on Link last year. Well you don't have to buy it, but for a slice of rough sounding pure 77 rocknroll-punk collision, coming closest to THE LURKERS in most respects, this does the job. But I hate the way unessential records like this clog the shop shelves while fine tuneful punk recordings of more recent times can barely get a look in! (JL)

BRAINSTORM/CATHARSIS split cassette (MUT, 25 Elms Rd, Burton-on-Trent, Staffs DE15 9AQ)
Catharsis are from England and play metal thrashy sorta stuff but with lots of stops, starts, changes and nice things of that nature, while Brainstorm come from Yugoslavia and knock out noisy grungy punk which, though extremely generic in places, I preferred to Catharsis. The tracks for both bands are half demo and half live recordings. (TW)

THE CALM BEFORE - 'World Of Tears' cassette (6 Stanhope Ave, Sittingbourne, Kent ME10 4TU)
Positive sounding slightly folk tinged melodic punk with a powerful edge to it and nice tuned singing. The 4 well produced tracks here are all pretty good, each having it's own distinct character, but I found the love-dominated lyrics a bit melancholy in places. (TW)

CANCER - 'Death Shall Rise' LP (Vinyl Solution)
Recorded in Tampa Florida with Scott Burns at the helm you get that 'death' sound, clicky bass drum and compressed guitars. Still, by far the best thrash metal LP I've heard since BOLT THROWER's last. The production however is so totally over the top it squeezes any life out of the whole thing on-which this music thrives - a shame. (SC)

CANCERCULT - 'Monoo Rastillelle!' 7" (BOX 21, 28451 Vanha-Vilja, FINLAND)
Decently played mid paced noisy punk with totally mad vocals (it's amazing the sounds a human voice box is capable of when pushed). I think any band with a song called 'OI OI' deserves some sort of recognition. A happening piece of plastic. (TW)

CHRONIC DISEASE 'Born To Live In Chains' 7" (Innerforce, PO Box 64, 2440 Gee, BELGIUM)
From what I gather, this is the band's debut vinyl release and an impressive record it is too, complete with a huge foldout cover opening up to display a vast and intensely detailed poster drawn by the band's drummer. They play fast thrashy hardcore which, on the first 3 tracks at least, is a bit tedious and monotonous but by the second side becomes more divergent and less systematic. With their heavily political stance I'm sure CD will prove popular. (TW)



CORPUS VILE - 'I'm Glad I'm Not In Danzig' cassette (£1.25 + SAE from 405 Bath Rd, Arncliffe, Bristol BS4 3EZ)

SORE THROAT meets **FUGAZI** - what more can I say? I'm sure most people are perfectly satisfied with there being only one each of these bands without some Bristol limeys coming along and causing god knows what havoc by combining the two together. Ah well, it's all a good laugh though innit. Satan Danzig Hate and Not So Eerie Von are my heroes. (TW)

COUCH POTATOES - 'Eight Songs That Suck' demo (£1.50 ppd from 1 Chandos Rd, Tunbridge Wells, Kent TN1 2NY)
Very US-influenced melodic hardcore. Touches of MINOR THREAT and 7 SECONDS, tho' closer to the sound and speed of early BAD RELIGION. Pretty basic straightforward stuff, and maybe a bit dated in 1991. (BS)

DAWSON - 'Barf Market: You're Outta Plums' LP (Gruff Wit Records, 127 Downhill St, Glasgow, Scotland G12 9DN)
Shit, what a record! A harsh awkward noisy jingly-jangly guitar battles it out against a manic lunatic free-wheeling bass while the singer, albeit a little muffled, produces some brilliant satirical socio-political lyrics which are just as bohemian as the music. Marvellously deviant. (TW)

DECLINE - 'Too Much Inconvenience' cassette (60p and SAE from 31 Clough Grove, Bryn, Wigan, Lancs)
Clean sounding metallic hardcore which keeps well away from any one singly discernable style and proves very listenable for doing so. Although the vocals could do with a little more power behind them, the music stays at a very acceptable pace and steers well clear of all out thrash at any time - a very promising tape in all (a second one, incidentally, should be out soon as well). (TW)

DIK UGLY ENSEMBLE - 'Don't Get Ugly Get Angry' cassette (£2.50 ppd payable to D.Francis from Box DUE, 198 Blackstock Rd, London N5 1EN)

There's something about this cheery mix of drinking, anti-work and anti-poll tax singalongs that says it could only come from that anti-system stronghold known as the London Borough of Hackney. 6 drunken bops songs combining punk, keyboards and cockney vocals that are probably brilliant down Stoke Newington on a Friday night but in places is too basic to really cut it on tape, however there are some classics like 'Whisky for the Weekend' and 'Job Security' in there to make this worth your time. A merry two fingers to authority. (JL)

DRIVE - 'Greasegun' 12" (First Strike Records)
Kicks off right where 'No Girls' left off. Three more tracks of fuzzed out power pop. Maybe not quite as catchy as the songs on the earlier vinyl, and slightly less up-beat. But it won't disappoint. The title track 'Greasegun' is actually the weakest of the three songs, with 'Light Reads Heat' on the B-side displaying faint touches of DAG NASTY, albeit a lot muddier. (BS)

FIST FUCK - Practice tape (free for an SAE from 45 Peel St, Kates Hill, Dudley, W.Mids DY2 7AL)
Screaming vocals and noisy punk and great song titles - 'Kill the Pigs/Sid Lives' etc... 'Last Battle For Anarchy' is actually pretty good. The band had only been going two weeks when they sent this but I say a support slot with THE EXPLOITED is due now! (JL)

FLAME ON - 'Corrupt Mind' EP (Released Emotions)
Good upbeat hardcore with strong choruses on these three songs on this, Flame On's first EP which promises great things to come. Unlike quite a few other bands they sound just as good when they slow it down as when they crank things up. (SC)

FULL METAL JACKETZ - 'Ain't Got The Blues....' LP (£5.55 ppd from Dave Ferguson, 34A Bodney Rd, Hackney, London E8 1AY)

Despite looking like GUNS N ROSES and having songs like 'Wanna bang my head, cos I ain't got nuthin to do', this Swedish band knock out some fucking great melodic punk rock rock tunes. Disregard the corny song titles ('I Want Your Body' is a corker, not forgetting the classic 'Warrior Gangs Having Fun') and try not to look at the embarrassing front cover photo, and this is one bonzer piece of plastic I can tell ya. (TW)

GALLOPING CORONERS - 'Jump Out The World Instinct' LP (Alternative Tentacles)
This band formed in 1975 and seem to have about as many instruments. Recorded live in their native Hungary it's not a particularly brilliant LP, in that much of the songs are lost in the one dimensional and flat production. Despite this, the songs sound good and should a studio LP surface it should be a whole fresh sound for hardcore. Watch out for it. (SC)

GILBERT AND THE PLANKS - 'Fear Of A Plank Planet' cassette (£1 ppd from Dennis, Belvedere, Prithwood Lane, Billerica, Essex CM12 9PJ)
On the offchance that this tape's title and band name hasn't already suggested to you the style of the music being played here, this is excellent 'funcore' with wonderful lyrics such as 'Julian's car is not very new, Julian's car is painted blue, Julian's car is not very fast but Julian's car was built to last'. Why is it that a band can produce good lyrics on all the 'wrong' subjects when most bands write crap lyrics on all the 'right' subjects? (TW)



GODZILLA BREADVAN - 'The Octopus Sledgehammer Affair' demo (21 Hampson Ave, Whitegate, Wrexham LL13 8PW Wales)
I was pleasantly surprised by this despite song titles such as 'Journey to the Crimson Lawn' and 'Octavia's Golden Fountain', and the psychedelic artwork on the cover. 5 tracks including an MC5 cover. Basically good energetic rock songs, albeit with a strong psychedelic edge. Some great guitar work and excellent sound quality. (BS)

GUTTERMOUTH - 'Puke' 7" (Doctor Strange Records)
Predictable plod along poppy punk with dumb lyrics. 'Just a Fuck' - an amazing insight into the eyes of an asshole who thinks by drinking tons of beer (a six pack) he can shag any girl on a one night stand hoping 'they suck my dick'. Really, 90% of the stuff on Top Of The Pops is less dumb than this. (SC)

HEADBUTT Cassette (Keith, 24 Ulysee Rd, W. Hampstead, London NW6)
Cor blimey guv, wotta racket! Upon listening to this delightful little audio cassette I think the main thought brought to mind is that of unbearably painful noise. Call me a boring uncultured close-minded old fart, but my idea of pleasurable listening unfortunately lies somewhere beyond tortured muted guitars, distorted echoing vocals and pounding repetitive drums. Quite interesting nevertheless and certainly an experience listening to. (TW)

INDIAN DREAM 'Orca' LP (Xingu Records, 16 Prospect Cres, Scarborough, N Yorks YO12 6ES)
The record doesn't quite live up to the eye-catching cover, which was what grabbed my attention initially. That isn't to say the music isn't good - far from it. The songs are well-structured, inventive and have a neat interplay between instruments. The disappointment for me was that the band hadn't managed to throw off the shackles of anarcho-punk musically. I was hoping for something a la KILLING JOKE, MIDNIGHT OIL, PIXIES etc. But LOST CHEREES was what came to mind - especially with the background tape of children playing/whales singing. The lyrics too were very reminiscent of Lost Cherees lyrics both in style and content. Songs deal with the plight of whales, hunting, Nicaragua, war and tradition, rape and sexual abuse. Don't get me wrong - this is good melodic punk; but nowadays saying that may be more condemnatory than congratulatory. How about that for two long words! (BS)

RECORD AND TAPE REVIEWS

INSIDE OUT - 'She's Lost Her Head' LP (Meantime)
Inside Out have a kind of dreamy spaced out sound that goes in and out of focus unlike the straight edge band of the same name. An all girl three piece from Detroit, they certainly rock out with the best of them. Comparisons are hard but try FUGAZI meets OZRIC TENTACLES and the singers have a sex change! Something different as you can probably imagine. (SC)

INSIGHT - 'Fade' LP (Meantime)
This could have done with a much harder and more upfront production. The press release says 'wild CRO MAGS style HC' and I can't argue with that. Sounds like the B side to the Cro Mags 'Age Of Quarrel'. Good sub metal riffing, intense vocals and solid beats, the next release with a powerful production should leave you with doubts fore the safety of your ear drums! (SC)

JAILCELL RECIPES - 'Two Years Of Toothache' LP (First Strike)
First Strike seem a really together label and the band look like they've put an awful lot of effort into this, their second album, but what really lets it all down is the vocalist's awful singing and his banal lyrics. This aside, 'Two Years...' is certainly a vast improvement on previous releases and I hope the beginning of an original and distinctive style for the band shown here continue to develop into the future. (TW)

JELLO BIAFRA with NO MEANS NO - 'The Sky Is Falling And I Want My Mommy' LP (Alternative Tentacles)
Well if you like Biafra and you like No Means No the chances are you're gonna like this. I like both and guess what, I liked this too. Despite the somewhat embarrassing 'Jello Biafra with...' concept, this is excellent in all aspects and leaves you envying the people involved for being able to continuously churn out such good material. (TW)

KISMET HC/SCHERZO split 7" (£1.25 ppd from Dave Kismet, Field House, High St, Leek, Stoke-on-Trent, Staffs)
Comes in a big foldout cover, containing lyrics which are caring but stylistically cliched beyond belief (mostly animal rights statements) plus a 'sexism in the scene' mini-article and a big poster of drawings to boot. Thumbs up for the packaging effort but the music, mainly simple thrash does like the lyrics leave something to be desired. If you're into the likes of RIPCORD (RIP) you should get into it. Very standard issue politico-thrash. (JL)

LES THUGS - 'International Anti Boredom Front' (Decoy)
I never really liked Les Thugs much live but this LP really surprised me. Very fast tuneful hardcore with a singer rather than a shouter. Can't understand why I always avoided them in the past because this really is very good. (SC)

LITTLE BROTHER - 'No Relation' 7" (Rouska Records)
Never has the monotony of listening to pile after pile of predictable sounding records been so severely broken as when this innocent little single found it's way onto my turntable. Apparently, Little Brother is made up of members of the band SOMEBODY'S BROTHER, but neither name means a thing to me though this simply adds to my fascination with the record. Basically, recorded here are 9 brief snippets of sharp spoken satire (of which 2 are set to music, courtesy of Andy Tillson from GFDD amongst others) which deal with subjects like dorky transpotters, the accidental sinking of HMS Sheffield by a 'friendly' missile, and drug influenced children's TV programmes ('Bill and Ben, the flower power pot-head men...'). Fucking excellent. (TW)

