

# fracture

Issue #20  
Four-Year Anniversary Special!

March/April 2002

Free in the U.K.

Social Distortion

Burning Airlines

No Idea Records

The Miles Apart

Woolworthy

Max Ward

Standstill

TSOL

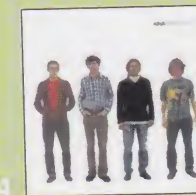
Taint

NRA

2001 Poll Results

Puttin' the Boot In

D.I.Y. Promoters Guide, Part Two



### 1 MADEE songs from Cydonia CD

Sometimes an unknown band knocks on your door, gives you a humble CD with a bunch of songs and at the very first listen you get totally charmed. Because good taste flows from every downtempo beat, every late night atmosphere, every beautiful melody of this album. Sunny Day Real Estate meets The Cure while Mineral links with Radiohead, Echo & The Bunnymen, Cobalt or early U2. The perfect record for that perfect night we always wish to have...

### 2 NO MORE LIES II CD

Allright... they're not the most productive and working band on earth... Three years to write their new songs! But who cares if they come back with such an astonishing record like this. More complex, melodic and demolishing than ever, the Sant Feliu de Guixòs based trio has given its best, not only in the production but in the making of a bunch of great songs inspired by Fugazi, Regulator Watts, Kepono or even Hot Water Music.

### 3 STANDSTILL the tide CD

"The Ionic Spell" has been one of this year's most acclaimed records. Now it's time to know their roots, and to discover where they came from and how brilliantly they've evolved. "The Tide" was their first record ever, and contains some of their harder, darker and better stuff. Just listen to their classic "Last bridge" and you will understand!

### 4 AINA bipartite CD

Nowadays we hope that most of you know the most veteran post-hardcore spanish band. But in case you don't, we honestly recommend that you pick up any of AINA's records. This third album confirms that they are probably the best at combining thick rock guitar riffs and Washington DC style beats and melodies. Do you like Burning Airlines, Bluetip or Wool?. Released on Vinyl through Green Hell.

### 5 HALF FOOT OUTSIDE

#### new ad. ideas CD

Third record, first on BCore, from this band born in Pamplona. They keep on evolving into new sounds of melodic post-hardcore between Jawbreaker melodies and DC rocking style, from Aina to Bluetip. Eleven songs combining high energy and a dynamic and personal composition. Their best work ever. This is the time to discover them if you still haven't.

### 6 MAPLE | ZEIDUN oceane CD

A split CD. Zeidun have left behind their clear Get Up Kids influences to get into an excellent new bunch of songs that will stick on you immediately. More mature and complex but still so catchy. Maple make their debut with 6 songs of energetic pop with emo sensibility. Their singer, Laura, gets deep into their poppiest side while the rhythm section, guitars and production keeps rooted on post-punk energy.

### 7 THE UNFINISHED SYMPATHY CD

From Barcelona, this guys will gently surprise you with these eleven songs brilliantly combining elements from emo and indie rock, not so far from Jets To Brazil. Errortype: 11, Chamberlain or Joshua, but with an amazing personal point of view. Brilliant production with a energetic sound, this band will rock you and touch your heart at the same time. Check it out.

### 8 STANDSTILL the ionic spell CD

Stand Still are one of the most powerful Spanish bands. "The ionic spell" picks up all the energy from their first recordings and puts it together in songs that go from abrasive emocore to quiet atmospheres. With a brilliant production, they sound stronger than ever. Their shows with bands like At the drive in, Abhinanda, Submission Hold, Sheregano, E-150, Seenin red or Monochrome just demonstrate that quality. Released on Vinyl through Defiance.

Distribution in stores by Plastic Head  
Also available from Assembly Line, Subjugation and other cool mailorders.

Upcoming releases on Bcore disc:  
Oswego "Knot yet" CD  
Standstill "Memories Collector" CD/LP

#### BCORE DISC

P.O.Box 35221 08080 Barcelona  
bcore@bcoredisc.com  
Listen to them at [www.bcoredisc.com](http://www.bcoredisc.com)

get a tree sampler cd

Get a free sampler CD with every purchase of a full length from Assembly Line

CD includes tracks by: Aina, No More Lies, Standstill, Oswego, Maple, Zeidun, The Unfinished Sympathy & Half Foot Outside



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# reviewerplaylists

# fracture

## RUSSELL REMAINS >>>

CUB COUNTRY : High Uinta High CD  
90 DAY MEN : To Everybody CD  
AWESOME MACHINE : Under Influence CD  
RADIO 4 : Dance to the Underground CD  
BOOKS LIE : It a Weapon CD  
KID BRO. COLLECTIVE : Highway Miles CD  
CHAMBERLAIN : Exit 263 CD  
MILWAUKEES : Missile Command CD  
PENFOLD : Our First Taste of Escape CD  
KYUSS : Muchas Gracias CD

## HILARY ELLIS >>>

WAKEFIELD : Live!  
FACE TO FACE : Anything  
CURSIVE : Burst and Bloom CD  
THE OSTERMAN WEEKEND : CD  
PORTISHEAD : Dummy CD  
SHAKESPEARE : All!  
SEX AND THE CITY : Television Programme  
IMBALANCE : Live  
FOOD : All!  
HARDSKIN : Live

## PETE CRAVEN >>>

THE CROWD : Punk Off! CD  
ANNALISE : Versus Everything CD  
MOTORMUSCHI : Single Assault CD  
THE NUMBERS : Letters 7"  
WIPERS : Box Set CD (x3)  
THE BANG BANG CLUB : Book  
ROSETTES : Enchantment Under The Sea LP  
PANTY BOY : Alright! LP  
THE (I)NC / RANDY : Live in London  
BORN DEAD ICONS : Live in Brighton

## GAZ SUSPECT >>>

CRASS : Stations of The Crass CD  
FIG. 4.0 : Action Image Exchange CD  
DEADLINE : More Than Meets The Eye CD  
UK SUBS : Tube Disasters (cover)  
CHRON GEN : The Best of... CD  
ABRASIVE WHEELS : When The Punks CD  
THE DEFECTS : Defective Breakdown CD  
ONE WAY SYSTEM : All Systems Go CD  
ROY D MERCER : How Big a Boy Are Ya? CD  
JOHN HENRY HOLIDAY : Know The Ropes 7"

## BRI BISCUIT >>>

NERVE AGENTS : Days of The White Owl CD  
AEROBITCH : Steamrollin' CD  
AGNOSTIC FRONT : Something's Gotta... CD  
TRICKY : Made in Bristol CD  
THE GO : Watcha Doin' CD  
OZZY OSBOURNE : Diary of a Madman CD  
TSOL : Change Today CD  
VIA : Give 'Em The Boot, volume 3 CD  
AVO : Solutions 7"  
THE WHITE STRIPES : All (student or what?)

## MONK DAVE >>>

FACTION : Collection 1982 - 1985 CD  
NAKED RAYGUN : Free Shit! LP  
RAMBO : Wall of Death The System CD  
SMOGTOWN : Domesticviolenceland CD  
SAETIA : A Retrospective CD  
SPERMBIRDS : Something to Prove CD  
ARMY OF PONCH : So Many You Could... CD  
SOCIAL DISTORTION : White Light... LP  
GOVERNMENT ISSUE : Comp. History 2 CD  
THE ANNIVERSARY : Your Majesty CD

## DAVID STUART >>>

THE BELTONES : Cheap Trinkets CD  
MILLOY : Belt Up CDEP / Live  
BODIES : Firepower is Our Business CDEP  
THE CROWD : Punk Off! CD  
THE JONESES : Criminal History CD  
THE 'TONE : Here's Another Reason... CD  
AS FRIENDS RUST : Won CD  
EIGHTY SIX : What's My Problem Today? CD  
PIEBALD : Live in London  
SOCIAL DISTORTION : Live in LA

## SEAN McKEE >>>

SPANCER : Countdown to Victory CD  
CATHARSIS : All  
THEKEVORKIANSOLUTION : Self Titled CD  
UNBROKEN : Life. Love. Regret. CD  
WITHDRAWN : Seeds of Inhumanity CD  
INDECISION : Release The Cure CD  
UROTSUKIDOJI : Live  
FROM THE ASHES : Live  
TOOL : All  
ASCENSION : The Years of Fire CD

## MAX MITCHELL >>>

FAIRLANES / STINKIN' POLECATS : Split CD  
CHAIN OF STRENGTH : True 'Til Death 7"  
BODY BAG : One Thousand... CD  
SWALLOWING SHIT : The Anthology CD  
D-RAIL : Flames Are Ace CD  
STAND : True Romance CD  
SWORN IN : Demo  
SPRINGSTEEN : The River CD  
PSEUDO HEROES : Maps, Maths, Violence CD  
HHH : Live

## MEL HUGHES >>>

BREATHE IN : From This Day On CD  
DISAFFECT : Discography CD  
HARUM SCARUM : Live in Slovenia CD  
SKITSYSTEM : Enkel Resa Till Rannstenen LP  
THOUGHTS TO SHARE : Through The... CD  
THE UNCURBED : Punks on Parole CD  
9 SHOCKS TERROR : Zen & The Art of... LP  
BLOODPACT : Bastardization CD  
DEAD INSIDE : No 4 CD  
NARCOSIS / MOROSE : Split 7"

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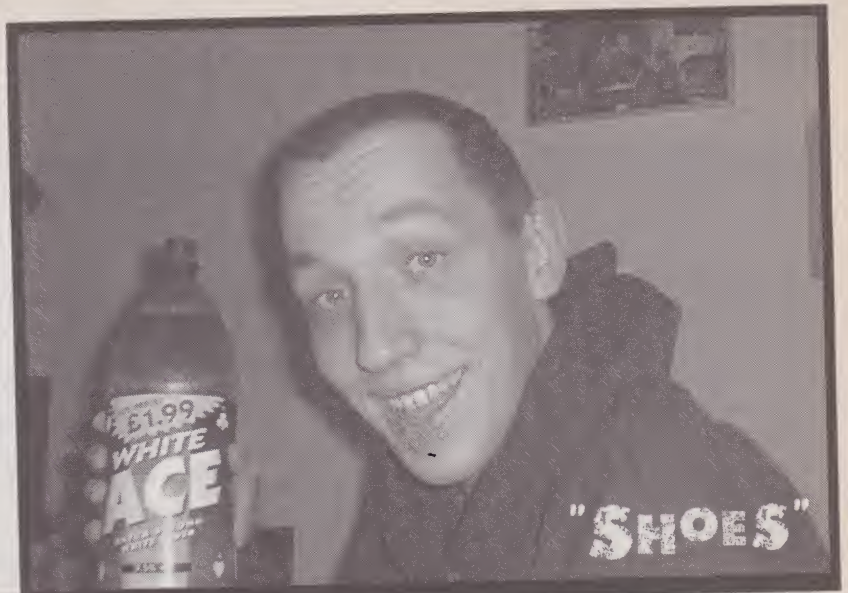
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# Jon Kay



*silence to regain composure  
or rather, music to soothe  
maybe a little magic could help  
things could turn around  
freeze this mood for now  
hold tight till it thaws*

*wetness pulled out of me  
so I cry less easily*

*a hasty decision  
hardly used  
jokingly punished  
icy fingers touch warmth  
trickles to the floor*

*wetness pulled out of me  
so I'll cry less easily  
wetness pulled out of me  
so I'll cry less easily  
wetness pulled out of me  
so I'll cry less easily*

**FIREHOSE**

*"things could turn around"*

As you are probably aware Jon has been suffering from leukaemia for over three years which returned even after he received a bone marrow transplant. He was undergoing chemotherapy which we hoped would give him time to travel and fulfil some of his dreams. Unfortunately he contracted a series of viral infections which, in his weakened state, have proved fatal.