MALINHEADS/M.V.D Split LP (£4.50 ppd from Barnaby, Grolitzer Str. 37, W-1000, Berlin 36, GERMANY)
MVD vary between fast, noisy, chaotic thrash-punk and slow, metally kinda stuff and are pretty unexciting in all - especially the rasping, monotone vocals - but it does have it's moments of inspiration and get better with each listen. The Malinheads play much more accessible punk/hardcore with relatively tuneful vocals and are a lot more listenable to my ears at least. God, but not that good. (TW)

MANSON YOUTH - 'God's Fun Children' 7" (Doctor Strange Records)
Fast paced hardcore with an awful 'biscuit tin' sounding snare drum. Not exactly original and probably not worth crossing the Atlantic for, this is nothing special. There's just too many bands around like this playing it safe and not even doing that particularly well. (SC)

MASS - 'Medusa' 12" (Abstract Sounds, address below)
Don't be fooled by the near gothic looking sleeve. In the grooves here you have a song that sounds too catchy to be played as fast as it is. Slipping by with a sense of purpose and confidence few bands have, it's definitely a single not an album track. The B side slows things down considerably while the A side has room for an acoustic workout of the title track. (SC)

MASS - 'Rushing Flood Perfume' LP (Abstract Sounds, 10 Tiverton Rd London NW10 3HL)
Mass always seem to rush by at a pace faster than the songs themselves. You wonder if you've got them on the right speed, adrenalin pumped, rocking out, great tunes. A slightly gothy sound and it has to be said their head bobs above the pack. (SC)

MEGA CITY FOUR - 'Terribly Sorry Bob' LP (Vinyl Solution)
You can't fault this. Ever got an LP by a band whose single you liked, only to find the LP full of filler tracks? Well here's an LP full of tracks culled from their singles. Every one a winner, keep those 3 minute tunes of breathless power punk pop coming lads. You can't touch this as MC4 once said! (SC)

MOTUS VITA EST - 'Cogito Ande' LP (Sacro Egoismo Records - see ad)
This is the debut LP by this Yugoslavian band and although the sleeve is real tacky (mine could have done with some glue when it was stuck together), the music certainly doesn't match the packaging. Despite the production sounding a bit dodgy at the start of the record, this does nothing to dampen the quality of the music Motus play, combining good basic tuneful punk with fast hardcore, METALLICA style acoustic guitar stuff and total thrash metal. (TW)

NAIVE - 'Switch Blade Knife' LP (Maximum RocknRoll)
Naive are a Moscow band who play catchy PISTOLS-style punk (with a distinct Russian flavour to the whole thing) and this record is a result of the recent changes in the USSR which have allowed MRR and Moscow Rock Laboratory to join forces and help one of the country's struggling non-commercial bands. A result of this cooperation is that the LP is really well packaged and has excellent sound quality, benefits most East European bands have so far been unfairly denied due to the state of record production in their countries. A worthwhile release. (TW)

THE NEW WIND - 'Truth?' 7" (NWR, Stovarg 37/KV, S-124 41 Bandhagen, SWEDEN)
They plugged in their instruments and I promise you it did sound good - the info sheet accompanying a record may not be the most reliable source from which to acquire an honest description of a band's sound, but in this case it proved trustworthy as 'Truth?', The New Wind's second single, is admittedly a quality piece of plastic. They play 'melodic punk' tough manage to play it with a certain amount of imagination and variety, sounding not dissimilar to fellow Scandinavians Y.U.P. (TW)

The New Wind



TRUTH?

THE NIGHTJARS - 'Acid In Your Face' 7" (16 Oaklands Ave, Wistow, Huntingdon, Cambs)
The two tracks here are short powerful blasts of fairly raging guitar pop which are basically perfect in the way they've been written, played and produced, and if you're into this sort of music then you'll like this record. To me it needs a bit of life and energy pumping into it but I'm sure Nightjars fans and the band themselves wouldn't agree so I won't bother complaining about it! (TW)

NO FISH ON FRIDAY - LP (Sacro Egoismo Records - see ad)
Another totally new band to me who were quite a surprise to hear. On the music side of things it's pretty lively hardcore with some fucking great catchy little tunes and melodies in places, plus lots of variation and plenty of feeling. And the amazing lyrics are just as enthralling: 'Looming through the disco light like a paralyzing butterfly walking tall a piece of truth to an artificial super-sky' - the album comes complete with a big illustrated lyric booklet so you can ponder their words of wisdom at your delight! (TW)

NO FX - 'Ribbed' LP (Epitaph Records, 6201 Sunset Blvd, Suite 111, Hollywood (and you all thought Surbiton, Surrey was a swish address! - ED) CA 90028 USA)
This comes in a sleeve that is a spoof of a condom wrapper. No FX are a spoof band, the album sounds like BAD RELIGION in places due to Mr Brett being at the production controls. There's a metal feel to many of the songs and the vocals always seem a bit lame, dragging behind the music. Lyrics are supposed to be funny but these Americans should leave toilet humour up to the British. We have a reputation for it! They're best when they're serious. (SC)

OI POLLOI - 'Outraged By The Atomic Menace' LP (Words of Warning)
This is a kind of 'best of pre-1990 Oi Polloi' doubling up as a rare and deleted tape record, with odd studio version of old favourites. Sound quality is passable to good and the LP is enhanced by a host of 'Arf period' tracks - when wild metal guitarists transformed the old oi-punk sound for a brief period. But where the hell is the classic but rare 'Never Give In?' With live and studio LPs lined up this year as well as the EP back in the spring there's no let up on the Oi Polloi front this year; let's just hope quantity doesn't take precedence over quality. (JL)

ONE BY ONE - 'World On Fire' 7" (Flat Earth Records, Box Flat Earth, 52 Call Lane, Leeds LS1 6DT)
6 tracks dealing with social, political and personal issues. Heavy without the metal, speed without the mindless thrash and some slow powerful breaks. Noise with tunes. Brings to mind GENERIC, or a sort of ANTI SYSTEM meets HDQ! Sound quality could be better and the vocals are often inaudible which is a pity. (BS)

PARADOX UK - 'Disenchanted Land' 12" (Retch Records)
82/83 sounding punk which begs some comparisons to an upbeat BLITZKRIEG/ANTI PASTI sound. Good political lyrics which shy away from the 'fuck the Tories' banality of that time. Topics covered include the death penalty some countries put on pushing heroin and general abuse of power. Worth getting if you want an up to date version of hardcore punk. (SC)

THE PLOT - 'The Plot Thickens' LP (Konkurrel/Plastic Head)
Can't say I like this too much, a weak jangly guitar sound and not too much punch to the whole thing. I guess you'd say it was mid paced hardcore with better sung than most vocals. Only good things are the lyrics, quite unclashed subjects from this Dutch band. (SC)

POISON IDEA - 'Official Bootleg' 2 x 7" (Vinyl Solution)
Fresh from the performance of the year, the Kings of Punk rock on with 2 two-track singles in a gatefold sleeve. 'Plastic Bomb' is a classic, with it's hypnotically melodic METALLICA-type intro and it's angelic choruses. 'We got the Best' and 'Harder they Come' are two rock classics, while 'Laudy Miss Claudy' is a bit of boozey bluesy fun. Poison Idea are surely what punk is all about. Punk is still not dead. (BS)

RAID - 'Words Of War' 7" (Hardline Records)
On the same label as militant vegan straightedgers VEGAN REICH, this band follow pretty much the same stance but are slightly less aggressive and vicious in their lyrics. I find their brand of heavy NY-style tuneless metallic hardcore with deep gruff vocals and pounding tom-toms a bit dull and insipid but, like VR, it's the straight to the point lyrics that are the most interesting feature. (TW)

RAMBLIN' JOHNNY STOMACH PUMP AND THE VILLAGE IDIOTS - 'Marvellous' LP and 'Ugly' EP (Elwood Recordings, 106 Vale Royal House, Newport Court, London WC2H 7QA)
There's a great band round my way called RAGWEED. Live they're the funniest thing you'll see but put them on vinyl and they'd lose it all. The same can be said for the Village Idiots, playing contrived R n B maybe with goofy lyrics they should really stay a pub band which is what they're best at. For richard fans only. (SC)

RED LETTER DAY - 'More Songs About Love And War' LP (Released Emotions)
The long running but still young(ish) South Coast pop-punk outfit have come out on their first LP with a variety of sounds that pushes their musical categorization well to the limit. From the unusually powerful, almost thrashy 'More Songs...' and 'Chance Meeting' to the deceptively relaxed 'Daze of Indifference' and the pop-punk ballad 'Sad and Happy Years', differing they may be but each song, bar a couple of more cliched rock formations, is a well-crafted construction in it's own right. And with the inclusion of the criminally underrated 'Last Night' single this proves yet again that melodic music with a punk base, coupled with heartfelt lyrics has a lot of scope left in it yet, if only more bands showed this level of adventurousness there would be more similar fine results. (JL)

RED LONDON - 'Tumbling Dice' LP (Released Emotions)
First impressions of this were a sort of BRUCE SPRINGSTEEN meets THE CLASH though the more informed tell me it's most akin to CHLSEA in their better moments. Anyway after that this LP just grew and grew. Side 1 kicks off with Chelsea's stirring 'Trouble is the Day' and doesn't let up through the acoustic 'I's Hard' and ending with some tasty guitarwork on 'I Will Wait'. 'Step by Step' is the highlight of Side 2 with yet more delectable guitar action and lyrics which talk of growing older without losing faith and strength; a recurrent theme on the record. And by that point you can forgive some of the last numbers for dropping in quality while retaining the same 'sound'. This is a LP that actually stands the test of repeated playing as much as the band have stood the test of time and refuse to sit on their 'old punk' laurels. A great and emotive rock/punk LP, now when the hell are they going to get on the road over here again? (JL)

RESISTANCE 77 - 'You Reds' 7" (Resistance Records/Plastic Head)
Two songs on this out of nowhere 7". Some of the older amongst you may remember this band's tuneful punk - this sounds no different. The A side is a tribute to Nottingham Forest FC (unlucky lads, beaten by Very Terrible's Spurs). The B side is a depressing look at their past efforts - 'Young and Wrong'. The title says it all as do the lyrics - 'I don't want to change the world'. You're getting too old boys! (SC)

ROBB JOHNSON - 'Uprising' cassette single (£2.50 ppd from RJohnson, 9 Mountpleasant Cottages, Dormers Wells Lane, Southall, Middx UB1 3JD)
From the folk guitarist who plays everywhere from Nicaraguan TV to borough council festivals and London punk bashes either with a full band, a partner or alone comes this 3-track 'cassingle'. 'Uprising' the song is a highly stirring skanky hit in both it's electric and acoustic forms. As the single is released to mark the 3rd anniversary of the Palestinian Intifada it's apt that another song 'Everybody Goes Home' has a strong Middle Eastern influence thanks to the participation of 2 Palestinian friends from Jordan on their tablas and ouds (instruments to you). Great, emotive music and lyrics and more powerful than the noisiest hardcore thrash attack, if you get my meaning. (JL)

RHYTHM COLLISION - 'A Look Away' 7" (Dr Strange, PO Box 7000-117, Alta Loma, CA 91701 USA)
Two tracks here from their forthcoming 'Pressure' LP produced by Mr Brett of BAD RELIGION fame. Poppy punk in a HARD ONS type vein, one side the classic bubblegum boy/girl type song, the other a criticism of people's apathy to 'Foreign Affairs'. Be interesting to see what the LP's like. (SC)

RECORD AND TAPE REVIEWS

SANITY ASSASSINS - EP (Full Circle)

Early 80s US punk meets the ROLLING STONES! A pretty raw sound, at times like REAGAN YOUTH, at others more like INSIDE OUT but with male vocals. Songs about wage slavery, homelessness and the multitudinous problems of living. (BS)

SCREAMING HOLOCAUST - 'War?' 7" (£1.30 ppd from 24 Burrell Rd, Ipswich, Suffolk IP2 3AB)