Jon died peacefully in his sleep on Thursday 7th February 2002 at 10:15am at University College Hospital London (UCL). His Mother and I were with him and we are very proud of his achievements in his all-to-brief life.

Peter & Brenda Kay

His funeral was held on Thursday 14th February at Grantham Crematorium.

It was both uplifting and unbearably sad at the same time. It was a short humanist service, beginning with the Star Wars theme, Jon's Dad then talked about his sons life, then his old English teacher read out a poem she'd written about him. Some messages were read out then Andy read a short extract from one of Jon's Fracture columns and finally - Firehose's 'Things Could Turn Around'.

Everybody was trying to observe Jon's wishes about it not being a sombre occasion but in one way that just made it even sadder. What I felt all day was just how much we are gonna miss him.

Jon's wishes were that you were inspired by his life to help others.

Please consider donating blood and / or bone marrow to aid other Leukaemia sufferers:

National Blood Service - [www.blood.co.uk](http://www.blood.co.uk)

The Anthony Nolan Trust - [www.anthonynolan.com](http://www.anthonynolan.com)



*"A gathering was hastily arranged, as it was the weekend and I would be returning to hospital on the Monday. We decided to have a bonfire party, and many of my closest friends made it over. It was a truly special time for me, to be with my family and friends, the people I love most in the world. I even managed to ignore the fact that I twice had to check myself into the local hospital for diamorphine delivered pain relief during the day. I chose to remember the fireworks we lit, the smiling faces and good company."*



Jon, you always made me look at things in a new light, take things that one step further, challenge my own beliefs and my own perspective. You made me feel stronger, wiser, more alive. You were so brave, Jon, and so intuitive. So passionate and so driven. As soon as you spoke, people stopped to listen. You would have been an amazing journalist. You would have changed the world. I just know it. I feel so lucky that you changed mine. I'll never forget you, Jon. None of us will. Your raised eyebrows and that cynical half-smile of yours when someone said something you didn't quite agree with... your contagious laughter... that pause you would allow after everything you heard, taking it all in, thinking of your next rebuttal. Jon, you amazed us all. And you inspired us. The friendships you forged in your short life are so much stronger than death. So much more lasting. Thank you for everything you showed me, Jon. I'll keep you with me always.

I'm gonna miss him like a lot of folks are. He had those fine qualities that I cherish in human nature; honesty, intelligence, love and passion (not to mention a wicked sense of humour and cynicism which fell into line with my own sick sense). There was no flannel with Jon, he told you what he thought regardless. Heaven forbid if you misquoted someone or mis-told a fact. Jon knew the answer... sometimes he was too bloody smart! With his passion and quest for knowledge he deserved to live a long life, he had the talent to educate others and words cannot convey how sad it is that those opportunities will never come. I'm upset about losing him as a friend and as a pillar of information. From the economy, to politics, even down to the pros & cons of Playstation 2... he knew it all, the perfect phone a friend choice. Gonna miss you my friend and I'm not the only one. One of the good guys and an inspiration to us all.

I was always impressed with everything you put your hand to. You were inspiring, not only in your strength and resolve during your ordeal, but in the avenues of literature and music that you opened up for me (and I'm sure many others). You would always give as much time as you could spare to people and that's a rare thing. You know what? There's all these people going round with little bits, little memories and experiences, their own little pieces of Shoes, many of whom you would never even meet. And that's an encouraging thought... because to all the people who were lucky enough to have known you or known of you, you'll never really be gone. Rest in peace, kid.

---

If you have a message or any thoughts to share with the people that knew Jon, please sign the guestbook at Jon's website: [www.jkay.net](http://www.jkay.net)



enter here

THIS HAS BEEN, WITHOUT A DOUBT, THE MOST DIFFICULT INTRODUCTION I HAVE EVER HAD TO WRITE, BUT IT'S SOMETHING THAT I VERY MUCH WANTED TO DO NEVERTHELESS. AS MANY OF YOU WILL UNDOUBTEDLY BE AWARE OF BY NOW, OUR FRIEND AND FRACTURE COLUMNIST JON KAY (AKA "SHOES") LOST HIS LONG FOUGHT BATTLE AGAINST LEUKAEMIA ON THE 7TH OF FEBRUARY THIS YEAR.

AS YOU WOULD PROBABLY EXPECT, THE THOUGHT OF WORKING TO THIS ISSUE'S DEADLINE PRETTY MUCH WENT OUT OF THE WINDOW FOR ALL OF US FOR A WHILE, ESPECIALLY AS THIS WAS TO BE OUR "CELEBRATORY" 4 YEAR, 20TH ISSUE SPECIAL. BUT AS DEADLINE GOT NEARER AND NEARER, EVERYONE (AND I MEAN EVERYONE) REALLY CAME TOGETHER FOR US TO MAKE THIS THE BEST ISSUE OF FRACTURE THAT WE HAVE EVER PRODUCED. THE UNIFIED EFFORTS OF EVERYONE INVOLVED WITH FRACTURE, AND THE CONTRIBUTIONS FROM SOME NEW FACES, HAVE, TO BE HONEST, REALLY BLOWN OUR MINDS. IT MADE US REALISE JUST HOW MUCH PEOPLE CAN ACHIEVE WHEN THEY GIVE IT EVERYTHING THEY'VE GOT AND JUST "GET ON WITH IT".

AND SO YES, THIS ISSUE IS A CELEBRATION IN A WAY - IT'S A CELEBRATION OF JON'S LIFE, OF THE IMMENSE AMOUNT OF JOY HE BROUGHT TO OTHERS - TO HIS FRIENDS, FAMILY AND THE MANY PEOPLE THAT DIDN'T KNOW HIM PERSONALLY BUT WHO READ HIS COLUMNS AND GOT AS MUCH OUT OF THEM AS WE DID.

I REMEMBER JON ONCE TOLD ME THE THING HE ACTUALLY LIKED MOST ABOUT FRACTURE WAS THE LAYOUTS, WHICH MADE ME LAUGH AT THE TIME, BUT STILL MEANT SO MUCH AS WELL. AND SO THAT'S WHY (JUST IN CASE YOU WERE WONDERING) WE'VE REALLY GONE TO TOWN ON THE DESIGN THIS ISSUE. SURE WE'VE WASTED SOME SPACE HERE AND THERE, BUT WE DID IT BECAUSE WE WANTED TO. WE DID IT FOR JON, AND THIS ENTIRE ISSUE IS FOR HIM.

SO THANK YOU FOR TAKING THE TIME TO PICK UP AND READ THIS 20TH EDITION OF OUR HUMBLE PUNK ROCK FANZINE - IT MEANS MORE TO US THAN YOU COULD EVER IMAGINE - SO SIT BACK AND ENJOY THE REST OF THIS ISSUE, AND WE'LL BE SEEING YOU ALL NEXT TIME.

MONK DAVE,  
CARDIFF, MARCH 2002.



## contributions

Absolutely! All you have to do is get in contact with your ideas, be it in the form of articles, interviews, letters, artwork, columns, scene reports and so on, and we'll let you know if you're on to something good. What do YOU want to see in FRACTURE? If possible, please email or send all text contributions on PC compatible disk, preferably as a TXT/ RTF file, but if you don't have a computer then try and send it in in some kind of typed format so we can scan it (10 point size and above, and not in all CAPITALS please). However, if you are of the luddite disposition, then the written word WILL do. Get your stuff seen by thousands of people! And hey, if your contribution doesn't get printed, it's nothing personal, we can only print as much stuff as we have pages, so don't go mad and try to kill or us anything. Thanks.

## subscriptions

Please note that our subscription rates have now gone up to accommodate the new fat size. You can still get single copies for \$3ppd (world) or 66p SAE (UK), but be aware that in the past we have run out of 'zines within days of it getting printed, so a TEN ISSUE subscription means you won't miss an issue. And sometimes subscribers have been known to get free CD's so it's a good deal really!

United Kindom - £10.00  
Europe & Ireland - £20.00 (airmail) / £15.00 (surface)  
U.S.A. & Canada - \$40.00 (airmail) / \$20.00 (surface)  
Rest Of Word - \$45.00 (airmail) / \$20.00 (surface)

And always remember to include your address! Cheques out to FRACTURE only.

## back issues

Limited amounts of the following copies are still available. Please state alternatives in case the issue you want has already gone.

#4, #6, #17, #18 & #19

Send an appropriate SAE along with the issues you want to: Fracture, PO Box 43, Hull, HU1 1AA. >>> This address is for back issues only and nothing else!

# fracture

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email: [fracturezine@hotmail.com](mailto:fracturezine@hotmail.com)

web: [www.seanchai.dircon.co.uk](http://www.seanchai.dircon.co.uk)

## distribution

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FRACTURE IS DISTRIBUTED THROUGHOUT THE UK BY MANY BEAUTIFUL PEOPLE. THEY KNOW WHO THEY ARE. THEY'RE THE GOOD GUYS.

## bulk ordering

### United Kingdom

£10.00 will get you a max weight Parcel Force box. That's anything between 100 and 200 copies depending on page count. Average will now be around the 150 mark.

### Europe & Ireland

£45.00 / \$65.00 / 75 Euro will get you a max weight Parcel Force Box. See the information for the UK for the amounts this involves. You can sell Fracture to get your money back, so you'd break even on just 30 pence. Sell for a little more and profit!

### Rest Of World

£110.00 / \$160 will get you a max weight Parcel Force Box. See the information for the UK for the amounts this involves. You can sell Fracture to get your money back, so you'd break even on about \$1.00. We think \$2.00 is totally reasonable though.

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1/2 PAGE (87MM X 255MM OR 180MM X 125MM) = £75 / \$130 / 150 EURO

1 FULL PAGE (180MM X 255MM) = £125 / \$200 / 230 EURO

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Obviously we reserve the right to refuse any advert we damn well please, be it from racist, homophobic organisations or plenty of other stuff besides.

MAJOR LABELS? Stick your adverts up your arse-pipe.

## identity parade

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### DE NIRO:

MONK DAVE

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KAFREN HOUSEHOLD NAME

MEL HUGHES

HILARY ELLIS / ICKI MURRMANN

MAX MITCHELL

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TIM MASS MOVEMENT

TOM FOWLER

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# dead

# lines

THESE ARE STRICT!

REVIEW DEADLINE FOR ISSUE #21 IS 15TH MAY 2002

ADVERT DEADLINE FOR ISSUE #21 IS 30TH MAY 2002

DISCLAIMER: All views and opinions published in Fracture are solely those of the author and are in no way representative of everyone at Fracture. Just because we've printed something does not necessarily mean we agree with it. So if would be nice if you don't tease us, we're skint.

# TRUST ME... I'M A DOCTOR.

by  
Dr Graham



I've never been very career minded. A job has never seemed like anything more than a wage at the end of the month to me. A few years back, I spent a short while trying to get my foot in the door of some sort of 'ideal' job for me, but I couldn't really get into the whole career thing... The truth is, I seemed to have developed a more than slightly warped view of jobs and careers in general. A clever man once said, "it pays my way, but it corrodes my soul," and I agree wholeheartedly with that. Most days, I relinquish as little of my life as I can to someone else. I am theirs between the hours of 9 to 5. The rest of the time, my life finally belongs to me. I don't know how far this outlook will get me or if I'll be screwed for money when I'm older, but so far so good...