5 tracks of raging anarcho punk complete with decapitated children and mushroom clouds on the sleeve. The track 'Slave to religion' even starts off with an ANTISECT riff to show you exactly who the band's influences are in case you weren't already sure. A fine little corker of a disc. (TW)



SCREAMING HOLOCAUST - 'Cancer Up Your Bum' 7" (details as above)

Although no note is given on either of the records, I presume this was recorded second to 'War?' simply because the songs on it are more advanced, even tuneful in places. With lyrics about getting cancer from eating Big Macs, Zambian babies drinking Fanta and pollution killing the planet, plus the free badge and patch that comes with the package, you can't go wrong. (TW)

SHELLEYS CHILDREN - 'Everytown' 12" (Peasants Revolt)

The already acclaimed title track is the band's best composition to date, perfect pop female vocals dominate over spot-on pop melodies played with more resolve and drive than the Shelleys musical entourage have before mustered. 'Jack' and 'Waiting for the Weekend' on the B side are more forgettable, just a bit too neat and accomplished for my liking. One of the most chart-orientated creations I've reviewed, which in most cases would contradict having such well-written lyrical themes: Everytown's evocation of the Hungry 56 uprising roots political reality in daily human feelings with a rare beauty. Anarchist pop at it's best so far. (JL)

SIXTEEN TONS - 'Headshot' LP (Abstract Sounds, 10 Tiverton Rd, London NW10 3HL)

Someone told me this was produced by Steve Albini. I'll say one thing about it, it sure sounds good. Don't know what the lyrics are all about but they sound pissed off but not too important. Pretty fast stuff that fair gets the cups on the shelf rocking at full volume. Good! (SC)

SKULLDUGGERY - Cassette (PO Box 10483, Prescott, Az 86304-0483 USA)

5 songs of catchy rocky punk with SOCIAL DISTORTION-like vocals (the band actually feature an ex drummer of theirs) but with a dark gothic underbelly cultivated by squealing, screeching guitar and some basswork that bring s to mind the Pin Panther signature tune more than anything! An endearing slice of suspense. (JL)

SLEEP - 'Cat And Mouse' LP (Meantime)

Pull marks to this lot for the unclashed cover art of the year, a Tom and Jerry cartoon! Of course sleeves alone do not make a great record, but luckily the music is of a high standard too. Fast catchy tunes which remind me of the INSTIGATORS for some reason. The vocalist certainly sounds similar. Certainly the most promising debut album in a long while. (SC)

SLUM TURKEYS - 'Communicate!' LP (Meantime)

Coming from what is arguably the worst housing cockup in England - Hulme, Manchester, you'd expect the Slum Turkeys to be wild, dangerous and extreme. Well three out of three ain't bad! Bass driven mad blasts slipping in and out of anger, these boys knock em out in a style of their own. They sound like they'd be pretty manic live too. (SC)

SOFAHEAD - 'Twat!' 12" (Workers Playtime)

The ever popular Sofahead are back with a real cracker of a disc, one side recorded live (at The Square, Harlow) and the other in the studio. Of the two studio tracks, the cover of 'Feel A Whole Lot Better' displays some excellent singing by guitarist Wal, whose voice gets stronger and stronger with each record, while the brilliant OZZY OSBOURNE soundalike 'Father's Day' shows Claire's vocals as unfortunately remaining rather weak. The 8 live tracks are well recorded but despite this, I found myself playing the studio side instead. (TW)

SPLINTERED - 7" (Fourth Dimension Records, PO Box 63, Heme Bay, Kent CT6 6YU)

Is this a piss-take? A 2-track sampler of songs from a forthcoming LP, with each song pushing towards the 8-minute barrier. The first track Pigmeat was 8 minutes of sheer boredom - slow heavy pounding drums, horrible wah-wah guitar and lots of background noise. The second side has more to offer, but suffers from being so monotonous and repetitive. Would probably want to claim to be post-core industrial aural noise terrorism, but the production isn't good enough to make it work. I couldn't wait for it to finish. (BS)

STATEMENT - 'Prepare For Battle' 7" (Hardline Records)

Statement are a one-man band dedicated to exporting the 'hardline' movement to Britain. The music is unmemorable metal riffing, say GBH or BROKEN BONES but with spoken vocals, whose bitter tone matches the lyrics. The points are often fair enough (animal rights, anti-drink/drugs...) but are pursued with such vengeful, puritanical manner that seems to cancel out the humanity that the hardline movement is supposedly seeking. This applies the singleness of mind of say CONFLICT to the personal habits field but without the music to back it up, and ignoring wholesale many other important issues, that requires people with different drinking or whatever habits to work together. But then again maybe this is the kick up the arse the drinks 'n' stink UK punk scene has long needed! (Extreme situations produce extreme reactions). (JL)

THE STROOKAS - 'Summer To Fall' 7" (£1.80 pd from 70 Rede Wood Rd, Barning, Maldstone, ME16 9HR)

I was eager to give this lot a listen simply because of their intriguing name, but unfortunately the music didn't really live up to my expectations. Despite being very confidently played and extremely professional sounding, I find this brand of tuneful poppy punk a bit on the banal side - especially the wishy-washy lyrics which, like the actual music, seem very vague and insubstantial. However I know a lot of people less musically uptight than myself will like this record. (TW)



SUMPPFASTE - Cassette LP (£2 ppd from HAGL Tapes, 57 Briardene, Burnopfield, Newcastle-upon-Tyne, NE16 6LJ)

You wouldn't expect our erstwhile sometime columnist and readers love/hate figure Trev HAGL to release a cassette LP of a virtually unknown German band on his cut-price tape label, unless it was hardhitting, anthemic, humorous, politically aware power-punk, would ya? Of course not. (JL)

2 BAD - 'Idiot Tree' LP (Full Circle)

Weird! Like an offbeat NO MEANS NO having an argument with a saxophone, 2 Bad make the listener stay alert throughout. This isn't exactly music to shop in Sainsburys to. Stop/start rhythms collide with catchy choruses. One moment you're thinking, yeah, I really like that. The next instant the whole thing turns on it's head. Oh, so you want the bottom line...great! It's certainly different. Top notch cover too! (SC)

TAD - 'Jack Peps!' 12" (Sub Pop)

3 tracks of fairly typical Tad stuff, in the 'Sex God' vein. The title track is about driving on a frozen lake when you hear the ice start to break! A hint of something nasty urgent and menacing. A tougher proposition than the more commercial guitar noise pop of MUDHONEY or NIRVANA. (BS)

TIME TO THINK - 'Be Yourself' cassette (£1.50 ppd from Andy, Box 4, 136 Kingsland High St, London E8)

Another Andy Martin combo hits the streets with an unusual yet accessible collection of songs. These range from the endearingly odd 'I am as neat as a chocolate treat...' to the more conventional noisier songs. Unsure what to make of 'Male Macho and Proud' but apart from this doubt this is an original and thoughtful tape, with the most meaningful lyrics I've heard in a long while. (AU)

TORTOISE CORPSE - LP (Tombstone Records)

A half cliched name and to be honest a half cliched band. Yes, this is heavy metal/speed metal and they're pretty good at it. Sometimes original, sometimes bloody predictable (Hmmm, I wonder if this slow song will get faster in a minute). They think they can impress us with 'Visions of Lust'. A song about women dying to sit on their faces. Sadly little boys will always be just that, little boys. (SC)

UK SUBS - 'Live At The Roxy' LP (Receiver Records)

Originally released when I was in primary school as a Fan Club only LP this has now resurfaced in the Roxy 77 series and it's good fun hearing the Subs sounding like a schoolboy punk band doing their first demo with Telephone Numbers, Tomorrow's Girls etc. Charlie H's dry between-song wit punctuating a set which really puts their 15 year existence in perspective - as does John Tobler's regular detailed sleeve notes. This is the earliest Subs recording I know of, from two years before their first single. (JL)

UNAMUSED - 'Red White And Brainwashed' 7" (details see ad)

I received this at a time when the USA was engulfed (sic) by war fever. Given such a climate all I can say is thank god there are kids in at country who click on to the situation enough to write lyrics like 'I don't want to hear the lies of the USA...I hear them every fucking day'. And the music, whilst being pretty primitive stripped-bare punk with double speed drumming, is saved by leaving the vocals crystal clear and not descending into tuneless noise. (JL)

VEGAN REICH - 'Hardline' 7" (Hardline Records)

To describe this band's line as 'hard' is an understatement. Their stance is so fierce and extreme it's offputting, but at the same time the record remains invigorating and fascinating simply for the lyrics being so brutal. Musically, it's pretty decent powerful hardcore, with fairly time-conscious vocals to boot, but somehow I don't think it's this aspect of Vegan Reich which is going to be the focus for attention. (TW)

VICTIMS FAMILY - 'White Bread Blues' LP (Konkurre/Southern)

'Things I Hate To Admit' was one of the most offbeat jazzy punk LPs of all time. VF's music is WEIRD but exceptionally well-played. To the uninitiated it is hard to describe but this LP is as good a starting point as any, taking off from where 'Things' stopped. Strange sounds, time changes, these boys must be on something! (SC)

VIOGRESSION - 'Expond And Exhort' LP (Tombstone Records, 15 Great Western Rd, London W9 3NW)

Well if you want to see a review of this LP see the ATOM GOD review. Alright then, if you think I'm being harsh...Full colour sleeve depicting a devil like figure, classically unoriginal death metal riffs, normal songs about corpse shafting and horrifying impalement - and people say punk/HC is cliched! (SC)

V/A - 'House Arrest' Puerto Rican hardcore comp 7" (Computer Crime Records, 74 Osborne Ave, Norwalk, CT 06855 USA)

OK, hands up all of you who have heard a Puerto Rican hardcore band? Well there's five on this 7"! The songs seem to be culled from gigs and practices - the sound is at best rough - but if you want to experience the true sound of hardcore this is where it's at! (SC)

V/A - 'Latin Ska Fiesta' LP (Semaphore/Plastic Head)

Six Spanish ska bands featured here, now I'm not going to talk out of my arse as I admit I know chuff all about ska but all the recordings are good and injected with happiness and fun. If you like this music this music should put you on cloud nine! (SC)

V/A - 'Shizuoka City Hard Core' 7" flexi (£2 ppd from MCR)

Yet another new compilation flexi from MCR, this time featuring four bands with two tracks by each, but unfortunately I found it a bit on the average side compared with the other releases. Although it initially sounds quite promising with MENTAL's first song, which starts off with some great NAKED RAYGUN style melodic punk, the track soon deteriorates into hyper-speed hardcore and the remaining three bands (RUSTER, INNOCENTS and NIBBLES) don't really do an awful lot to recover the situation, playing pretty bland and forgetful punk/hardcore which never really grabs you at any point. (TW)

V/A - 'Something Weird' compilation LP (Ugly Music, 106 Vale Royal House, London WC2H 7QA)

Ever wondered what psychedelic/metal bands sound like? Well here's your prayers answered! Too many bands (14) on here to mention by name who vary between weird, normal, metal and downright psychedelical! If you ever wanted something different try this. Interesting! (SC)

V/A - 'Squat Or Rot' No.2 7" (PO Box 20012, Tompkins Sq. St., New York, NY 10009, USA)

S.O.R. No.1 was great and this is just as good, if not better. Again it comes with a large newspaper-style booklet filled with artwork, band lyrics and info, plus in-depth articles on worldwide squatting and fascism. And of course, there are the bands, as follows: JESUS CHRIST (crusty), YUPPICIDE (rampant rockin' ragin' hardcore), APOSTATES (fairly tuneful and very environmental), INSURGENCE (metal grind that just keeps on going as soon as you think it's gonna stop) and MALACHI KRUNCH (MDC style). Roll on number 3! (TW)

V/A - 'The Tape With No Title' (£1.50 ppd from Mut, 25 Elms Rd, Burton on Trent, Staffs)

Compilation tapes tend to get a little bit predictable after a while and on them it's often hard to distinguish between the different bands and appreciate their different identities. However, these gripes aside, this is another good MUT release with a well-selected choice of bands (16 BOH, BRAINSTORM, ANTI DRASI, SARCASM, HORSELAUGH etc) and at least two tracks by each. GULAG prove the best of them in musical terms, while BRAZZILANS PSYCHIC POSSESSOR display some thoughtful lyrics on the destruction of their land. (TW)

V/A - 'There's A Fungus Among Us' 7" compilation (£1.80 ppd from Paul Gillingham, 8 Barrow Ave, Carshalton Beeches, Surrey SM5 4NY)