I've been working for the Department of Health for nearly a year now, and it's the cushiest job I've had without a doubt. The work isn't hard and there's very little pressure. I don't actively pursue the next rung in the ladder, so to speak, and nobody seems to have a problem with this... or at least, not yet. I also get a nice holiday package and that leads nicely onto what I really feel like writing about - going on tour with a band.

As some of you know, the band I'm in has only ever done a couple of small tours here in the UK, so when our friends in Sweden offered to sort something out for us over there, I jumped at the chance to get away from work and everything else. Within a couple of months, it was pretty much all organised - plane tickets to and from London, 4 dates in Sweden, 2 in Norway and one day off in each country, a hired 9 seater van and the members of the bands involved with holiday time booked and itching to get away from their respective 'real world' jobs.

Our schedule wasn't an easy one, but we figured we could handle it... We got a lift down to London Stansted airport from Leeds and spent the night there, sleeping only an hour or so and occupying the rest of our time by wandering round the maze of closed shops and services within the high roofed building and playing Simpsons Top Trumps. There were a lot of other people there, pretty much all of whom were sleeping. Not us, though. Sleeping's for wimps.

The plane ride over was uneventful, despite my numerous attempts to jinx the flight by mentioning our demise and the destruction

of the plane at any given opportunity. I even made a special effort to avoid touching any wood, to make sure that my verbal challenges to fate were not negated by 'good luck.' The best that fate could muster was a bit of a shaky landing on the way back.

The differences between Sweden and England were subtle a lot of times, aside from the language and currency of course. At one point whilst in a shopping centre, we could have easily been in Leeds. Of course, you'd be hard pressed to find a chocolate bar called Plopp in Leeds. Or even a Pant Bank for that matter.

Norway was a lot different, it was very cold and there was snow everywhere. At one point, we got out of the van to take a piss and realised you couldn't make any distinction between the sky and the land. Everything was just white. The roads were like snow chutes, curled up slightly at the edges where the plows scoop the snow. Driving through the ice in the pitch black of night was like some insane computer game - you can only see a few feet in front as the road snakes through the hills and mountains. The craziest drive we made was after the gig in Bergen. The venue was a late opener and we finished playing at about 1:30am. After loading up the van and getting petrol, we set off for the 16 hour or so drive back to the next gig in Gothenburg, Sweden - driving right through the night and for most of the next day too. At one point we hit these big blocks of what we thought was snow - only a split second before our van bumped over them did we realise they were massive chunks of ice. The thought of getting a flat tyre out here in the snow was chilling. The endless, computer game scroll of the roads were periodically broken by the tunnels. The mountains around us were so vast that you drove *through* them for kilometres at a time. We couldn't get our heads round how the hell you'd go about making a tunnel that long through solid rock. One of them was 25km (apparently the longest road tunnel in the world) and had these three chambers inside all lit up with UV lamps on the ceiling and green and yellow lights on the walls. We got out in one of them and stared up at the walls sleepy eyed. You could hear the echoes of every footstep and even the soft tapping of fingers on the wall. It was like being inside some cavernous and other worldly spaceship.

The gigs themselves were a lot of fun, but somehow seemed secondary to the whole experience of spending time in another country. That sounds weird seeing as the sole reason for us being there was to play music; our seemingly continual driving around, to get to the venues. But all the time I was overcome by this feeling of achievement. Regardless of how many people saw us play or how much money we made (read: lost),

we were all doing something that, had we all followed the life-on-a-plate mentality of careers and everything else, we would never have done. It's not a feeling I can easily describe, but it was tangible nonetheless. I kept thinking when we visited a place that it might be the one and only time in my life I ever see it. I took pains to remember everything I was seeing, because I realised that when I got back to my desk back at work in Leeds, I would probably be the only person in the whole building who'd seen and done the things we saw and did. Basically, the ideology I mentioned earlier of giving some of your life up to working, so you can pay to live your *real* life the rest of the time seemed to be holding it's water.

The friends we made over there and the experiences we all had reaffirmed in me the will to do what I want with my life and that it is possible to succeed by straying against the general expected route. I'm back at work now and wandering the halls, taking the usual walk to the vending machine and listening to the usual paperwork related non-versations. Christ, it's like half the world is asleep and nobody pulls themselves out of their comfortable blankets of apathy and day to day dreariness enough to want to actually live their life! I think there's some half-arsed 'punk' sentiment in there somewhere, but as with a lot of things, you'll have to figure it out for yourself.

Cheers for reading, have a look at my online site for a whole bunch of interesting stuff: [www.geek86.freerve.co.uk/batsarentbugs](http://www.geek86.freerve.co.uk/batsarentbugs) and please feel free to drop me an e-mail at: [doc@geek86.freerve.co.uk](mailto:doc@geek86.freerve.co.uk)



## I Was a Teenage Leftist.

I just turned 20 the other day, and though I don't have much time for the usual palaver that surrounds birthdays, I did take some time to take stock of myself, particularly my politics and how they had changed over the last decade. Of course, if you take the 10-year-old me, you'd find a very apolitical person (unsurprisingly), but that's not what I want to talk about here. I'm trying to deal with the idea of 'leftism', my flirtation with it and my eventual rejection thereof. And yes, it's true: I was a teenage leftist. I too have read my Marx and my Kropotkin, have joined a bunch of acronym-heavy groups (including the SWP,



though it shames me to say it), have boycotted products here and there and have argued long into the night in defence of these ideals. Aside from birthdays, the other thing that brought all this to mind was an encounter recently with a guy who (at the risk of sounding patronizing) is a lot like I used to be. He talks about Cuba incessantly, and it's unrealistic and dull; he constantly clutched a petition to ban something or other... the clichés go on. He's a nice guy, but I was repelled by his politics, and then confused by the realizations that I did the same not so long ago. So, the result of all this pondering is the following tract about leftist ideas and my problems with them.

Of course that's a massively broad thing to talk about, a generalization that isn't too flattering to those to whom it refers. But I think I can agree with Ted Kaczynski in saying "leftism is not so much a movement or an ideology as a psychological type". And sure, Kaczynski (the Unabomber) was a crazy fucker, but his manifesto has some moments of insight, and I think his discourse on leftism is instructive. Essentially his point is that leftism, with its accompanying incessant activism and belief in the potential for good of 'human nature' is a mindset that requires a fair old dash of self-loathing and escapism. It's worth reading, and you can find it easily enough online (do a search on Unabomber, duh). Another comment that got me thinking was made by Milan Kundera. He writes often of 'The Great March' of leftism - the combination of a lifestyle of continual activism and demonstration with a Whiggish (oh the irony) view of history as a great progression of ideas towards some utopian ideal that can be forwarded by the aforementioned action. Kundera is dismissive of leftism through his own experiences with the occupation and subjugation of his home country (Czechoslovakia) - the incessant demonstrations ring too familiar a bell for someone who has experienced the forced public celebrations of an authoritarian regime. Any of his stuff is worth picking up and reading, if only for the fantastic prose and imagery.

I hope this is going to end up as something more than a recommended reading list though, so let's get onto some of what I thought about all this (hey, you're the one reading the column...). Politically speaking, a serious finger can be pointed at an issue with begins with names. 'Communism', 'anarchism', 'leftism'; I'm not going to go into a piss-take of political infighting on the left (it's been done better before). I merely think it's worth pointing out that not only do people divide themselves with names this way, they divide themselves from the rest of the world in a hopelessly escapist way. If you are interested in serious

political activity (I'm not), then you have to take account of *everyone*, because, like it or not, politics is about conflict resolution among the entire population. If a 'leftist', working class or whatever group should seize political power, you're immediately in a situation of factionalism. The question arises: what to do with people who don't follow leftist ideas in a leftist state? Because like it or not they will exist and they do have to be accounted for. Of course this criticism can apply across the political spectrum, and 'conservatives' suffer the same problem. And of course political labels can be helpful in defining one's stance in a readily interpretable way. But the criticism stands for active groups that this factionalist labeling can only be divisive and counter-productive. One might also point out the idiocy of some of the labeling - if you're starting a new group, please *don't* call it People for Libertarian Struggle or other such crap (and actually, please don't bother at all). All his is then accompanied by a whole host of related problems - ever seen an animal rights activist scuppered by the reply 'I don't care'? It's interesting, because such a reply to incessant questions about animal suffering *is* consistent and perfectly tenable. From there one can go on to condemn this person out of hand for (let's be honest) having a different viewpoint, but if one is serious about achieving political goals such ideas *have* to be taken into account, and if one claims to be tolerant... well, that's a whole other argument. The 'class war' is immediately divisive (obviously) - what about those of us born onto the other side of the divide (myself included) - I didn't ask for rich parents.

We can go on; I am constantly enraged by leftist calls for banning or abolishing this or that. These ideas are totally authoritarian, and as someone concerned over the idea of liberty they trouble me. The constant appeal to the potential benevolence of human nature amuses me - surely a change based on such a premise either has to be so distant as not to be worth thinking about, or is just plain unrealistic (work a till job for a while, you'll see what I mean). The glorification of mass popular protest is a joke - the other day I was standing in a crowd with someone holding a banner reading "There's never been a good war or a bad peace". I was tempted to venture that this moron had never read a book, but I didn't think it was worth the effort. I was annoyed because by being part of that crowd my opinions and beliefs were, to the observer, subsumed with those of this fuckwit. There is a general lack of concern for individual freedom, both physical and mental, in a lot of leftist ideology. Whether admitted or not, a lot of future visions of society rest on the idea that someday everyone will magically come to agree on the ideas this society is

based on (see above for skillful demolition of *that* idea). Accompanying this disregard for personal political 'quirks', we come across the disregard for reality in a lot of leftist discourse. Isn't it fun to pretend that the majority of the dirt on Stalin was propaganda from the anti-Communist West? Well, maybe, but the fact remains that (even though the West was just as biased and political in their media and histories) Stalin was a fucker. That's a more extreme example, but it extends to a more general malaise of historical tippexing that has brushed up the resumes of many, including Mao, Lenin, Castro and others. I'm not saying all these people were monsters, simply that they were a long, *long* way from perfect. And the established school of Marxist history can hopefully be dismissed with little ado (I once read a book called "The Class Struggle in the Ancient Greek World" - I mean, just *fuck off!*). While we're on the subject of leftist intellectual authoritarianism, we can also mention the fact that the actual scope for political variation is limited. I ended up making myself feel guilty for reading Edmund Burke and agreeing with a fair amount of what he said. Does this make me the anti-Christ? Am I kicked out of the leftist club? I love T S Elliot, and I love Tolkien, both of whom spent a lot of time castigating the threats of the modern era embodied (for them) by the USSR. Better hand in my grade 3 left-wing badge...

I could, naturally, go on for a lot longer. But no fear, I'm going to shut up pretty soon. I hope, though, that my point has become clear in all this - the broad mass of ideologies, strategies and approaches that come under the title of 'leftism' aren't 100% bullshit, but they certainly aren't totally great either - a revelation that those wedded to such philosophies try hard to suppress. I refer to the Crimethinc book (a group who, though sound in some of their criticisms, suffer from the same problems themselves a lot of the time): "The supermarket of ideas is good for only one thing: shoplifting." What you (hypocrite lecteur, mon semblable, mon frere) might take away from all this, I would hope, would be a greater cynicism. But I'm not here to hold anyone's hand - figure it out for yourselves.