Mostly strong Chicago bands EP packing in 7 acts/tracks with BHOPAL STUFFS, GEAR, NO EMPATHY and sacry-core gods SCREECHING WEASAL (RIP) being the standouts. An absolute snip for an import at £1.80 and a benefit towards a North American Indian Treaty Rights benefit LP project at that. (JL)

V/A - 'The Unknown 12' compilation cassette (£2.25 ppd payable to 'J.Smyth' from Rain Tapes, 10 Maes Y Dre, Ruthin, Clwyd LL15 1DB)

The 12th and sadly final comp on this label showcasing a broad swathe of promising smaller bands in the 'alternative underground', largely from Britain the US and both sides of Europe. A great way to sample a whole host of bands reviewed on these pages such as THE STROOKAS, WATCH YOU DROWN, GODZILLA BREADVAN, SPLINTERED, BROKEN TOYS and many more. A mammoth 32 well-recorded tracks in all. (JL)

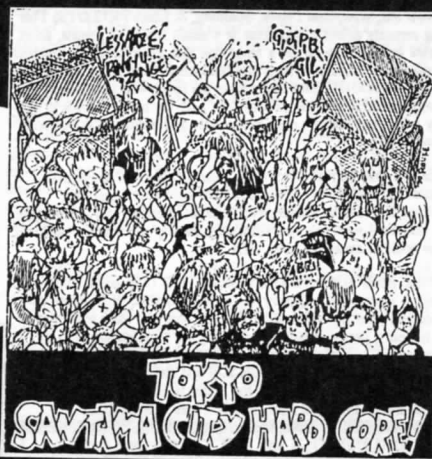
RECORD AND TAPE REVIEWS

V/A - 'Tokyo Santama City Hard Core!' 7" flexi (£2 ppd from MCR)
Ranging from rocking hardcore to grungy punk thrash to raging metal death, this 4-band/4-song EP is a good combination of fine Japanese bands, most of whom I at least never knew existed until MCR set up a UK branch over here. If you liked the previous records released by this label or just simply want to hear some bands from the other side of the world, then check out the tracks by LESS HAZE, GJPB, RINYU-ZANGE and Q/L here. (TW)

V/A - 'Ugly American Overkill' compilation LP (Amphetamine Reptile Records)
Surprisingly tuneful for a comp of US noise bands. 10 bands in a similar vein tho' with no set formula, united by the anger that fuels all their music. Very heavy aggressive rock. SURGERY play loutish hardcore; CROWS offer twisted rocknroll a la Jello Biafra/DK's; GODS BULLIES are perverted psychopaths with guitars and distortion pedals. But two bands really stand out: New York's HELMET who sound like BLACK SABBATH, NO MEANS NO and US hardcore rolled into one; while Chicago's TAR offer polished intensely powerful hardcore, proving that power comes often from precision rather than noise or speed. Tar must surely be destined for greater things. Dark and ugly, but not quite overkill. (BS)

V/A - 'Zoid' compilation LP (£5.99 ppd from PO Box 5134, 3502 JC Utrecht, NETHERLANDS)
This album has been put together by a group of Dutch people who wanted to reflect, on record, what's going on hardcore music wise in their country and I don't blame them cos they got some really great bands to offer. 8 of the 10 groups here were entirely new to me and I enjoyed almost all of them, so buy this record and check out the wonderful variety of sounds the likes of ZOSTER, DEADBEAT, ANARCHRUST, DOGBREATH, CRY OF TERROR and MC PHONIC VIBE are producing! (TW)

THE WAITING LIST - 'Hey Solitude/Cross!' 7" (£1.50 ppd from 32 Crown Street (F3), Newark, Notts)
A curiously seductive pair of songs, firstly very reminiscent of the pop sensibilities of THE ICICLE WORKS but with a strong folk-ballad feel too, and as with much of the better music in that category the lyrics are a 'story with a message' unto themselves, notably with 'Cross!'s cryptic and true tale of the religious divide and a female football star in Ireland(!) (JL)



WANTON THOUGHT - 'Just A Game' 7" (Boss Tuneage, Aston Firs, Halton Penside, nr Spilsby, Lincs)
More tuneful upbeat hardcore from Boss Tuneage. This is a second pressing and for those who missed it first time around what you get here is four tracks of cheerful sounding music with pretty personal lyrics. This label will get a reputation for this kind of bouncy music if it plays it's cards right! (SC)

WATCH YOU DROWN - 'Little Knowledge Is A Dangerous Thing' LP (Wired Records/Southern)
Melodic old-style punk crossed with Manchester flowery guitar-pop, and it's fuckin' great. If only the STONE ROSES were as powerful as this! The whole record's got a really clean, professional sound to it which only strengthens the overall quality and originality of the music. All I can find to moan about are the boring lyrics, but each to their own I guess. (TW)

WORMS - 'Brutalizer' 7" (£3 ppd from PO Box 69, 40101 Jyvaskyla, FINLAND)
I knew the Finnish lot liked their music good and noisy but Worms take the biscuit with their pounding total amp-death overdrive feedback kill devastation. No but seriously, it's really well produced, very professional sounding, I like it a lot and if it was on Sub Pop and played on the John Peel show I'm sure a lot of people would be prepared to pay vast amounts of money for it. Side A starts off with a real cracker of a song until, while waiting for the drumming to begin, you realize that the dull repetitive thudding in the background IS the drums. This, however, is made up for by the 8 minute long epic classic 'Burn' on the other side. (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 Hsc, 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, llandwrog, Caernarfon, Gwynedd LL54 5TG, WALES // HARDLINE RECORDS (UK) PO Box 107, Gloucester, Glos GL4 0RZ// for others see their adverts elsewhere in this mag....

ZINE REVIEWS

FANZINES, MAGS etc (always include a large SAE)

ANTI NUCLEAR NETWORK NEWS No.22 (50p from ANN c/o 265 Seven Sisters Rd, Finsbury Park, London N4 2DE)
Quarterly roundup of what's happening in the campaign against nuclear power. The lead article looks at Allied bombing of Iraqi reactors, a very relevant issue again as I write, as well as other national and international news. (JL)

BIT OF TOAST No.2 (20p from Steve, 87 Brookmeadow, South Molton, N.Devon EX36 2BN)
A mishmash of poems, reviews, short articles and various odds and ends. Nothing substantial but it does try not to be a total copycat punkzine in content, if not appearance. (JL)

C.A.S.E. (20p from J.Hartstein, 35 Cromwell Rd, Weymouth, Dorset DT4 0JQ)
A one off look at some of the issues within the animal rights movement, such as it's relative importance to 'class struggle' and the position to take towards the established A/R groups like Animal Aid. Short, succinct, and from a personal viewpoint with proceeds to the ALP Supporters Group. (JL)

C.I.A. No.13 (50p from Nottingham Community Arts, 39 Gregory Boulevard, Hyson Green, Nottingham NG7 6BE)
Despite it's previous 12 issues, this mag is completely new to me and was a pleasant discovery. It's mixture of cartoons, music, politics and humour draws influences from a wide range of sources and is very refreshing read amidst the current array of punk/HC zines. The variety of content, which includes an article on Youth TV and an 'Are You A Right-On Man?' multiple choice quiz, makes a welcome break from tedious band interviews and pages of record reviews. (TW)

CROSS BREED No.4 (\$1.50 ppd from PO Box 4402, Station 'E', Ottawa, Ont. K1S 5B4 CANADA)
Subtitled an anti-racist newsletter but it's mainly a punk zine with a couple of pieces on skinheads and SHARP activity in the area as well as interviews (NAUSEA< GARBLECRAT...). Nothing spectacular but good on local coverage which in turn makes it more interesting for me than the sort of zine that could come from anywhere with the same regurgitated articles etc. (JL)

ENDLESS BLOCKADE No.1 (35p; no address)
'Help Us Get 1982 Back' is a slogan I spotted in this zine and that very much sums it up. Basically the author believes that punk went off the rails when the anarchist punk scene declined from it's high point around that year, so he does his best to resurrect that era with lots of drawings of anarcho spikytops, CRASS reprints and similar but clearly heartfelt articles along similar lines. It's an enticing attitude which I have felt myself, being at one point on the verge of reprinting Crass leaflets in the old UK Resist newsletter because nobody since seemed to have said it so well. But really you can't recreate the past, we have to take what was good about it and move onto new forms of mass communication, trying out new methods and avoiding the mistakes of that period. Anyway, interviews here are with DISARM, SCREAMING HOLOCAUSTS, MOCK THE AFFLICTED and more. The real letdown is the print, so crammed small and painful to read that it defeats the object of communication, which is a shame cos Nick obviously has more to say than most more visibly attractive zines. Bands for comp tapes also wanted. (JL)

EPICUREANS ANSWER NO.2 (50p from 10 Kings Rd, Berkhamstead, Herts HP4 3BD)
Generous doses of both humour and intelligence are the trademarks of this enjoyable 'indie' fanzine with THE POPINJAYS, PWEI, CARTER USM and THE DYLANs all in nice clear want-to-read type. (JL)

EVERYMAN Story One (50p from Runciter Corporation, 7 Runciter Corporation, 7 Boyne Rd, Lewisham, London SE13 5AL)
With the sky high prices, blatant commercialism and mass popularity of comics these days it's nice to know people are putting together well-produced serious comics outside of the mainstream arena. The artwork is good though what it lacks in quality it makes up for in imaginative techniques and attention to detail. The story is a strange tale of a man who, finding himself 50 years in the future, meets a band of rebel fighters in the fierce land his country had become, who want to travel back with him in time to escape their present conditions. It's in fact much more interesting than that simplified description and I recommend it highly! (TW)



EVERYTHING WENT BLACK No.2 (30p from 75 Bawmore Rd, Malone, Belfast, BT9 6LD, N.IRELAND)
A decent effort as far most zines go and a noticeable improvement on the first issue. The good mixture of bands (SOULSIDE, THERAPY, STEADFAST, PROPHECY OF DOOM and GODOORHOEA to name a few) should appeal to most people and besides the columns, which are a bit boring and uninspiring, the rest of the zine makes interesting reading (or rather viewing in the case of the artwork) as well. (TW)

FEEDBACK No.4 (\$3 ppd from Gabriel Gutierrez, 1982 Scenic Circle, Hollister, CA 95023 USA)
A good 'thinking man's' hardcore' zine here combining spoken-interviews with DISSENT, BREAKDOWN and LAWRENCE LIVERMORE with features both interesting and amusing, including a tale of a verbal confrontation with BAD RELIGION over their ethics as a band, all topped off with a 2-side 6-band (!) flexi. (JL)

FLATLAND (\$2 from PO Box 2420, Fort Bragg, CA 95437-2420 USA)
This is a 'catalogue of unusual lore' distributed by the same people,, consisting of intriguing and some hard to find mags and books on the cutting edge of social/political thought, art, music and so on. Each item gets an enticing review and the catalogue is filed out with interviews with Tom Vague and an anti-vivisection expert, to make it a fine reading sort of alternative literary review. (JL)

FLIPSIDE No.70 (\$4 ppd from POB 363, Whittier, CA 90608 USA)
The bimonthly American mag seems to be undergoing a partial back-to-roots renaissance, whilst retaining their glossy 'alternative rock' appeal. This issue has CRINGER, EINSTURZENDE NEUBATEN and BABES IN TOYLAND amongst others, all face to face interviews with varying results, but none can possibly beat the one with the amazing '6'6 Afro-American drag queen' -cum-rockstar from Toronto christened as VAGINAL CREME DAVIS. (JL)

FRONT COVER No.1 (35p from Danny, Fleakwater, Fluey Rd, Bally Mone, N.Ireland)
cuttings and numerous cliched political slogans you could mistake this for just a rather typical right-on punk/anarchist zine, but that wouldn't be a fair description at all. The editor has avoided a lot of the standard zine topics and has instead looked at less predictable ones such as lunatic asylums, and has interviewed YAN TREE, yet admittedly all the stuff on EMI, McDonalds etc is still lurking in there. In conclusion I suppose I should say that the different areas of information here (and indeed in other zines - or record sleeves too for that matter) are going to be varyingly educational to different people so even if I'm sick of being told that Thom EMI manufacture arms and McDonalds exploit the 3rd World, the benefits of such information shouldn't be undermined. There, now stop complaining! (TW)