Ok, a couple of things before I go - some more music-related comments. Everyone check out WE CLOSE OUR EYES, from Norwich, they are the best hardcore band in the UK right now. Electronica continues to take over my life - keep an eye out for DNETL's new record 'Life is Full of Possibilities'. PIG DESTROYER will kill you, if they haven't already. Reading Henry David Thoreau right now, it's killer. Those of you so inclined can send abuse to me via my website (shameless plug!): [www.shantih.org.uk](http://www.shantih.org.uk). Bye for now.



Hi Folks, hope you all had a really neat Christmas and got everything that you wanted off Santa. This year was special for me, my first being a father - more on that later. I guess you'll have noticed that this is the fourth anniversary of Fracture and with it being issue 20 I think it's pretty fucking amazing - especially all the flack that it got in the early days. Those who appreciated it kept their mouth shut and just enjoyed it for what it was.

I happen to like anniversaries and the like. Birthdays etc, in mind, they are a time when friends get together and celebrate the occasion. They usually, if they are enjoyed, awaken fond memories of what you were doing or what happened to you at this point some years ago or whatever. With Fracture in mind, I regard this magazine as being Dave and Russ', with all their little helpers. You know when you think of Christmas, apart from the bills, well you think of Santa and not all those little folks who help him. What are you laughing at, does no one believe in Santa any more? Ha, ha. Well where would he be without his little helpers. Their former 'zines, Mad Monks and Charred Remains were two of the better ones floating about at the time. I even started writing a wee column for Mad Monks and then it evolved in Fracture, time flies, Bob's your uncle and I'm still here, still enjoying the ride. Although I've never met either of them, I'm in the belief that they are two crazy dudes. Judging from what they've written in 'zines and correspondence via email they are two rich personalities. Having said that, Fracture has a multitude of personalities, at times we've fuck all in common apart from the love of hardcore punk - thank fuck. Anyway, congratulations Dave and Russ, despite putting up with all the shit that gets thrown at them they still continue - let the years roll by. Time to celebrate.

#### PARENTHOOD :

Since I wrote in a column of Fracture about becoming a father I've had mixed responses, some positive, some negative - the latter being hard to believe. So is parenthood punk rock or not? I can see people thinking about the earth being over populated and I guess that's where most of the negative feelings would come from. Along with, why on earth would you want to bring a child into a world like this? Well I would rather bring up a child, with a bit of influence from me, rather than

some homophobic, bigoted, sexist Neanderthal doing the same. Off course my daughter may reject everything I believe in, like I did with my own parents and I'm sure a lot of you reading this will have done the same. But you never know I'm a pretty positive and optimistic person most of the time -so I live in hope. If something is going to happen, then I usually worry about it when it does, unless I can do something to avoid it.

#### THE RISE OF EUROCORE :

No, I'm not talking about the single European currency, but European hardcore punk. As I'm usually standing from the outside looking in as regards various scenes, seeing as I don't live there. I tend you judge what I see by the records / CD's that are released or from each country's respective 'zines. I noticed a steady rise in enthusiasm and respect for European hardcorepunk. Especially in the Americas, where people once wouldn't touch European bands with a barge pole - sad but true. The tables have turned and there are lots of great bands about these days unleashing uncompromising brutal hardcore, taking no shit and with a real positive approach - under all that negative posturing.

I just got the new HIGHSORE LP, who are from Germany and play fast and frantic 80's hardcore, with a real burst of enthusiasm and energy. They have really great lyrics and I have a real itching to interview them. Their LP is on the Canadian label Deranged Records, whose first release was an LP by the mighty DS13, which I'm sure some of you should be familiar as there was an interview with them a few issues ago. They also released a 7" by said band. You should be familiar with the OUTCOLD/VOORHEES split CD that came out on Blackfish, well it has been re-released on vinyl, complete with different artwork - surely a must for vinyl addicts out there. It seems Deranged has a fetish for Swedish hardcore, they've also issued the vinyl version of the mighty INTENSITY's last CD. Staying with Sweden, you should be aware of the frantic hardcore that E.T.A. produces after their mighty live shows during their UK tour last year, yep they are also on Deranged.

It's not entirely a secret, but Havoc Records have been putting out stuff by non-US bands for years. Then again Felix has always being a world wide hardcore freak anyway. Last year the put out DS13's second LP / CD "Killed By The Kids", the follow up to the LP / CD mentioned above. Great frantic hardcore, nothing new from them, but you wouldn't want anything new as they just do what they know best - that's why they continue to give me goose bumps. They also repressed DS13's debut 7" and released the split 7" with Felix's own CODE 13. After a couple of 7"'s on Commitment Records,

Holland's VITAMIN X released their third 7". Loosing some of their youth crew charm, but replacing it with real old school influences. I heard, from a good source, that they'd be doing a huge US tour soon. They should be used to it after their shows there last year. Only recently Sweden's SKITSYSTEM - "Enkel Resa Till Rannstenen" LP has been released, but as yet I haven't got it. But judging from their past releases it'll be manic crust - in the best possible taste. Well you see what I thought of this in the reviews section. Still with Havoc, but a US band. Ever wonder what happened to the mighty BROTHER INFERIOR, well Chad's in a new band called ASSEMBLY OF GOD, and their debut 7" continues where the former left off, albeit not as fast - but definitely still as powerful and earth moving. Chad has informed me that they could be changing their name, due to some shit from the powers that be. I'll be interested to see how that sorts itself out.

We all know know what a Euro hardcore freak Max 625 (aka whatever it is this week). Well out of the ashes of RIPCORD is DUMBSTRUCK, who's debut 7" was reviewed by yours truly, have their debut 12" out on 625. It's a split release by new label Crime Scene, the label by SAWN OFF vocalist Graham and who used to co-run Blind Destruction Records. This is hardcore. Their debut 7" is going to be repressed by Deranged Records and I believe they are going to release their second 7" with them. Wey hey!

#### USEFUL ADDRESSES :

- > Deranged, PO Box 543 Stn.P, Toronto, ON M5S-2T1, Canada.
- > Havoc, PO Box 8585, Minneapolis, MN 55408, USA.
- > 625 Thrashcore, PO Box 423413, San Francisco, CA 94142-3413, USA.
- > Crime Scene, Box 13, 82 Colston Street, Bristol, BS1 5BB, England.

Even though this is happening, the European hardcore scene has been going from day one and it's been those dedicated folks behind the labels, zines, gig spaces, collectives and the bands that actually produce the classic tunes that make us dance like silly fools in the first place. But to be really honest, it doesn't matter the slightest to me where a band etc come from, if their words and deeds ignite the flames started by their songs then I'll be checking them out.

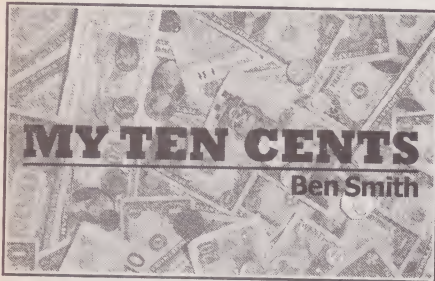
\* Slowly, but surely I continue to work on my own zine. The next issue should be out some time this year.

\* I still sell audio / video tapes. Send me your e-mail address and I'll send you a copy. If you don't have a PC, then an SAE will do wonders for you.

\* Again, congratulations to Fracture on this 20th issue anniversary.

Mel Hughes / Direct Hit, PO Box 36, Armagh, BT60 3PQ, Northern Ireland.

E-mail: [barcod@freenetname.co.uk](mailto:barcod@freenetname.co.uk)



*"We all live underground, underground where it stays warm, community with common sounds we work together to break ground" - Hot Water Music.*

Community? Is it present or possible in today's world and society. It has long been an anarchist view that society is best organised through small scale communities representative of their members. The classic form of these is geographical with people taking control of the resources available to them in their local area. This would enable people to use their land and labour to benefit themselves rather than others, right?

But how do we construct such communities in a world which is increasingly geographically fragmented? Where you know people miles away better than you know your neighbors? It can clearly be seen that communities have been eroded in our country significantly (I admit I cannot speak for the rest of the world, I've never been there). Community does exist but it struggles against a rising tide of mobility. Why has this shift occurred? I believe one of the major causes of this shift is work.

How many people have moved for a job? This is seen in bright technicolour in London where (myself included) people flock to live in order to spend their days travelling in discomfort to a 5 mile area where they can make others money for little personal gain. This is repeated in most large urban areas, pulling communities apart. I however can only speak of this from the my point of view of course, I am a university graduate and therefore this is what graduates do right? And so that's why you get a degree to get a better job in a large urban area, before moving back to the suburbs or beyond to have kids and so on, isn't it?

Don't get me wrong I'm not saying we shouldn't move or migrate, but the world at the moment encourages us to do so in terms of work which erodes communities by continually changing who is able and willing to

participate within them. Perhaps we should stop and address why we move around so much and if its really necessary or good to on a long term basis. I am aware that this is not the case of all, I am different in that I have lived in 5 different towns, in 8 different houses and been to 3 schools, 1 University and worked 6 jobs, that's in 22 years. In that time I have probably met over 1000 distinct individual people of which at least 100 I would say were friends. How many communities that had a bearing on the world I lived in was I involved in? At a push I would say 1, and that was during my time at university. That community only really encompassed my college within the university and so was pretty isolated from the 'real world', the actions and decisions of that community didn't really trouble the rest of the university, town much let alone the mainstream of society (oh and it was Durham Uni if you're interested, judge of that what you may). But on a local scale I believe that community did do a lot of good in terms of improving the college and representing student views and ideas on how their surroundings and 'uni life' should be.

Many people I have spoken to have achieved my age and beyond without once being involved in any form of community. Why is this if in my eyes we can identify communities as fulfilling important positive functions in lives (although I freely admit they do have negative aspects, gossip being a particularly nasty one)?

So how do we form communities of our own? Is our scene a community? The punk and hardcore scene does have some basis in community that is clear. It is based on common interest among it's members, music in place of the local environment that bonds geographically localised communities. From this common bond has sprung the 'community spirit' to take things into our own hands in terms of organisation, and we often bypass age differences a key ingredient in sustaining communities. But for a group of people who preach inclusion we isolate often in our actions and behaviors. We are quick to judge people who are not members of our 'scene' or who do not wish to become heavily involved, whilst seeking reward (be it money, kudos or dare I say it celebrity) for the 'hard-work' we have done.

Communities though differ from our scene more clearly though in the fact that they span a large gamut of varying social interests. Local communities often cover music, theatre, art, print media and politics. They also are catalysts for the exchange of ideas, skills and services. Our scene is born from music but why can we not expand that to create a 'real' community? We have our own print media and some groups are involved in art, theatre and politics but these are often still clearly music based. Why just put on a

gig, could we not expand our horizons? We have seen successful spoken word tours by both Jello Biafra and Henry Rollins, does no one in the UK have a voice and wish to inform others on a subject, or are we all victims of the cult of [punk rock] celebrity? In terms of the exchange of ideas and skills we have a firm base with many fruitful partnerships and group projects, however I feel there is still scope for more.

This is not meant to be an attack on the scene, in a world that is increasingly geographically fragmented and where communities are stretched and attacked by the overall society we live in, the scene provides probably our best hope to improve our lives and bring about significant change in arenas and realms that we feel strongly about. Many of you may not agree with me on the points raised here, so e-mail me any thoughts and abuse to me at [benny\\_boy35@hotmail.com](mailto:benny_boy35@hotmail.com)

I admit that my naked idealism often needs temperance but I purely wish to see some more thought amongst us (myself included) in how we can improve our lives through the only community that is apparent and available to us.

*"You may say it's just a sound, but I know there's more than just a soundtrack that keeps people coming round" - Dillinger Four.*



Mr. Bush reportedly said he did not want the allies making conditions. "At some point we may be the only ones left," Mr. Bush says. "That's OK with me. We are America."

Just when you think things can't get worse, they always do.

I think I figured out the guiding political strategy of the Bush administration: push as hard as you can, in every direction. Very simple, and so far, frighteningly effective.

In every arena the Bush administration steps in, they stun the world opponents and allies alike with their brazen tenacity for far-reaching go-it-alone plans. Plans so bold, so audacious, so absolutely crass, everyone is caught by surprise.

From pulling out of a host of international treaties to dodging ties to Enron to circumventing abortion rights, it just never

ends. Everyday is a new horror show. And that's exactly the administration's plan.

If they keep pushing on all fronts, their opponents cannot mount an effective defense. Does you want to fight against the withdrawal of the ABM treaty, the Kyoto treaty or how about Bush's ham-fisted "axis of evil" proclamation? If none of those suit you, how about the war crimes committed by the U.S. military in Afghanistan? Or the treatment of the prisoners of war being held in Cuba, Afghanistan and Pakistan, as well as those being held on naval vessels in the Middle East? Or how about those rounded up in the U.S., post-Sept. 11th that are still being held in secret?

Still not taking the bait?

How about the U.S. (non) policy towards resolving the Israeli/Palestine conflict? If you get down to it, that's really what's fueling so many of the fires burning around the world. Solving this could quell much of the volatility around the world. If Bush really wanted to fight terrorism, he would crack down on Israel.

But then, then I guess there's a fine distinction between solving a problem and fighting. Rather than trying to resolve why so many terrorists target the U.S. and other Western countries, we are just going to fight, fight, fight. Go team! Go!

Sorry about that little tangent...

Anyway, did you hear the one about how the Bush administration has passed a number of administrative policies that provide health care for "unborn children?" Never mind that a stark number of born children don't have adequate health care, this measure is yet another attempt by the administration to get around that pesky supreme court ruling making abortions legal. If they can establish fetuses as "unborn children," that are given rights of children, they have a chance at shooting a big hole in abortion rights protections.

Or how about ol' Dick "I'm In Hiding" Cheney. He loves secrecy so much, he won't even let the public know where he's living.

Here's another interesting aside, related to Sir Darkcloak Cheney: maybe you've heard about who Cheney won't turn over the records of who met for his energy task force. Yes, this is problematic, fucked up and even makes Dick Nixon look like a forth-coming hero of public accountability. But what really stinks about Cheney's stonewalling is that by protecting the energy task force documents, he is trying to set a precedent whereby the Bush administration will gain never-before seen secrecy in their internal dealings. Mr. Cheney maybe needs to re-read the Constitution, the document which helped build this "business" we call the U.S.A.

By setting this precedent of secrecy, the administration will in effect not have to

turn over documents relating to the Bush administration's dealings with the Osama bin Laden and the Taliban before September 11th.

The French book Bin Laden, La Verite Interdite, details how the Bush administration had been working with the Taliban to get an oil pipeline from the Caspian Sea through Afghanistan.

At one moment during negotiations, U.S. representatives told the Taliban "either you accept our offer of a carpet of gold, or we bury you under a carpet of bombs." This threat was made prior to September 11th. Other sites say the Bush administration had been preparing for a war in Afghanistan in August 2001.

Equally interesting is the fact that the John O'Reilly, deputy director of the FBI resigned in July of 2001 in protest over the Bush administration's obstruction into bringing Osama bin Laden to justice from the Yemen attacks on the U.S.S. Cole. Guess where O'Reilly went to work after resigning?

He became head of security for the World Trade Center and was killed in the attacks.

I'm getting dangerously close to conspiracy theory territory here, so I'll back up a bit.

Both Bush and Cheney made personal calls to Senate Majority Leader Tom Daschel asking him specifically to not investigate the September 11th attacks beyond September 11th. Odd that the administration would want to limit the scope of the investigation, rather than doing whatever necessary to find out what actually happened.

The plot thickens...

Okay, stop me if you've heard this one. Otto Reich was implicated in the Iran-Contra dealings in the 1980s. He also has been named as being involved in one of the worst airline disasters in the past twenty years, the bombing of a Cuban jet full of Castro supporters. Mr. Reich is an evil, bad motherfucker. He was also appointed by Bush to head of Western Hemisphere policies.

This is a post that usually requires Senate confirmation. Bush got around that process by appointing Reich during a recess.

Stay with me, this is where it gets good.

Now that Reich is in charge of policies that effect the Western Hemisphere, money and resources that had been devoted to fighting the "drug war" in Columbia have been re-directed to protecting a major oil pipeline in the region.

Oil. It's always about oil, isn't it? Oil and Israel, at least now that communists aren't a threat any more.

There's so, so much more. This shit keeps me awake at night. Seriously.

Do you see my point about how the Bush administration just pushes in every di-

rection, as hard as they can? Opposition can't focus on one area. It's like a dyke cracking. You plug one hole and two more spring up. Plug those and four appear in their place. It makes me sick to my stomach.

So does the lack of dissent.

It's stunning how readily people buy the bullshit handed to them by the Bush administration. From his election to "choking on a pretzel" to Enron to the "Axis of Evil."

All the details of what's really going on are there, if you look closely, if you know where to look.

This column was supposed to be about how war coverage has helped media outlets reap profits not seen in years, thanks to an increase in reader/viewership. Thus, the media (at least in the U.S., those of you in the U.K. are very lucky to have a paper like the Guardian) has been doing all they can to play up the war coverage. From the looks of things, both from what the media says and from the administrations current policies, America is going to perpetually at war, even if we have to stir shit up to get people to start shooting.

Sorry this turned into another rambling mess of "Shit Is Fucked!" There's just so much. It's overwhelming and really, not enough is being said. Even less is being done.



I have now been writing a column for Fracture for just over a year, this will be my seventh. After recently just moving house and unpacking the contents of my old house which have been in storage since March last year, among some of the things I had a look through was fanzines, including Fracture. Writing in my second column I stated how I lucky I felt to be in the position that I had two jobs which I really enjoyed, oh how things change in such a short time.

Measured boring part. I've worked at various jobs since I left school, 11 years ago, painter and decorator, apprentice panel beater, in a fish factory 'laying out', as a delivery driver, a 'storeman', a foster carer, youth worker, and finally for almost three years I have worked for Social Services for two Local Authorities. In the past 11 years I have spent 18 months claiming state benefit in the form of Job Seekers Allowance or Income Support. Which means that in twenty nine years I have spent more time at school and work than at my own leisure, but that is

'normal', my dad has worked continuously since leaving school, as has my granddad, as have most of my male relatives and a large proportion of my friends. What differs is that my granddad spent almost all of his working life in the same job or at least the same occupation, as has my dad, as you can see from earlier in this that I have not followed suit. The nature of employment has changed so much in the last century and whilst people will state that there is no longer any such thing as job security (which is true), we, the collective 'we', workers, in my opinion, do have a little more choice in what we do. We are not party to the older generations' somewhat prescribed status. Choosing a job as a school leaver will almost certainly not mean that this is what we do for the rest of our lives. My own experience of working is testament to that. However, I did receive a reasonably good education (although left school with no qualifications as such) and have had opportunities, which not everyone will have. I believe this added choice means that we are less willing to accept jobs, which we feel would demean us and less willing to stay in jobs which we dislike. What ever we do, we are all there for the money, I don't presume that will ever change, but if we can get some level of satisfaction, some reward, then it does ease this constant battle for survival. This brings me back to the origin of this stuff, being in a job you like as opposed to one you dislike, has everything to do with your whole life. From my own experience of working in jobs I have liked, some of which include working within adverse situations, I have left work at the end of my day/week and for the most part been able to relax, spend time with friends, family etc and not dwell on work till it's time to go back. However, being in a job you dislike for me, means that on a Friday evening, I am already worrying about Monday morning, that on Sunday evening I get knots in my stomach, thinking about Monday morning. At times finding it almost impossible to not think about work. This is not an issue of work itself, I have almost accepted that I will no doubt continue to work for the majority of my life, this is this job.

Rant. I am an agency worker, I am earning more money than I have ever earned in my life, I have no contract, I am not entitled to sick pay, my holiday pay is accrued through continuous working, it is certainly not the worst job I have ever had. I work for (through the agency) yet another under funded Local Authority. Despite the fact that it would cost less to employ me as a permanent member of staff, the money for agency workers comes from a different pot, and due to budget crises, etc, the vacant posts cannot be advertised. Severe understaffing, unqualified workers often undertaking the tasks of qualified workers with no recognition (especially

the income benefits). Almost entire teams made up by temporary posts and agency staff. Bed blocking, ambulances queuing at A & E departments, services not being provided to service users. Unhappy people, demoralised staff, procedure that doesn't work, bureaucratic policy, too many meetings, budget over spend, not enough money, overpaid managers who should have been politicians, Councillors who talk a lot but do very little, on the ball with PR though, image consultants on top wack, bids to be European City of Culture (apparently this will 'raise our profile'). In the meantime through all of this public services are on their fucking knees. Where do I fit in with all of this? I'm one of the many disgruntled employees who tries to do their best despite all of this, not for the team, not for managers, but for the people whom 'we' are supposed to be providing a service to.

This is a national problem, this has all and nothing to do with government and everything to do with our society. This affects every public service, everyone everywhere must be feeling this, the issue is whether you can affect some kind of change within the culture of the organisation, no matter how small, and if so this either makes or breaks your working life. People can only put up with so much shit, my limit is quite visible on the horizon.

Half-baked theory. I did hear an interesting theory recently, the government knows that social services everywhere are under resourced, they have recognised the national shortage. So when their inspectors identify local authority's social services that are not performing to standards, they at times will dismiss the entire management structure, and place managers from central government to hopefully turn things around. However would they do this knowing that the local authority is under resourced and this could be a factor of it's failing service, would they announce the failed service, come in and manage it, knowing they may quite possibly fail too? Politics is great. This is me signing out.



I'm like that cunt MANDELSON. Just when you thought you were rid of me, I'm back! And the venom has been building up. I thought about doing my TOP TEN SHAGS but the missus is more fearsome than a Palestinian suicide bomber. And besides, it's more fun to dish out ABUSE. So move over sad

has-been tadger BEN ELTON, tonight's compere is TREV HAGL and the Award Ceremony iiiiiissss....

## THE PROPER DODGY CUNT(S) AWARDS 2001-2002!

### 10. JONATHAN KING.

Just as we were glad to hear MICHAEL JACKSON was a kiddy fiddler (Shhh! - a few million quid sez he's not), then surely JK being exposed as a paedophile prince was divine retribution of the highest order. Long before he had the chance to be let loose on a 12 year old, KING should've been sectioned in 1978 for the saddest attempt at bandwagon jumping I have ever seen. With wacky "punk" acts like JILTED JOHN enjoying success, KING donned a brightly coloured CURLY wig in a shameless cash in attempt. Here's to any screws who have the sense of humour to lock him in a cell with CHARLES BRONSON for the night!