GENERATION X No.1 (75p from 1 South View, Main St, Mexborough, S.Yorks S64 9NE)
This mag has developed from Neighborhood Watch, like UK R a free music newsletter which has made the heady leap into being a magazine. GX's starting point consists of a willingness to cover all sorts of music and other artforms (eg the adult comics and Traci Lords features in No.1) wrapped in a socially/politically aware outlook that is quietly apparent without dominating. For these reasons it has great potential as a cross-cultural fanzine; while the others should 'break down the barriers' GX actually has the ability and desire to pull it off. But before we get too heady about it, the visual side needs a complete facelift, interviews should replace mere reviews on their 'featured' bands, and exactly who's gonna be buying the mag and where needs sussing out. That aside, the world is their oyster. (JL)

ZINE REVIEWS

INCREDIBLE SHRINKING FABZINE No.3 (40p from 28 Howe Park, Edinburgh, EH10 7HF) A better than average effort with a nice yellow card cover and neat layout. The good choice of bands (BEARDED WEIRDO, GOOBER PATROL, RECTIFY and DIDJITS) plus comprehensive reviews section (including gig and video reviews) makes it interesting and informative reading, but by far the best item inside is an excellent piece by Steve 666/half on the great Croydon and Caterham punk connection. (TW)

THE HAPPY THRASHER No.3 (\$2 from Tin Bar, 859 S.Barnett, Anasline, CA 92805-5408 USA) Interesting array of articles, letters and reviews, the best part being interviews with military personnel which reveals the kind of ignorant attitudes that made Americans support and fight the Gulf War - it's scary but true the kind of crap they mouth! Another interesting and aggravating point is letters from Americans in London over on extended record-buying and gig-going vacations, who come here and ponce money on the streets cos it's the 'punk' thing to do. With so many people living below the poverty line in this country who really need money, these posers out for 'the real crusty lifestyle' just make me ill! (JL)

MEN SPEAKING OUT ON MEN AND SEXISM (35p ppd from MASS, Box 25, L.O.P., 52 Call Lane, Leeds LS1 6DT) The fourth booklet by Men Against Sexist Shit, a group who see sexism entirely within a 'class war' framework and hate any other male anti-sexists who don't see it that way, conveniently slugging them off as middle class liberals etc etc. The writings in this booklet connect personal experiences of the authors to the aforementioned outlook. (JL)

MIRACLO A MILANO (free from A Secret Devil, c/o PO Box 32, 52 Call Lane, Leeds LS1 6DT) The ex-singer of Italy's hardcore thrash band CCM, Syd Myx, is now putting his hand to poetry and this is a free 'sampler' booklet from his forthcoming book to test out your reaction; so why not get it and give yours.

MY GHETTO No.2 (20p from Al, 112 Folly Park, Clapham, Beds MK41 6AF) Well would ya believe it, LEGION OF PARASITES are still going and giggling, at least according to my copy of My Ghetto! Elsewhere we find POISON IDEA, POLITICAL ASYLUM and RECTIFY plus poems, short stories and reviews. A good mix of material, although a more original choice of bands and a new printer would improve MG's readability heaps. (JL)

NIGHT MAIL No.1 (£1/\$3 ppd from Mike, 79 Brook Green, Hammersmith, London W6 7BE) Produced by the person who previously did POSITIVE DISLIKE zine, this excellent publication is an impressive example of thought, originality and imagination being put into action. Combining a broad topic base and a wide range of contributors it gives highly informative insights into extreme electronics and band URBAN FUNK CAMPAIGN on the one hand, and on the other moves away from music to look at author William Burroughs and poet Roger McGough. Together with pages of art and an extremely professional layout it makes for a zine worth reading whatever your interest. (TW)



NOISEFEST No.2 (30p from Chris, 15 Ashbourne Gdns, Bradford BD2 4AE) Compact and eye-friendly A5 zine that covers the more thrashy/noisy side of things without degenerating into pictures of crusties and homebrew articles! NO SECURITY, ANAL CUNT, Teacore Records and more are here in simple and intelligent interviews and reviews format. (JL)

THE OARSMAN No.2 (30p from Buster, 20 Lincoln Dr, Caistor, Lincoln LN7 6PA). Again (yawn) massively over-interviewed bands (COWBOY KILLERS, KISMET HC etc) I mean I'm sure they're all nice good people and decent musicians but are they really doing anything so earthshakingly groundbreaking that they should appear in every other zine that wends its way to Box 244A? I don't think so, and it's not as if there's no one else interesting around. I think there's just a lack of imagination on the part of punk/hc zine writers these days. Anyway that's not single out The Oarsman because it is saved by a dollop of humour (check out the Iraqi cooking page!) and decent printing/lack of reprinted flyers and leaflets. (JL)

PEACE AND FREEDOM Vol.6 No.6 (50p from Paul, 17 Farrow Rd, Whaploode Grove, Spalding, S. Lincs PE12 0TS) This long running eclectic magazine is a small forest of poems, short stories and news/reviews; a magazine that always brings together in one place creative writing and independent music (a free flexi by THE VOLUNTEERS expressing the latter with this issue). Always good to see the divisions of activity broken down in this way with Paul Rance's ever humanistic and enthusiastic editorial touch. (JL)

PEACE OF MIND No.5 (20p from PO Box 172, Preston, Lancs PR1 7BU) Very old this but we were sent it anyway, articles on Nestles, sexism, comic relief, fascism and more make up this well-meaning but ultimately mostly unexciting 'political' zine with an anarchist bent. (JL)

PUNK AND DISORDERLY Nos 1 + 2 (35p each from Griff, 2 Westacre Dr, Quarry Bank, W.Mids DY5 2EE) From the same guy who did *Holocaustic Badger* zine and from what was to be honest a pretty dreadful beginning his fanzines are step by step gradually getting better. Issue 1 has COWBOY KILLERS, CARCASS, INDUSTRIAL SUICIDE and more but number 2 looks better, packs more in and has the better interviews (IDENTITY, SINK, MEATFLY and many more). There is hope. (JL)

POP AND POLITICS DO MIX (50p ppd from David, c/o 57 Burnley Rd, Edenfield, Ramsbottom, Bury, Lancs BLO 0HX) Originally written as a college dissertation, this booklet takes a look at both punk generally and anarcho-punk specifically, in relation to the music industry/youth culture as a whole. Very well-written and well-informed effort by someone who has a familiarity and sympathy with his subject matter from involvement on the 'inside' but uniquely manages to take a step back and put his experience into a wider perspective. He tackles the same subject as a number of 'pop/rock sociologists' but from a participants angle and minus the jargon. For anyone interested in understanding (as opposed to slugging off or eulogising) the anarchist punk phenomenon this is a good starting point. One minor quibble - handwriting rarely makes something easier to read and this is no exception. (JL)

PROFANE EXISTENCE (March + April editions - see ad) PE this year has expanded into large newspaper format with a whole load of additions and features in tow. In comes a gig guide, out goes band interviews. Although the music has taken a backseat it's still within the punk/hardcore parameters, both a blessing and a drawback when it comes to touching more people. With the Gulf War a motivating factor the political side of the paper now takes precedence and it's now very much an anarchist mag which addresses a certain audience (via the music scene connection) which perhaps the traditional anarchist movement has more trouble touching in any numbers. Looking like a weird hybrid of *Class War* and *Maximum RockRoll*, PE is changing, improving and spitting fire in the face of reactionary America to the last. (JL)

PSCHITT No.4 (60p from Des, PO Box 148, Belfast BT1 2FD, N.IRELAND) Another zine that's progressing in leaps and bounds, and in it's new bigger size with precise layout and clean format it's looking one of the most professional DIY political publications about at the moment. With it's wide choice of detailed and informative articles (magic and Paganism, the IMF, gay rights, Mohawks and S.H.A.R.P) combined with a healthy letters page, news reports and comics, it is an excellent piece of work and one which I hope will grow and develop in the future. (TW)

RAISING HELL No.23 (30p from Box 32, 52 Call Lane, Leeds, West Yorks LS1 6DT) This could be yet another cliché A5 punkzine stuck in the quagmire of banality along with so many others here, but actually manages to be a big cut above every time and in every respect: the reviews are well-written and comprehensive, the humour is actually funny, the interviews (SO MUCH HATE, MOMIDO 7, QORRY, ANARCHRUST) are at worst average but at best fascinating...I could go on but suffice to say if you haven't seen it and are interested in the grassroots hardcore scene and it's political connections, this is the real bargain buy. (JL)



REACT No.5 (Free from Niall, 31 Hazel Rd, Donnycarney, Dublin 7, EIRE) Free monthly newsletter dedicated to happenings in and around Dublin on the alternative music front, having it's say in the process and not musically limited. (JL)

REQUIEM SHARK Nos 13, 14, 15 (free for a trade from PO Box 2126, Knoxville, TN 37901) Each issue is a tiny A6 sized booklet with a theme: No.13 the 'Found Poetry Issue' creates poems out of bits of writing seen in public places; No.14 'Creation' is a short series of meaningful quotations and No.15 'Reading Jean-Paul' records the author trying to read Sartre against the distraction of his environment. 3 curious quicksnaps of creativity. (JL)

RESPECT No.1 (30p from PO Box 24, Hertford, Herts SG14 3TZ) Despite my inbuilt barrier against anything dealing with sexism or feminism (it always leads me to having to defend myself for being male) this is a really evocative zine, and one of a kind for dealing solely with the above subject. Although leaving a lot to be desired in visual terms, the vast array of articles, opinions, graphics and poetry, plus SOFAHEAD interview and result of the Sexism Survey, all make up for it by producing a startlingly substantial and tangible insight into sexism. (TW)

REVENGE No.1 (35p from PO Box 253, Oakengates, Telford, Shrops TF2 6UH) The infamous anti-fascist newsletter is back in it's new and improved zine format. Heavily skinned/O! slanted, it's boring visually yet there's no shortage of excitement and provocation where the writing's concerned (apart from a whole load of drab and unenlightening articles by Dexter Buzzard). Inside there's a good mix of interviews (FEAR INSIDE and BILEDUCTS), poetry, news, ads, views, and plenty of direct action ideas, the high point being part of a MOONSTOMP interview reprinted from British Oi mag which shows this Link band up for the fascists they are. (TW)

SCREAMING FOR CHANGE No.4 (\$2 ppd from George Manalis, Gripari 13, A.Patisia 11141, Athens, GREECE) The curious mixture of grassroots hardcore/punk coverage and born again christian tracts continues. Interviews with INDUSTRIAL SUICIDE, ANTICIMEX and Ben of *Raising Hell* are of a good standard but the religious aspect gets very tedious and could be better used telling us something about Greece; I mean this could come from any country really! (JL)

SLASH AND BURN No.1 (£1 from C.A.N. PO Box 38548, Baltimore, Md 21231 USA) What with the cover I was worried about finding here an unhealthy preoccupation with the UK (ugh) 'crusty' scene, but was for the most part (not the full part, yhear!) pleasantly surprised to read very good face to face interviews with SEPULTURA, BORN AGAINST and MEDIA CHILDREN and worth-reading articles on (the power of) humour, local politics and more within a quirky layout that avoids the monotone look. (JL)

SLUG AND LETTUCE (Free from Christine, C/O Peter Stuyvesant Sta, PO B 2067, New York, NY 10009-8914 USA) These free newsletters are a really good idea; this emanates from the vibrant New York anarcho-punk scene and in new newspaper-style format (it's all the rage) has piles of contacts, reviews and good photos. (JL)

S.N.A.F.F. No.8 (10p from Roddy and Tish, 27 Brindley Close, Trafford Rd, Eccles, Manchester M30 0HZ) I think this was mistakenly not included in our last issue so apologies all round. More DIY punk-dom here so don't expect the unexpected if you've seen it before, but I did enjoy the druggy centrefold picture, article on Israeli kibbutz life (by someone who lives on one) and, of course, the price! (JL)

SOCIAL BLUNDER No.5 (\$5 from Hemant Gopal, 36 Plover St Ext.1, Lenasia 1820, SOUTH AFRICA) An anarchist punk zine from South Africa with the emphasis on the former - articles on animal rights, world hunger, CRASS/CONFLICT/Class War reprints, a couple book reviews...but amidst all this revolutionary stuff the really weird thing is that there's nothing at all about the volatile and controversial situation in their own country! But there is actually a very good reason for all of this - the state of emergency imposed in South Africa at the time this zine was put together. The next issue promises or at least hopes to evade the censors and cover local affairs much more. (JL)