### 9. PC WORLD.

I'll try and be brief. Spent a fortune on a computer. Printer wouldn't install. Rang helpline, no answer. Asked shop for refund or repair.... "not till you speak to helpline" she said. I explained that no one would answer the helpline. She put the phone down on me for "shouting". Tried again later, she fucked off "to get someone" and never came back. Rang Trading Standards, and PC World again. Bit more friendly, said a bloke would ring. He rang. Completely baffled, he said ring Canon helpline. So I did. Said they'd put me through to Printer section - where there was no answer! Rang the shop bloke again, he said the only thing to do was bring it in and they'll set it up and give me compensation. So I did. Fuck all compensation, but at last the printer worked. Time to try out the SCANNER. To cut a long story short, "file under printer saga". Even the Scanner's own software said "incompatible-contact your vendor for updated driver CD". So I did. And guess what? The biggest computer shop in the UK told me to get a mate to download it from the internet! Which, of course didn't work. In the end it was back again (and still no compensation). I waited at the repair desk where a customer told me it was the third time she'd come back within 2 days, and her set-up STILL wouldn't work. Cam told me about his mate who was so enraged by the shop he took his whole set-up back and had to threaten to drag the manager outside before he got his money back. And the missus' brother? Well he did what most of us (sadly) just talk about. He rang the EVENING CHRONICLE, and thousands of people got to read his story, which was... Spent a fortune on a set-up for the kids. Set it up Xmas day... completely fucked. Boxing Day took it

back. They refused to give him a replacement. Sent it for repair. He called back to collect it as instructed by the shop. After his 10 mile journey, oh dear. It wasn't ready. The manager refused to see him or even speak to him on the phone. Still no joy as I type this. So if YOU'RE thinking of getting a computer from PC WORLD (and DIXONS / CURRYS are the same company), go to a backstreet auctioneer instead. It'll probably be less hassle.

#### 8. (GOOSE)STEPS.

Yes I probably would. Well 3 of them anyway. But the above comment is actually a clever satirical remark regarding the "band"'s expose in Anti-Fascist mag FIGHTING TALK, who picked up on an interview with the "band" in a Tory newspaper, where they were whinging big style about Asylum Seekers and how they should be "sent back"! I have two questions... 1. How rich does a band have to be before they stop being jealous of people so desperate to get into the country that they risk their lives jumping on moving trucks? And, 2. Have I now got a better chance of getting the 2 blondes back to my gaff dressed as nazi sluts?

#### 7. YOUR LOCAL ARSELICKER.

Whether grovelling to the boss or grassing people up to the dole, BROWN NOSERS are never far away. So quit worrying and have a bit fun with em. In this computer age it should be easy to get knocked up "certificates" along the lines of "(Insert tosser's name here) - CRAWLER OF THE MONTH" and stick it up somewhere prominent in the workplace. Or here's an idea from my own workmates. The company decided to promote brown nosing by offering £50 to "Colleague of the Month". When all the nominations were in, the box was opened, the votes counted, and the winner was... ME! All the lads on the shop floor had filled in the forms as sarcastically as possible ("He'll do anything for the company", etc.) and the whole place was in stitches, although the boss wasn't quite so amused! He commented "it's no laughing matter when there's £50 at stake", I was disqualified, and an arselicker with 3 votes "won"!

#### 6. VINNY JONES.

He's in every "hard man" film going, and let's be fair, he can act. But what they don't tell you is... he's a TORY. A fucking Tory! A hunting fishing cunt like Jack Charlton. One of the lads, MY ARSE.

#### 5. THE POST OFFICE.

Postman Pat whistling cheerfully with his cat? Bollocks. A nice van to carry the letters round in? Forget it. Welcome to CON-SIGNIA. The directors have a cunning plan. Employ a load of highly paid consultants (who no one needs

or wants), spend millions on a mere name change (who not even the most reactionary of right wingers I work with could see the point in), and come the End of Year Trading Profits, and straight onto the media to report a year's trading LOSS and announce that 30,000 workers will have to go! That's 1/7<sup>th</sup> of the workforce, can you imagine that? Stanley Post Office queue (currently out the door) will go right down to Woolworths! And the postman's sack (currently weighing anything up to 15KG - that's about 55 LPs!)... well it doesn't bear thinking about. They've already started talk of getting people to pick up their letters from a local garage... can you imagine if ya took a parcel into your local post office, weighed it and said "well if you want the money just come to my house"? I have a few mates who are posties, and the hysteria last year in the media about "illegal wildcat strikes" by some kind of greedy militant demons was (surprise surprise) a smokescreen to hide the shocking antics of the bosses who simply ordered their staff to work all day Saturdays or else - whether or not they had families or season tickets for the rich man's game! If you're wondering why the destruction of the post office is so important, not only am I fucked without it... the whole (real) punk scene is too, so start writing those letters to your local overpaid tosser (sorry, MP) to tell him / her you're voting Liberal at the next election.

#### 4. GEORGE W. BUSH.

"W for Wanker"? More like "Who? What? Why? Where?" - He looks as if some cunt has just struck him with an metal bar. But don't laugh. The plan is simple. Get a dazed looking buffoon who every cunt feels sympathy for and you can get away with murder. Simply mention "terrorism" and "our great country" and you can strip away civil rights like lead from a burnt out tower. On second thoughts, it's America. You don't NEED a plan. I've seen brighter people on the door at nightclubs. But seriously. A puppet of the big oil companies and every religious fruitcake organisation in the country? Don't matter. Just get him to act like a silly old grandad who the kids hit with sticks, and fuck me, he's in (fair enough he cheated, but still...) Expect the same coming to Britain soon. When every cunt - even the dimmest Tory - has gotten sick of Blair, up pops the next nazi dictator, a poor old blind man with a guide dog. Just you wait and see.

#### 3. MICK HUCKKNALL.

Mick WHO? That cunt from SIMPLY RED, remember? Yes his band were absolutely SHIT, but what sets him apart from most talentless kak-merchants is 1. He has a punk past, he should know better, and 2. Every six months he pops up in a newspaper an-

nouncing his support for NEW LABOUR. Not just an ARSELICKER, but one with puffy ginger hair too. Serves him right. Cunt.

#### 2. THE MUSIC INDUSTRY.

As I waited for the missus to fuck off to the pub, I took my first look in years at TOP OF THE POPS, and I was simply gob-smacked. In the middle of the usual crowd of screaming bimbos was some daft cunt, older than me, in a kilt or something, singing an old 60's hit to a Ravey Davey Gravy beat. It was DJ OTZI, and that's when I realised the Music Industry had completely reached the point of no return. I could fill half of Fracture with my own personal experiences concerning the BARSE '77 CD I put out - the record shops who charged £4 more than promised (& sold fuck all), the rip off studio, the total wanker from the pressing plant (who was that dodgy he answered the phone in a Pakistani voice until he found it was someone he hadn't yet ripped off, at which point he became Mike again), the media (everyone from Metal Hammer to our local paper) who refused to review it, even down to the "Streetpunk" labels where trade is a sin. I could go on about CRASS being disqualified from the charts for having "pay no more than..." on records, then years later big companies offering shops free CD's as bribes to chart success. Or the blatant manufacture and hype that you already know about. But the only 2 words I need are DJ OTZI. The youth of today are doomed. No wonder half of 'em are on drugs.

#### 1. THE BILDERBERG GROUP.

Woodland ceremonies where effigies are burnt, tree camps are built, and top men of companies prance around in drag. Hotels booked in false names in remote locations. The worlds bankers, media and politicians meeting in secret to determine world events. NoI haven't been drinking. Welcome to the BILDERBERGERS! Named after the hotel in Holland where the first meeting took place, the Bilderberg Group has played host to ex-USA heads of state, top ranking United Nations officials, leading bankers, media barons (including CONRAD BLACK, owner of the DAILY TORYGRAPH and numerous other titles worldwide), and well known politicians like Denis Healy, Peter Mandelson (what a surprise) and John Major. You thought George Bush was a "coward" when he went "missing" on Sept 11<sup>th</sup>? Well it might just be that he was attending an urgent meeting somewhere. Pick up "THEM" by Jon Ronson (Picador Books) at your library, and abandon what little faith in democracy you still had.

So there you have it. For once a column where I can't have possibly upset anyone! If any labels are reading I still need to TRADE. I

have loads of stuff like BARSE '77, POISON IDEA, TOY DOLLS, McRACKINS, RICHARD HELL, JUST SAY NO (ex MEATMEN), QUADRAJETS and more. For further details, mail : [trevhagl@hotmail.com](mailto:trevhagl@hotmail.com)



Music is my job. When you say to me "Garrison" - I say "REV:83, REV:93, and REV103. The new one has shipped X amount, it was released on November 13th and they are on a US tour right now with Burning Airlines. When you say to me "Converge" - I say "EVR040, EVR041 and EVR061. We're out of EVR040-1 but should have it back in a couple of months. EVR061 vinyl is also out of stock right now but we're due to get another 75 in on Thursday, after that they are all gone - it was a limited press of 2000." When you say "Gorilla Biscuits" - I say "We're out of vinyl on both REV:04 and REV:12 but we're working on getting them back right at the beginning of next year. Both are in stock on CD." Get the picture? Records become catalog numbers. Information in my head. Probably only about 10 people on the planet who know what REV:28 is or what EVR026 is or IND12. And I'm one of those people. It's sad.

Bands become names, releases become units and the music becomes irrelevant. Making sure people have it in stock, that we have it in stock and that it's available to the kids becomes all that matters. I could be selling tins of beans. Different flavors and different brands. Something for everyone. Make sure it's in stock. Make sure it gets shipped on time and to the right place and that the invoice is correct and that payment arrives.

But it's not tins of beans. It's music. Sometimes it takes something to make that sink in. To remind me that I'm incredibly lucky working with bands that I love and believe in. That I am making sure that music that moves me reaches as wide an audience as possible. It takes the new Garrison to make me remember that I'm working with something amazing. That I make a difference. That what I am doing has worth beyond the fulfillment of a job well done or simply a paycheck.

There are people who would kill for my job. I work at Revelation Records, doing whatever Jordan wants me to do any given month. This month I'm the US sales manager as well as my normal roles as for-

ign sales manager, foreign publicist, along with some band management, A&R, distribution buying and any random project of the day that needs handling. I love my job. I may complain now and then, but I can put my hand on my heart and say that I love my job. There aren't many people who can claim that. I know I'm lucky.

I had a rough week last week and I went out and treated myself to a CD player and two new speakers in my car. I had a crappy tape deck and was down to one speaker. I've never had a cd-player in the car before. It's made a huge difference in my life. To be driving around singing along at the top of my voice to "Last night, on the Mass Pike, I fell in love with you" - it's a pretty big treat.

Music. It's an easy thing to get burnt out on. To spend forty hours a week involved with it means that it's quite a relief to not have the stereo on. But it just takes that one new record, that one cd, to bring refreshment. To make it all new again. It's just Garrison "Be A Criminal", or Kristofer Astrom "Northern Blues", or The Frames "For The Birds" and feelings of being burnt out on music dissipate. The reasons why I spend the majority of my time living and breathing music become all clear again. It's been years of this shit and I'm still totally passionate.