SOMETHING SMELLS No.4 (\$2/£1 from Sean McGarvey, 72 Cundles Rd East, Barrie, Ont. L4M 2Z7 CANADA) A fairly professional looking piece of work, computer typed and with screened photos, but despite being neat and well-presented the layout would benefit from a bit of imagination being injected into it. Besides an editorial and a handful of reviews, the 24 pages here are comprised solely of band interviews which include the likes of FUGAZI, INDUSTRIAL SUICIDE, MACHAVO C, STONE TELLING and HARD-ONS. (TW)

SOY NOT OIL (\$3 ppd from Hippycore, PO Box 195, Mesa, Az 85211 USA) A whacking great vegan cookbook with a fanzine type appearance, this has tons of recipes, interspersed with chirpy articles on veganism and some nice touches like what music goes with what dish you're cooking (excluding any good oil oil) (JL)

SPIRAL SCRATCH (£1.95 monthly from newsagents) The punk/New Wave record collectors mag is now adding new young bands to it's pages, hence MANIC STREET PREACHERS, THE PRICE and SHELLEYS CHILDREN join the old guard in the July issue. I don't know if it'll help their sales but it's certainly a step forward in my book, showing a willingness to broaden out and change. The interviews and writing style generally still have room for improvement. (JL)

ZINE REVIEWS

SUSPECT DEVICE No.14 (40p from Tony, 24 Windrush Rd, Millbrook, Southampton SO1 9DO) Over the course of it's history SD has seemingly mutated from being into old style punk to 'raging hardcore' as the cover of this issue exclaims. Which is a bit of a shame as some of it's individuality is lost that way, but it remains a solid and readable zine with WANTON THOUGHT, THE ABS, JUICE, SAMIAM and JAWBOX making for lots of band-related material to get into, the best bit for me being THE SECT's European tour report. (JL)

THE TRIAL OF THE BEANFIELD (50p or donation from Stonehenge Campaign, 99 Torriano Ave, Kentish Town, London NW5) A booklet running down the full details of the case of the Stonehenge travellers attacked by the police en masse in 1985, with the trials of the police involved finally ending this year. 'The Trial...' shows how far from being 'Justice for the Travellers' as the press exclaimed, the police/courts stitched em up badly. (JL)

UP UP AND AWAY! No.1 (40p from Tone, 482 Uxbridge Rd, Hatch End, Pinner, Middx HA5 4SL) First issues are usually pretty predictable and this is no exception. However, although not earth-shatteringly innovative, the standard reviews/interviews/articles formula adopted here fulfils it's purpose by being fun to read and giving coverage to the bands inside. (SLEEP, BBMF's, GOOBER PATROL, HARMONY AS ONE and BLOCK MANIA). (TW)

ZIPPS AND CHAINS No.6 (£1 from Dario Adamic, Via Arrigo Boito 78/D, 00052 Valcanneto (Cerveteri), ITALY) As far as band-orientated zines go, this is the biz; quality bands from Europe and the U.S (MEGA CITY FOUR, TOTEN HOSEN, PRESIDENT FETCH, BAMBIX etc) give quality interviews; the zine packs it in small but still looks better than most with lotsa photos and lyrics. It's written in English and better than most English zines to boot! (JL)

VIDEOS

GWAR - Live from Antarctica 52mins Rating 15! **Fotodisk**

Well yes, they finally did it, GWAR released a video...aaarrggghh! I'd like to get right on and say this is a neat little video. Gwar ain't exactly the most talented band in the world but they sure are entertaining. For those of you who ain't

heard Gwar's music, it's a mix of punky/thrash metal. Which they deliver 15 tracks of here. Some of which are from their 'Scum Dogs of the Universe' LP and some from their 'Hello' LP.

Anyway on this vid the dudes in Gwar proceed to bash shit out of various latex characters. Ripping flesh off faces, chewing on entrails, and munching on brains etc. Though this is slightly spoiled by a 'Censored' label which comes down when they do these things!

Another minor moan, is that the swearing is bleeped out inbetween songs. Which is completely dumb, especially as they have one song called 'Salamiziner' where they swear like 'fuckin' troopers and you can hear every other word! All in all this is well over the top...splatter/rock theatre, and is very watchable. GWAR are definitely a visual experience.

IDENTITY - Live at The Square, Harlow 23.2.91 35mins

This is pretty good. An amateur vid done in a professional way. There is 3 or 4 camera angles on this, and a number of different tricks and effects such as split screen, stills, slow mo etc. Whoever filmed it did a good job. As to Identity's live performance it's quite good, though they do fuck up loads, but this doesn't detract from the watchability of it, cos it's all done with a good humoured 'fuck it who cares' type attitude. The overall quality is pretty good again, but the volume level does go up and down like two elephants shagging. But that aside it's still rather cool!

GIGS

OL POLLOI/HAYWIRE/NO COMPLY Weymouth Youth Centre 6/4/91

The gig was held in a youth club with 'officially' no drinking, but I kept seeing people stumbling around and they were verely possessive of their bottles of coke! Anyway there's a pub just down the road.

It was a fairly 'cosmopolitan' gig, the audience being made up of punks, hippies, scruffy people (you know what I mean, and so do they!) and 'normal' people - kids who use the youth centre. NO COMPLY began with some good 'US-style' straightedge stuff, despite the fact that two of the members are not straightedge in the slightest! A couple of comments I heard were 'clean meets crusty' and 'positive meets pissed'!!!

Next were HAYWIRE, another local band, who really set the ball rolling and got people dancing with their excellent thrashy-anarcho punk stuff (which I always thought sounded like

ANTISECT). Anyway they really got everyone in the mood, especially with their singalong 'Mosthead' in the style of the 'Motorhead' song!

Finally came the band everyone had been waiting for - OI POLLOI, and a load of people got up and into bopping about! They were really together as always (as always?!?! -Ed) and played a set of excellent political punky stuff, made even better by deek explaining the point of each song. The atmosphere was really good and friendly as everyone had loads of fun dancing and singing along to songs such as 'Fuck the Poll Tax', 'Hands Off Nicaragua' and 'Pigs to Slaughter' as well as some newer stuff off their new EP 'Omnicide'. A real good gig - everyone left sweating buckets! (Sheena/Weymouth)

CONFLICT/TONY WILSON London Marquee 18/5/91

2 years since their last British appearances, so naturally the marquee was very full for the return of the most influential anarchist punk band after Crass. Lots of faces appeared from nowhere that probably haven't been to a punk gig since Conflict's last one. The purpose of this gig and the other 4 or 5 on the tour seemed not really to try anything new or make some sort of official comeback, but just a rallying of the troops, to let us know they haven't changed and that the old songs continue to be valid whatever has happened to 'the movement'.

A few preconceptions were bashed tonight; the 'support' was Tony Wilson's ear-bashing indie dance disco, which would've gone down well with a club crowd but not many out of this one. But loud wasn't the word for it when Colin and co. took the stage to a pretty rapturous welcome, once started you could barely make out one song from the other as they rammed through all the classics up to and including the last LP 'Against All Odds'. Surely one of the loudest gigs for years, but therein lay the big disappointment - if the aim is communication, total inaudibility is pointless. Maybe it was something to do with keeping in touch with their past - the venue was slightly different but the sound was similar to that of the old small and sweaty squat gigs they used to play with the PA on it's last legs, the music a complete blur, but nobody caring.

Preconception number 2 was removed by the band's appearance - no sign of punkness, just two longhaired guitarists and a short haired trendy looking Colin - one in the eye for the alternative fashion bigots but proving at the end of the day that anger doesn't need any particular clothes or hairstyle. The new Conflict album is called 'These Colours Don't Run', and despite the night's letdowns of sound and lack of neww songs, Conflict at least showed themselves worthy of that title. (JL)

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Arturo:No! It's just a van and I do bits & pieces... There was a time when all we did was the band, a long time ago. I mean most people who I know don't make a living out of music, we all do something else. This is it, if you stick by your guns and play the type of music that you like even though it's not financially new you have to do something else you know...and if you can't make your living from music it doesn't mean your shit at it, it just means there's a certain set of circumstances which I detailed earlier in this interview for you...you know you have to do something else...duck and dive. Anything to avoid a normal 40 hour a week work I will do. I think that's the same for a hell of a lot of people doing music. I look on my government money as an Arts Council grant, I mean why shouldn't it be. Being on the dole as well is great, it's a way to carry on doing music without having to do a 40 hour week. You have to top it up by doing a few underhand things.

Arturo: Well SPV Records who are one of the biggest indie labels in Germany are very interested in doing an album with us so we're doing some demo's for that in a few weeks time. They're like the Rough Trade of Germany so hopefully with this record we might get more of a financial push. Not that Released Emotions didn't do everything they could - we're very happy with that. We done a couple of records on Link but it's the same sort of thing, you got to try and go for the best deal you can and if you can go with someone whose got more money to promote you properly you have to go with them. Link were putting out so many records at that time (88/89) that you just became a small fish in a big pond y'know, where as Released Emotions and Vince it's a one man operation and he put's everything into it and there's not alot of other bands on the label with whom you're vying for the attention of the guy who does the press or whatever.

Arturo: Yes we'd like to play France, but the French seem to be very slow, they wanna do things with you but it seems to take them forever. And Scandinavia we've had quite a lot of interest from, fans writing and whatever. Anyway we'd like to go to Australia, it'd be nice to do the States but it's trying to find the people who want to do it...

Arturo: Yeah, I mean the Subs had a terrible time over

Arturo: I heard about that yeah. Well you know I like them and if they're playing and people wanna go and see them and enjoy them, I don't care that they split up ages ago... It's been proven, SLF and The Buzzcocks have come back and live they're pulling more people than they did in 1980.

Arturo: Yeah but the thing with the MSP is that really they're nowhere near as big as some of the early punk bands are, even now. I'm glad they're getting some where even though I think they're incredible Clash clones. I've heard their records and I like them cos it's my sort of thing melodic pop punk so all power to them. The thing you see with The Lurkers is we've come back and written 45 new songs and we play alot of them. Alot of older Punk bands, I won't mention any names but they haven't recorded anything for six years and when you go and see them you won't hear one new song. But we're not in the thing of being a standup jukebox to play a greatest hit's selection, we will actually play new songs cos we think they're just as good as the old ones. Even if you feel in the crowd sometimes a bit of a lull cos they don't know them. But that's pure laziness on the part of the people who have come. I f they like punk they shouldn't be living in the past and ONLY listen to records from 15 years ago. I mean I don't, I keep up with the new punk bands and there's loads of great songs. It's a style of music that has only died out because alot of the people say the like punk won't go out and buy the new records by good new bands...I think it's the responsibility of the (old) bands if they're writing new material to get up and play them and get people interested in the new stuff v'know.



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NO.1 - FINLAND!

OK, can you name three famous Belgians? Thought so, you got stuck after Stella Artois! Now name just one famous Finn. You're sweating already, aren't you. You see Finland isn't the only Finnish musician in fact it's Sibelius, the composer. (a much in fact is for you there, all those I've heard of must have winters are so bit of culture must have winters are so dinner in a country whose winters are so good). In that ports are closed for enough severe at a time (they barely get enough months to go on strike) and where you'd time to expect a large hardcore scene. Well, hardly expect the pines, is it a bird, is you're among the trees, yet another tree stirring a plane, no - it's the packaging for it being another Finnish HC record, one in five yet another Resist. Yep, about one over the way to UK Resist. And some of them are very records has come from Finland over the last few months. And some of them are very good!

This called for a SPECIAL INVESTIGATION, and who better to lead it but your favourite Foreign Secretary, Duggie Herd! Kicking off with the BAD VUGUM label! Herd! has a diverse roster few English labels could match we'll start the log rolling (ho, ho) with FAFF - BEY, their LP "Doesn't feel like laughing... it's the second funeral" is basically thrash metal but it's makes it stand out is the production. It's rough and upfront and sounds great if you're sick of hearing great riffs getting submerged in albums that are so overproduced any vitality in the music is long gone by the time it hits vinyl. I don't like much metal but FAFF - BEY are raw and exciting, they sound like Metallica at a garage practice, (no, not their awful "Garage Days Revisited" but what they'd got sounded like jamming out before they'd got the big bucks contracts and "name" producers).