Any time my enthusiasm wanes there's some talented fuck that rejuvenates my soul with their creativity and talent. They remind me that it's not tins of beans. It's all of themselves that they can manage to pour into music. That it's full of life and passion and totally fucking amazing. So I learn their catalog number and I try to make the whole world aware of its existence. I'm fighting an uphill battle all the way. But I'm Vique Simba and I've never been afraid of hard work or a challenge. Hells yeah.



I fucking hate winter. It's too fucking cold and it rains all the time, it makes me stay in, I don't like staying indoors. On the plus side Spring is coming, woo-hoo!

#### Fuck ID Cards.

It's an old chestnut - ID cards. Every so often successive government in the UK have attempted to introduce ID cards upon the general population. The last one was Michael Howard's ill-fated Voluntary Identity Card Bill

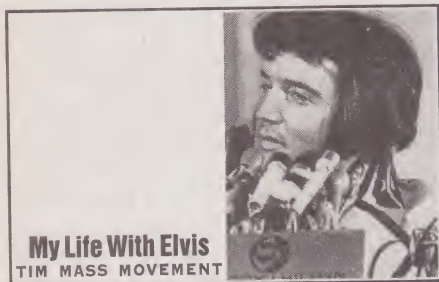
back in 1995. Well Blunkett in his very successful attempt to become the most repressive Home Secretary since the last one announced on February 5th that he wishes to introduce 'entitlement cards' scheme that would relate to the whole UK population. These 'entitlement cards' would carry fingerprints, digital photo, name, address and an ID number though they will not be compulsory to carry at first (you can bet your back teeth that once they're in place carrying them will become mandatory as soon as they can get away with it) they will be required for employment and any dealings with the government including the NHS and libraries. Designed to combat 'illegal immigration, the black economy and benefit fraud' it would of course do no such thing. Any government who had a difficulty over foot and mouth where they couldn't correctly compel details of a few thousand sheep begs to be asked how it's going to deal with 57 million people! However if it were successful it would be a painful affront to. On the plus side, I imagine that once the system is in place it's gonna make forging a new identity a lot easier. People have been forging ID cards for years so who's to say these are going to be more difficult to reproduce? Aside from bar-coding us from birth (and I wouldn't put that past them) any ID scheme can be made unworkable by simple refusal to accept the rules. Pilot schemes on asylum seekers and the unemployed look like the road the government seems keen to go down, resistance here may be enough to kill the idea in the early stages. With a bit of luck it might become New Labour's Poll Tax. It's amazing how the government are using the September 11th attacks as a reason for any piece of repressive legislation. Apparently these cards will save us from having such an event happening in the UK - can't see it myself. The scheme would cost £1 billion to set up (though would save £55 million from abolishing driving licenses) and an undisclosed amount to run (significant new civil service infrastructure would undoubtedly be required) still no extra cash for the poor, old or sick - oh well.

#### Upcoming Stuff.

On the 30th March 'Close Down Yarl's Wood' demo at the detention camp. 12 noon - 1.30pm and Bedford town centre, 2 - 4pm against the government's attacks on asylum seekers. Tel 07786 517379... Sunday 7th April at the Astoria in London there's a Barry Horne Memorial gig. Featuring Conflict, Subhumans, Icons of Filth, Sin Dios (Spain), Sensa Yuma, La Fraction (France), Inhumane Nature (USA), Social Contract (USA), Dezerter (Poland), Inner Terrestrials, Active Slaughter, Riot Clone, Kismet HC, Bug Central and Foamers, plus loads of stalls and speakers all concerned with animal rights.

Advance tickets £15.90 available from Arkangel Magazine, BCM 9240, London, WC1N 3XX, UK ([www.arkangelweb.org/barry](http://www.arkangelweb.org/barry)) looks fucking ace. Then it's the 'Save The Newchurch Guinea Pigs' week of action until the 14th... 01902 564734. Then on 17th April it's International Day of Protests against GMO's and Patents ([www.viacampesina.org](http://www.viacampesina.org))... On the 19 - 21st April it's 'The End Of The Road Direct Action Gathering' in Nottingham to build resistance to the new roads program and the corporate dominance it fuels... Starts Friday 19th, 7pm. Arrivals will be met at the Sumac Centre, 245 Gladstone street, Nottingham, NG7 6HX, tel : 07813 505480, [endoftheroad@hushmail.com](mailto:endoftheroad@hushmail.com)... Crash space will be provided, donations for costs helpful.

I'm currently living in what is pretty much a condemned building, nearly died in a electrical fire the other day - was asleep at the time, which is quite worrying. But I am looking to move into one of them big communal houses with lots of space and garden - alt tech and self-sufficiency here I come! The eagle eyed among you may have noticed there was one of the regular blockades of Faslane Nuclear Submarine base on the 11th - 13th February where there were just over 200 arrests, but on the whole the three days of action can be viewed as successful. Just as I was about to send this off I heard that the Scottish Parliament have voted to make hunting with hounds a criminal offence - fucking great! stay punk stay free... [buckfast4breakfast@hotmail.com](mailto:buckfast4breakfast@hotmail.com)



**My Life With Elvis**  
TIM MASS MOVEMENT

What was it that Joey Keithley once said, "You've got to know who your enemy is..."? Well kids, I guess most of us didn't pay any attention to old Joey and because of that, boy oh boy, are we suffering now. We've pissed our lives and our scene away with dreams of a bullshit revolution that is never going to happen, with talk of a Punk Rock Utopia where everyone gets along just fine and dandy having listened to and taken note of that age old "Punk" battle cry, "Unity". You want to know what I think of "Unity"? It can kiss my fat, hairy arse. Did any of you ever really think it was going to happen? Did you really think that we were all suddenly going to become best friends, get together, hold hands and sing along to the latest Get Up Kids record whilst tip toeing through the tulips? What? Did you really think that I'd invite any of you

round to my place for a "party", a group hug and a chance to fuck my sister? You did huh? Sorry to burst your bubble kids, but it's not going to happen. Not in this lifetime, no way. We've (the collective "we", because I'm just as guilty of this mindless apathy and mediocre crap as everybody else) sat on our arses for so long, pointing our fingers at the "man", blaming "him" for all our woes and "rebeling" against the "system", that we've forgotten who the real enemy is, and in doing so our true "foes" have been replaced by a greater enemy. Ourselves. Remember the old saying "You're your own worst enemy"? Add that to another ancient adage, "If the shoe fits, wear it" and that's just about where we are. Every single one of us.

But fear not, because there is a cure. A magical way out, a bottle filled with hollow promises, a tonic that guarantees nothing more than a vague sense of hope, and a maladjusted sense of self belief. One small drink and you're part way there, you can change the focus and instead of relying on the bullshit that you're supposed to in order to get through the daily drudgery, you can make your own mind up about who and what lies at the heart of the problem. Interested? Even if you're not, you're read this far., so what have you got to lose?

Is it the PMA? Uh uh. Rule number one is never trust someone who is upbeat and happy all the time. The permanent smile is the gift of the sales person, used to deliver meaningless products to the masses. Misery is fine as long as you balance it with something else. So, are we talking new age philosophy? No chance. That's a doctrine created by ex-hippies trying to purchase a chunk of the capitalist dream. Selling out on a major scale, throwing everything that they once believed in for a bit of chump change and a quick buck. New age philosophy lies like a cheap rug and is about as useful as a chocolate fireguard. Forget it. All you need is what I like to call the "Punk Rock Guide To Self-Realization"

Here's how it works. Sit down and get ready for the six easy steps that'll lead you to a point where instead of pointing your finger, you'll raise your middle digit with a sneer and be ready to tell the world to go fuck itself. Comfortable? Good. Let's begin. Step One. Pain. Think carefully about the time when pain was so intense that it set every cell of your body and atom of your being on fire. Can you picture it? Can you focus on it? That physical drain that made you scream out loud? Forget the "emo" definition of pain when your cardigan got soaked in the rain, or when you couldn't connect with some other shoe gazing student type or when you read about the rain forests burning down. That's not pain, that's life. Get used to it. No, I'm talking about physical pain, you know, like

when you've been thrown out of a third storey window by someone suffering from amphetamine psychosis, fracturing your skull and dislocating both shoulders and your left knee. Is it there? Good. Now store it in that mental file labeled "Me". Store it and amplify that feeling.

Step two. Anger. What burns you up? Doesn't matter what it is, as long as something grabs you and makes you want to lash out, that's exactly what you need to think about right now. Could be old people cutting you up on the road in their expensive, high performance cars which they insist on driving at twenty miles an hour EVERYWHERE they go. I mean, come on, what's the point? If you're going to spend that kind of money on a car you want to open it up and lose your license in matter of hours, I just don't understand it...oh, wait. Sorry. I was getting a little carried away there. Anyway, you get the idea. Take that raw hatred and file it next to "Pain" Step three. Love. We've all been suckered by it, conned by the greatest game of Three Card Monty you'll ever play. Promises so much and delivers nothing. How many times you have been a relationship where you thought everything was cool only to have it all come tumbling down around you when you find that person you trusted more than other has betrayed everything that you thought you had? Yeah, don't we all know it. Love is a cursed ship sailing on the seas of doom, and it's only a matter of time until it goes straight to Davey Jones' Locker. Feels bad huh? Good. Turn that dial up and stick it in the file.

Step four. Humiliation. Remember when you felt lower than a squashed dog turd? Was it in front of anyone else? Chances are it was, and that it was down to somebody else. Somebody made you feel like that. Is your blood boiling just thinking about that moment? Excellent. Take a mental snap shot of the twisted fuck that did that to you and pin it on the file. Draw a fake moustache, colour the teeth in and scribble stupid glasses on the picture if the mood takes you. Me, I like to write 666 on the forehead, but it's all down to personal choice. Whatever floats your boat. Step five. Humour. What makes you laugh? Could be crap jokes, political manifesto's, pre-packaged major label ideas of what constitutes a "Punk Rock" band, Fred Durst and Limp Fuckstick. Doesn't matter. Carbon copy the thing that makes you roar with laughter and throw it in there. That's your counter balance.

The final step. Music. Does it make your heart pound and your brain feel like it's about to explode? That's just the ticket then. If I need to fire myself up I crank **Kill Your Idols, What Happens Next?, Assert, RKL, Bad Religion, The Spermbirds, Last In Line** and anything else that makes the neighbours scream "Turn that shit down!!"



If it makes you strut around the house in some weird, spastic convulsion whilst creaming along at the top of your lungs, then you've hit the nail on the head. You're right on the money. Now, memorize the tunes and the words and store them in another cerebral file labeled "Ammunition".

Hey presto, you're ready with all the tools you need for the job. All you need now is the chance to use them, and this is how the finished product is utilized. The next time something or someone annoys you (this is important - slightly agitated will not do. In order for this to work, all of the buttons that push you to the edge have to already have been pushed. You have to be close to the point of no return, or the process will simply not work), open the file marked "Ammunition" and start singing, humming or whatever you do, wait ten seconds and then open the file marked "Me" and let fly. The things you say and feel, guess what kids? That's you. Who or whatever you directed it at, that's who your real enemy is, and you're on the path to "Punk Rock Self Realization". No more bullshit, no more lies. Just the real you. Man, someone should give me a doctorate for this, and yes, the patent is for sale. Apply to the usual address because it ain't going to appear on E-Bay. You leader knows you love to hate him and thanks you for your time.

#### Shoes.

As most of you know by now, Jon has passed away, and even though I didn't know him personally, in some way we were linked through the pages of Fracture. My thoughts are with his family and friends. I'm going to miss his words. RIP mate, we're all going to miss you.