Flipping the other side of the coin BAD VUGUM come up with the "red hot punk funk" of the GENERATORS. Oddly enough this rocks of the speakers at volume with it's danceable the Chill Peppers style workouts. Good strong production and lyrics in English, it's a shame they live so far away! They have a single called "Brain Off Dance" available which as they say thing man, yeah it's kind of what UK Resist editor cool. (Well that's these days). and homeboy Jake are on BAD VUGUM as well and LIIMALLARINA are on BAD VUGUM as well and give me a chance to use my diplomatic skills to full effect. They try very hard but I don't think I'd recommend them to anyone who they sound pretty committed hearing. While the production leaves alot to be desired (mainly earplugs!) if it was produced at all, me thinks not! How diplomatic can you get - well "Try before you buy"! Their EP is called "Juutalaiset".

In the category "So crap they're Bleedin Gods" TRAITOR comes the non musical talent of PASKA and PASKA. It has to be said that the lights are on but off his trolley, he does Accapella (that's a madman to you thickies) versions of Motorheads like "I'm Shit" amongst his own material Double Mega Maxi Hits like "Super Phil Collins, I can't meet Charles and Piana, because I'm shit" PASKA is a man who has to be heard to be believed not least for his cover of "Brand new Cadillac". He's on BAD VUGUM too and probably any drugs he can get his hands on! TRAITOR are the Finnish Sore Throat, they are truly unhindered by talent and on their 15 track EP they "treat" us to out of time millisecond workouts with gargling vocals. Here, can't even make out with a lyric sheet. "CHAOS" a couple of their songs in full.... "NAZI PIGS"...Fucking Nazi Pigs, kill the nazi pigs. "CRY FOR FREEDOM"... (the sound of crying).

LAWDY! LAWDY!
MISS LAWDY!

FINNISH?...
IS HE FLIPPERS
BROTHER?

WAITER, WAITER!
WHERE'S MY E.P.
BY TRAITOR!

TUMOR AND PASTA?
NOT AS HALF BAKED
AS PASKA!

THIS IS
PASKA!

them moving swiftly on I think and we're talking about CMX, two records from them on the BAD VUGUM label. Speedy at times but always with a melody their "Raivo" EP is worth getting even if the LP does get a little bit too weird for it's own good! Also from the same label is DEATH TRIP with their very strange sounding and effects laden "Chainsaw Goddess" single. One side a fast workout with a grunge feel and wailed vocals, the other a slower song. That sounds a bit but really it's quite good and something to see live too I bet. (Check Sealink sailing times at your nearest travel agent).

RADIO PUHELIMET have an LP out on the "Spirit" label and they must be Finland's top HC band. I say this because it is the only record to come with a colour sleeve and looks like a pretty professional release. Jello Biafra of the DK's fame rates them and it's easy to see why. They come across sounding like him with No Means No - great stuff! OK so the vocalist doesn't warble like Jello but the band go hell for leather and the vocals suit the manic, crazy music!

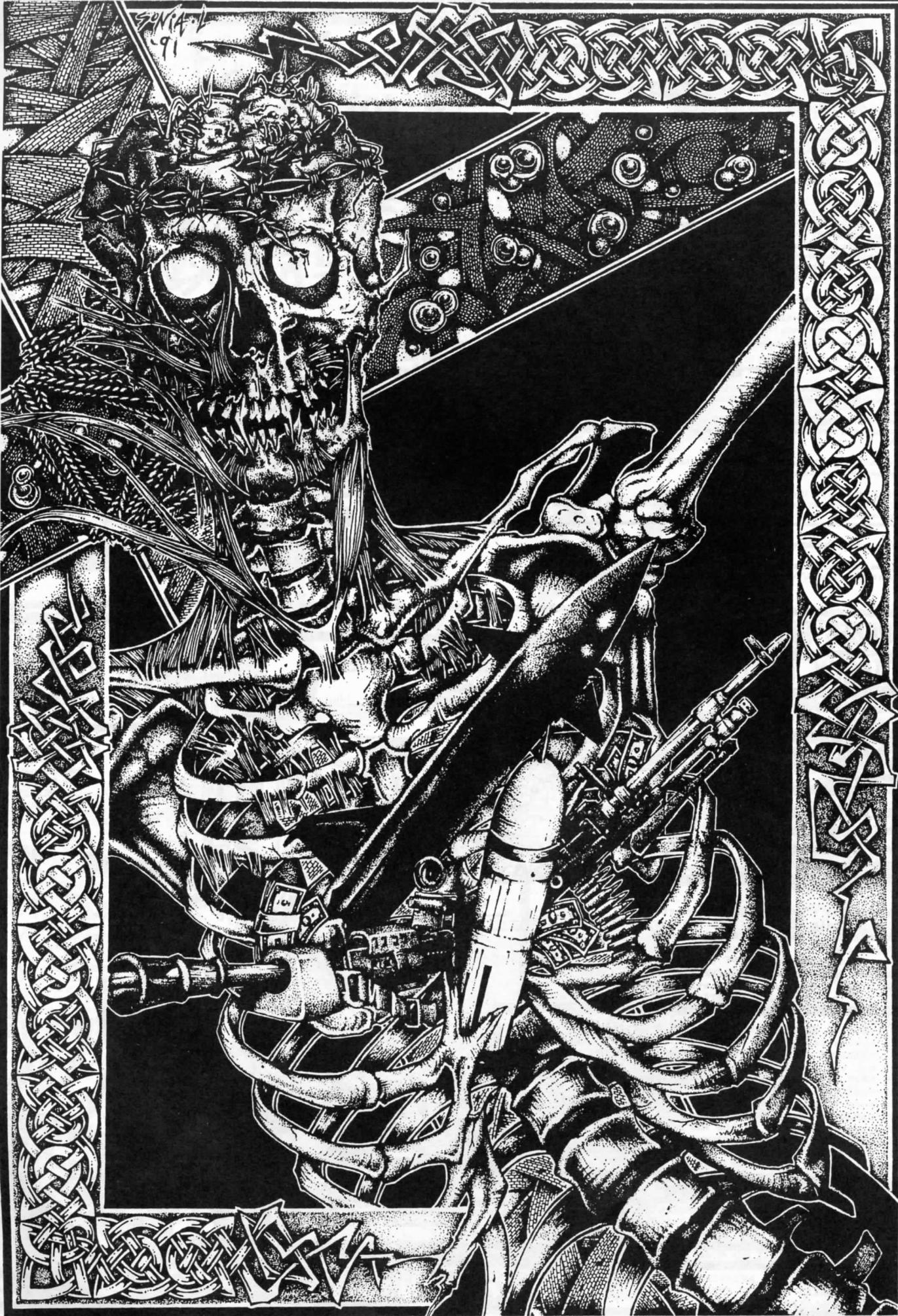
Last but not least is the power chord, melody full HC of JUGGLING JUGULARS who sound like STENGTE DORER. They look disgustingly young to be playing such fine hardcore but I guess they're one of the best bands in Finland. Their EP seems to be self financed and can be obtained from Mikkiä, Rahkatie, C/O Peku Laana, Finland. (For £2).
Other addresses are BAD VUGUM, box 29, 90501 Oulu, Finland. Their "s" cost £3 inc postage and LP's are £8 all in. TRAITOR's EP can be got from Kake, Junttarinkatu 12, F, 95420 Tornio, Finland.

If you can understand Finnish, a zine worth getting would be TOINEN VAIHTOEHTO, it looks mighty fine but I can't understand a word! Any budding bi linguists out there can write to Janisa, PL 1, 65200 Vaasa, Finland. Oh and get in touch as the UK Resist Foreign Office is always looking for bi linguists like you! Now how do I get the editor to pay for an all expenses trip to Australia on the slim chance I may go and see some hardcore bands... Yours in World Wide Solidarity Duggie Herd.

duggie herd asks....
where are they now
we need em
no.1



CHRON
GEN



PEASANTS REVOLT



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NEW RELEASES

Shelley's Children - "Everytown" 12" EP (REV 1921) £3.00

"Superb female harmonies over buzzsaw pop guitar protest songs with ace lyrics" - Steven Wells, NME.
"Tomorrow is just another day - the first of May". Yep, they still make records with spirit like that, but seldom do crushing fuzzy guitars and punk rocking rhythm sections have the honour of backing up such perfect pop vocal chords as Shelley's Coral. Hywell Bennett would be proud." - George Berger, Sounds.

Various Artists - "Greatest Hits" mini LP (MARCH 31) £4.00

A benefit for the Trafalgar Square Defendants Campaign - Twelve inches, five bands
Stitch: formerly Stretched Back Foot Airman, jagged pop/noir and other descriptive words (etc)
Shelley's Children: rework the Bay City Rollers classic "Summerlove Sensation" - sweetness, light, and bludgeoned guitars (etc)
Chumbawamba: three part a cappella politicos, minus the "folderee, folderee" stuff (etc)
The Ex: hypnotic, caustic non-stick scratch pan (etc)
Robb Johnson Band: Johnson chucks away the acoustic guitar in full blown, solid "no justice" stomp (etc)
(All songs previously unreleased)

Duma Yarma - "Someone Call a Priest" LP (REV 1974) £5.00

Duma Yarma take the military two step into the indie dance crossover market.
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ALSO STILL AVAILABLE

Shelley's Children - "Mask of Anarchy" mini LP (REV 1812) £4.00
"Engaging LP of shrill anarcho-punk and 60's bubblegum pop" - NME.

Duma Yarma - "Bomb Thing" mini LP (REV 1975) £4.00

"Sandpaper man voice speaks angry volumes over an ugly thrash bastard guitar noise" - Everett True, Melody Maker.

Doermen - "Sitting in the Tarmec" mini LP (REV 1848) £4.00

Fast, catchy Ska-Punk, with driving rhythms (etc)

Various Artists - "A Pox Upon The Politax" LP (REVOLT 1) £5.00

Ani Politax compilation, featuring the likes of Chumbawamba, The Shamen, Stretchheads, Thatcher on Acid, Dog Faced Hermans etc.

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BOSTAGE 003 : WANTON THOUGHT "Mustard Mit" 7"

(Fine melodic HC similar to HDQ/INSTIGATORS)...£1.35

BOSTAGE 002 : DAMAGE "TV Bible" MLP

(Five tracks of rocky, US type HC - HUSKER DU

meets BLACK FLAG!) SOLD OUT VIA MAIL ORDER.....

BOSTAGE 001: GOOBER PATROL/VEHICLE DEREK split EP

(SOLD OUT - although still available in record shops

via SRD in the UK and PLASTIC HEAD outside the UK)

TAPES

BT 1: ACTIVE MALFUNCTIONS "Give Us A Session, John!" demo

(15 tracks of extreme Britcore - a must!!!)...£1.00

BT 2: VARIOUS "ELVIS LIVES" COMP LP CASSETTE

(60 min comp 16 bands inc INSTIGATORS, HDQ, FUAL, PERF-

ECT DAZE, FUDGE TUNNEL and MORE!)...£1.50

BT3: VEHICLE DEREK - THE TAPE!

(50 mins of previously unreleased stuff - good!)...£1.70

BT4: DAMAGE "Life Is Cheap" demo

(The demo that lead to the MLP - excellent!)...£1.70

BT5: TUBEQUAKE "Handsome Accessories" demo+

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worth a listen to, pretty strange stuff)...£1.20

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MALLS, AND PLASTIC HEAD DO THE 82 FOR OVERSEAS.

**TRUCK
OFF!!**

Adding to this issues European Flavour we present an interview with Alex Nantartzis, singer of top Greek melodic-experimental hardcore band Gulag, whose last LP 'In The Showyard' got Tom Woolford raving in UK Resist No. 4. Since forming in 1985 the band have done two European Tours (1988 & 1990) taking in 8 countries overall, while back in their home town of Thessaloniki they're involved in the local alternative gig collective. They sing in Greek but luckily for us wrote back in English.



UK R: To begin with Alex took a slightly different angle on Gulags origins...

GULAG: When we started the band it was more important for us to be friends than to listen to the same kind of music as a criteria to be members of the band. As this happened, I think it helped a lot to overcome very difficult situations that we met during the bands life till now, as a band or as people. This doesn't mean that we are all time together doing the same things

UK R: What are live concerts

exaggerated identification of Britain with good music on the continent. I asked Alex about the same experience for a Greek band - did Europe meet their expectations or did Gulag find themselves playing to 5 drunks in a cellar?

GULAG: It happened twice to play in front of twenty people but there were nice concerts too. We had managed to balance our money except a small losing because some of our stuff had been stolen. The point is that we didn't lose money because of bad organised or cancelled concerts.

Instead of these things the tour was a fucking good experience. OK it's tiring travelling all day and had sometimes brought up nerves between the members of the band but I think this is normal when the band has to follow so concrete a diary with small margins for personal activities. At the other side and this is the high point of the tour, in all the concerts there was a very good acceptance by the audience and singing in Greek was not a barrier for the people to participate in the band's feeling. Anyway it's fucking great listening to Germans or Italians singing refrains of our songs where the words of these are similar in English like 'Apology'. Also meeting nice and helpful people or meeting old friends all over Europe is a high point.

UK R: Is your band full time like a job - if not what else do you all do? What are the typical prospects facing a young person growing up in Greece today?

GULAG: Everybody in the band is working on constant basis or occasionally. On expectation that we have for the band and has to do with money is the bands profits to be enough to cover the bands expenses, something we haven't managed yet. Anyway I could never dedicate my

think. The reality that it has a really good management of mass media. They put on the "front page" even the more unimportant events where anarchists are involved. Anyway there are a lot of people believing in anarchist ideas but they are not active in an organised way. This is rather because the organised anarchists have not good organisation. As events have showed up till now the anarchist movement didn't convince that it can organise on a practical basis. This is the reason I can not tell it is still enlarging, but what I can say for sure is that the alternative movement is strong and united when it has to fight concrete cases of government oppression. It's support comes mainly of young people, students or workers.

The big part of HC/punk scene has anarchist ideas, the punks are involved in the anarchist movement but a lot of times they act independently (concerts, squats happenings etc).

UK R: This sounded familiar to me. In Britain the number of anarchists who actually belong to anarchist organisations is tiny, which is why the media were barking up the wrong tree after the Poll Tax Riot when they honed in on anarchist bookshops and publications. Last year the Greeks voted out the Socialist President Papandreaou and now you have a conservative government. Has much changed as a result of this? Do many people now regret having voted in the rightwing? Is the label 'socialist' now tarnished because of Papandreaou's corruption?

GULAG: One of the first things that the conservatives did when they were elected was to give more power to the

all the goods are going up more and more expensive) but it's still easy for them to say we made a horrible mistake. The corruption of the leading people of the Socialist party had tarnished the socialist label during the election but it (this tarnishing) was something recent. Firstly because people forget. Second there was mechanisms of propaganda that the socialists use to convince the voters (especially theirs) that the whole story was a plot of the conservatives to tarnish the socialist leaders and the whole thing is working well. Finally a lot of people not really joking say that the socialists lost the election because were not able to rule keeping secret their corruption as the conservatives do!!!!!!

UK R: My mind moved from Alex's clear illustration of why it's government itself rather than which government that is the problem, to more alluring images of Greek transvestites being interviewed on Channel 4's 'Out on Tuesday' series when said programme was looking at how '1992' would bring closer together under the European banner more sexually repressive (eg Britain circa Clause 28.28...) and more open countries. How does Greece compare in terms of tolerance of it's gay community?

GULAG: In big cities there is a rather big tolerance but it's still only a tolerance. In small towns is difficult for gays to overcome the peoples bad comments and bad behaviour to them and live easily.

GULAG

typically like for you in Greece? Do you play in small towns and villages as well as in the cities?

GULAG: Typically like? I don't know if there is something typical except that everytime we don't know what is going to happen in our concerts, especially when we play to a place that we've never been before. What I mean is, that there is not a big HC/punk scene in Greece so more than half of the audience is not listening to HC/punk music and we have to try a lot to transmit our music and our feelings. Of course this is not happening at the same level now as a few years ago. It's difficult to get a gig out Athens or Thessaloniki. In small towns and villages it's easier during the spring-summer in open places.

UK R: How do young people find 'alternative' music such as your own - is it widely available in record shops or do you rely on underground contacts?

GULAG: There are a lot of young people that are into alternative music but they usually know just the more famous bands that everyone can read about in the regular music press in Greece. There are just some fanzines specialised in HC/punk, instead there are a lot of heavy-thrash metal zines which are reviewing HC/punk bands too. In the record shops they usually 'disappear' the independent productions deeply in their shelves. For our last LP we have to rely mostly on underground contacts and distributions.

UK R: It seems that a British Band can be as crap as anything and still 'do' the European circuit, by virtue of the better gig setups and also the

whole time into one of my interests. Even if it is the band which I really love doing cause it would turn very dull and there are so many different and interesting things in life.

UK R: Gulag's own 'info-list' mentions many gigs in support of political protest and as Greece has something of a name for it's anarchist movement I asked Alex about it and also it's relationship with the punk/hardcore music scene...

GULAG: It's not as strong as you

police with official statements and laws which the cops never loose the chance to use. They vote for antiterrorism (German Standards), anti strike* laws, blind and deaf to the peoples reactions. * = anti people. I read a gallop poll in a newspaper two days ago. Both of the two big parties Socialists and Conservatives had just a few voters lost (10-15%) who could not decide which party to support. I agree with the gallop poll although I think there are a lot of conservative voters that don't accept many points of the government policy (especially as

UK R: Finally, has Gulag's attitudes changed much between when you started the band and now? And what does the future hold for you?

GULAG: The main change in our attitudes is that we are more cautious with some of the people that we are going to co-operate with. Tired of people talking big words and with fanaticism in their hearts - they are dangerous.

What does the future hold for us is something we would like to learn as well. For sure it holds something.....

GULAG c/o Nantartzis Alex, Dim,

Gounari 52
54635 Thessaloniki, Greece
Tel 031/205448



DISCOGRAPHY

Feb 87 "Danger Entrance" Mini LP (Lazy Dog Records)
Dec 89 "Big Talk" 7" EP (Wreckage Records, Germany)
Oct 90 "In The Showyard" LP (Lazy Dog Records)
Compilations
Dec 90 "16 Guys Against The Rest Of The World" 7" EP
1 Track (Weed Products, Germany)

GIG/EVENTS GUIDE

AUGUST 1991

Fri 2 - Sun 4 TORPEDO TOWN FESTIVAL Long running local festival in SE Hants.
Sat 3 BLAGGERS ITA, The Hell House, 37-38 Borough Rd, London SE1.
Sat 3 SOFAHEAD/EXIT CONDITION/ADVERSARY, Bradford 1 in 12 Club.
Sat 3 BIRMINGHAM PUNX PICNIC, Cannon Hill Park, Edgbaston. Mystery gig in evening at Coach and Horses.
Sat 3 CATTLE ACTION DAY Info: Action for Animals (071) 241 1362.
Sat 10 SHELLEYS CHILDREN/THE PRICE, Harlow The Square.
Sat 10 BLITZKRIEG, Bradford 1 in 12 Club.
Thu 15 SNUFF/LEATHERFACE/WAT TYLER/MIDWAY STILL and Mystery Band (not Mega City 4 but...) Kilburn National Club.
Fri 23 PARADOX UK, Bradford 1 in 12 Club.
Wed 28 BLITZKRIEG, Leicester Princess Charlotte.

SEPTEMBER

Sun 1 SPONSORED CYCLE from the Old Bailey going past every London prison in aid of Poll Tax Prisoners Support. Info from TSDC (see news)
Wed 4 MARTIN FORAN PICKET of Home Office 12-2pm, Queen Anne's Gate, London SW1.
Sat 7 X RAY SPEX/UK SUBS/THE LURKERS/999/CHELSEA and - SHAM 69(?!!) All day at Brixton Academy. Details on this one bound to change - keep your eyes peeled.
Thu 12 BLAGGERS ITA/SUICIDAL SUPERMARKET TROLLIES/FEAR INSIDE/NATION OF BIGOTS, Stoke Newington Samuel Beckett, London.
Thu 12 BACK TO THE PLANET/COMMUNITY CHARGE, Tufnell Park Dome, London.
Sat 14 SOFAHEAD and many more, Bradford 1 in 12 Club all day.
Tue 17 UK SUBS/LURKERS/VIBRATORS/SPLODGENESSABOUNDS Nottingham Rock City (Fish's Birthday Bash).
Fri 20 PETER AND THE TEST TUBE BABIES/TRENCH FEVER, London Marquee.
Fri 20 GLASGOW CLASS WAR Benefit gig/disco, Elembank St Community Ctr (behind Sanchiehall St in city centre)
Wed 25 TERMINAL CHEESECAKE, Tufnell Park Dome, London.

OCTOBER

Wed 2 MARTIN FORAN PICKET, London. Details as Sep 4.
Sat 5 NATIONAL ANTI-FUR DEMONSTRATION, Northside Leisure Ctr, Halifax,
W.Yorks. Meet 1pm. Details: 0222 569914.
Sat 12 THE LURKERS, Cwmbran.
Sat 12 NATIONAL POLL TAX PRISONERS SUPPORT GROUP CONFERENCE in
Birmingham. Aime at making the amnesty campaign national, and to discuss the best
ways to pursue it. All interested people welcome. Info from TSDC (see news)
Mon 14 SOFAHEAD/EXIT CONDITION, Huddesfield Top Spot.
Thu 17 THE LURKERS, Derby Warehouse.
Fri 18 THE LURKERS/TV SMITHS CHEAP/EDDIE BASKERVILLE, London
Marquee.
Sat 19 THE LURKERS, Coventry Stoker.
Sat 19 BLAGGERS ITA/TERMINUS, Scunthorpe.

Sat 19 MARCH FOR AN AMNESTY FOR ALL POLL TAX PRISONERS, mass march through London. Details from TSDC.
Tue 22 SOFAHEAD/EXIT CONDITION, Birmingham Barrel Organ.
Wed 23 SOFAHEAD/GOOBER PATROL, Norwich Jacquard Club.
Fri 25 BLAGGERS ITA, Leicester Magazine Club.
Fri 25 THE LURKERS, Berkhamstead Going Underground.
Sat 26 THE LURKERS/THE PRICE, Colchester Arts Centre.
Sat 26 SOFAHEAD/EXIT CONDITION/ADVERSARY, London Hampstead White Horse.
Sat 26 BLAGGERS ITA, Bradford 1 in 12 Club.
Thu 31 SOFAHEAD, Newcastle Irish Centre.
Thu 31 SAMHAIN, somewhere.

NOVEMBER

Fri 1 THE LURKER, Lincoln Wellingtons.
Sat 2 THE LURKERS, Brentwood Castle.
Wed 6 DISCHARGE/UK SUBS/BLITZKRIEG, Coventry Tick Tock. (Tickets on all
Discharge dates £6 ex. London £7)
Thu 7 DISCHARGE/UK SUBS/BLITZKRIEG/SIC BOY FED, Birmingham
Hummingbird.
Sat 9 DISCHARGE/BLITZKRIEG/CHAOS UK, Manchester International One.
Sun 10 DISCHARGE/UK SUBS/BLITZKRIEG, Sheffield Leadmill.
Mon 11 DISCHARGE/UK SUBS/BLITZKRIEG, Newcastle Riverside.
Tue 12 DISCHARGE/UK SUBS/BLITZKRIEG/SIC BOY FED, Nottingham Rock
City.
Wed 13 DISCHARGE/UK SUBS/BLITZKRIEG/CHAOS UK, Bristol Bierkeller.
Thu 14 DISCHARGE/UK SUBS/BLITZKRIEG, Norwich Waterfront.
Fri 15 DISCHARGE/UK SUBS/BLITZKRIEG, Portsmouth South Parade Pier.
Sun 17 DISCHARGE/UK SUBS/CHAOS UK/SIC BOY FED, London Astoria.
Fri 22 UK SUBS, Colchester Arts Ctr.
Sat 23 UK SUBS, Berkhamstead Going Underground.
Fri 29 UK SUBS/SELF DESTRUCT, London Marquee.
Sat 30 UK SUBS/ANTI NOWHERE LEAGUE (yep, they're back too!), Manchester
International 2.

DECEMBER

Tue 3 UK SUBS, Plymouth Cooperage.
Wed 4 UK SUBS, Bristol Fleece + Firkin.
Sat 7 UK SUBS, Cwmbran Yew Tree.
Thu 12 UK SUBS, Kidderminster Market Tavern.
Sat 14 UK SUBS, Milton Keynes Pits.

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