#### Mass Bloody Movement.

Yup, there are still a few copies of #11 available and by now #12 should be out filled with the usual nonsense and interviews with **Bad Religion**, **CH3**, **I Defy**, **RKL**, **JFA** and tons more. What's that you say? £1.50 ppd? My, what a bargain!!! I'm outta here.

**Tim MM**, 18 Hazeldene Avenue, Brackla, Bridgend, CF31 2JW, South Wales, UK.  
Email: [massmovement@currantbun.com](mailto:massmovement@currantbun.com)



So my 1<sup>st</sup> column for Fracture. I am going to try and cover the more extreme end of punk, bands that don't seem to get to much cover-

age in Fracture presently. This first effort I'm trying to find my feet, so if you have any comments / ideas please get in touch.

Ok 1<sup>st</sup> up. **THE DEVILS** from the wastelands of Bradford comprise of those old nudgers from **STALINGRAD / DOOM / HARD TO SWALLOW**. They lay down some of the most intense live performances you're likely to witness. Two singers attacking the audience to a soundtrack of brutal metallic riffs. The **STALINGRAD** comparisons are valid, but they have their own thing going on here as well. Get hold of the happy bunch via [stick@stick.go-legend.net](mailto:stick@stick.go-legend.net) or through the 1in12 club. Ask about their CD-R, which fucking rips.

**BOXED IN** are the remnants of **SAWN OFF** with new singer Nick of **EBOLA**. Slightly slower than **SAWN OFF** but still like getting you head repeatedly smashed against the curb. I caught their first gig and looks like they're going to be a force to be reckoned with. They've got a tour of cold places (Finland, Sweden, etc.) lined up for March. Demo CD-R I got sent is pretty crushing. Check out Sned's website for more details - <http://www.flatearth.free-online.co.uk>, which by the way is one of the best UK labels out there, and the site has good flyers, photo gallery, and shit hot label / distro.

**JOHN HOLMES** have got to be one of the most under-rated bands about. They've been going a few years now but just keep getting better. If you don't mind a bit of metal / rock riffage and a whole heap of pissed off attitude mixed with hardcore you can't go wrong. The split CD with **KABINBOY** is a stormer. Live they're definitely worth a look and almost stole the show at the Leicester Xmas all-dayer. Their LP is on Flat Earth and the CD is on Devil Rock - [szandor66@hotmail.com](mailto:szandor66@hotmail.com)

**SCALPLOCK** - [colbran666@hotmail.com](mailto:colbran666@hotmail.com) - hail from London and are ex-**HARMONY** as one amongst others (I'll spare Pete some embarrassment here!) their LP on Sound Pollution last year flat out fucking destroyed. Hyper speed thrash and then some. They don't play that many gigs but when they do, it's worth a look.

**SHANK** - [simian23@ntlworld.com](mailto:simian23@ntlworld.com) - from Scotland have been around for a while now, still delivering one of the harshest sounds in the UK. Clever arsed grind / thrash. New LP meant to be surfacing on Slap-a-Ham, which should get them some new converts. Still think they're more a live band than recorded in my opinion.

Also you've got the likes of **KEVORKIAN SOLUTION**, **DEAD INSIDE**, **THE HOR-**

**ROR** (with ex-**IMBALANCE / VOORHEES**) **SHOT TO FUCK**, **BURN ALL FLAGS**, **DUMBSTRUCK**, **BOMB BLAST MEN**, **DAGDA**, **NAILBITER**, **PARADE OF ENEMIES**, **NARCOSIS**, etc, who're worth a look / listen given the chance.

Given the fact that I keep going on about seeing these bands live, here's some dates that definitely show there's some quality live bands that are willing to come over to the UK to play just to cover their costs, have fun and play like there's no tomorrow for YOU. Proof that DIY is alive and very well. More than likely at the following gigs there's going to be a heap of record stalls, selling cheaper stuff than anywhere else.

**DEAD AND GONE** (Alternative Tentacles / GSL freaks) come over for the 2<sup>nd</sup> time.  
More info [enslaved\\_records@yahoo.co.uk](mailto:enslaved_records@yahoo.co.uk)  
April 13th - Southampton.  
14th - Bradford 1in12 (w/ Devils, John Holmes, D-Rail).  
15th - Nottingham.  
16th - London.  
No more details as of yet...

**FORCA MACABRA** are coming over from Finland! The only date I know is the one we're doing, May 11<sup>th</sup> with John Holmes, The Devils - Porterbutt, Bath (tbc). Go.

**FROM ASHES RISE** are coming hot on the heels of **TRAGEDY** for more pissed hardcore brutality. For more information mail [scooterpunk@ukonline.co.uk](mailto:scooterpunk@ukonline.co.uk)  
Sun 21st April - London, The Swan.  
Mon 22nd - Leeds the Packhorse (TBC)  
Tues 23rd - Glasgow, 13th Note (TBC)  
Weds 24th - Belfast, Warzone Centre.  
Thurs 25th - Dublin (venue TBA)  
Fri 26th - Nottingham, Old General Pub.  
Sat 27<sup>th</sup> - Bristol (w/ Seein' Red / Shikari), Duke of York.

**SEEN' RED** and **SHIKARI** are coming over to prove Europe's got as much if not more going for it than the ever trendy US. Politically charged thrash-core.  
April 27th - Bristol (w/ From Ashes Rise)  
April 28th - Boston (at the Indian Queen)  
April 29th - Nottingham.  
April 30th - Liverpool.  
May 01st - Newcastle.  
May 02nd - Glasgow (at the 13<sup>th</sup> Note)  
May 3rd - Bradford (as far as I know this date is confirmed at the 1-in-12 club)  
May 4th - London.

This is only a small selection of what's going on. I'll try and mention more thrash / grind gigs as and when I get chance. However if you're not able to get to those gigs for whatever reason you could do worse than check

out the following labels/distro's for a good place to pick up some harder to find vinyl/ Cd's. Most of whom specialize in the bands I rant on about.

\* **Flat Earth** - See Above for address, Sned's Empire is still going strong.

\* **Enslaved** - [www.enslavedrecords.co.uk](http://www.enslavedrecords.co.uk) - Nick, Cathy and Josie deliver the goods!

\* **La Vida Es Un Mus** - contactable via email, [paco@lavidaesunmus.free-online.co.uk](mailto:paco@lavidaesunmus.free-online.co.uk) - Ask Paco to add you to his list. Always has some crazy shit you're after. Responsible for pretty much the only decent gigs in London these days also.

\* **Scorched Earth Policy** - great website at the [www.scorchedearthpolicy.de](http://www.scorchedearthpolicy.de) - is run by Bernd who's an all round good guy. Europe has a lot of great bands. Start finding them!

Aside from the above I want to mention a few other things. First off the 1in12 club in Bradford. Now I might live 200 plus miles from the place but I still like to get up there regular. This is the best punk venue going in the UK. It does not get used half as much as it should. If you live in the Leeds / Bradford area get your arse over there and check out a gig or the Library, Bar, Café, workshops, etc. This place is an essential part of the punk / political community. It is owned and run by people like you and me who want to create spaces for people to be able to gather in and feel safe and exchange ideas. I don't want shit excuses just get over to one of the next festivals and see DIY punk at it's best - [www.1in12.com](http://www.1in12.com) - If we can get at least a carload of freaks and drunks up there so can you. Put your money where your mouth is and support your community and its ventures.

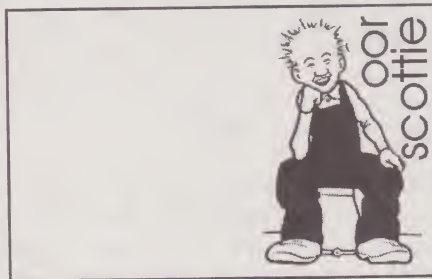
Next up, why does the punk / HC community now revolve around web forums? No offense to Fracture at all but it seems like there's hundreds of kids logging on and gossiping. Worst of all is the fact that most of the postings even on the "sensible" forum tend to be utter shite. Also why do you get the impression that there's thousands of us out there via the amount of net activity but when for instance there's a gig there's the usual hardcore bunch that seem to travel the length and breadth of the UK? I can go to a gig in most cities and know a good few people there. So all you net nerds turn the fucking thing off and go see a band, or do something more constructive other than make lists of "My fave Sunday records". If no-one turns up to see bands they'll stop coming over (some already avoid the UK!) or all that you'll get are the Fat / Epitaph bands which I'm not really dismissing, but a lot of that scene tends to mirror the major indie label scene with its guarantees, riders and rock star bullshit. Also if the only thing that'll get you out to a gig is

if they're from the States, please escort yourself out to the nearest field and shoot yourself. Just 'cos they're from the States honestly doesn't make them more valid than a band from your town.

Right that's me lot pretty much, writing this was tough. I'll be finding my feet given the chance from Fracture HQ and I hope to cover some more serious issues I think are not discussed within the punk world, for instance the continuing lack of politics and also the death of the 'zine scene due to people refusing to pay for them. I might try and get some interviews into these hallowed pages also, I guess we'll see...

Finally, I run a small label and we're currently looking for decent bands to release. Drop me a line if you fit in with the above. No wimpy emo or 50<sup>th</sup> generation grind.

Any comments - [body\\_bag13@hotmail.com](mailto:body_bag13@hotmail.com) - or drop me a letter (remember them?) at - **Graham / Crime Scene, Box 13, 82 Colston Street, Bristol, BS1 5BB, Earth.**



So punk is all about the music and the "scene"?

10 years ago it would cost about £3-5 to get in to a punk gig and it still costs about the same now. Has anyone thought that could contribute to the fact there are fewer bands and labels in the UK now than there has been since then? If a band travels any more than a few miles to play a gig either the promoter covers their costs and pays out of their own pocket, or the band pay for van hire and fuel themselves. Anyone that plays in a band will know how much money they put into it themselves without even considering playing a gig. Rehearsals are fucking expensive for a start - strings, drumsticks - it all adds up. If you haven't had a university grant you could split between a years worth of beer and a shiny new marshall amp then you'll have equipment hire on top of that. Anyone who has put on more than a couple of gigs themselves will have wished just a few more people could have dragged themselves away from their Playstations and paid the few quid entry fee so the bands could have been given enough money to cover their costs after the venue hire and the PA has been covered. Pub landlords don't give a shit whether you're

putting on Underclass or Erasure, they just want paying without their bogs getting ripped off the walls. "Can I pay you next week mate when my giro turns up?" isn't an option.

10 years ago it would cost about £5-6 for a punk album. You don't even want to get me started on how much an album costs to make. Ok, you've twisted my arm. Before I start, you could *technically* make an album without spending your parents' life savings. You could record in your bedroom on an old fucked tape recorder. Aside from Sebadoh, Bob Tilton, and a few minor miracles, this will almost certainly be bollocks. Studios in my experience always seem to have cost around £150 per day to record. Maybe it used to be more like £100 (my memory isn't what it used to be) but it's still a lot of money. If a band records and mixes 12 songs in a week they're doing well. Bear in mind that most of this time is spent setting up microphones all over the place, getting the fancy flashing bleeping cost-more-than-your-life-is-worth recording machines working properly, getting your band mates out of the pub, and arguing over whether the guitars are too loud. So that's £1,000 you and a couple of your mates have just spent. Tape hire, DAT cassettes, strings, sticks, beer and fags brings it closer to £1,100.

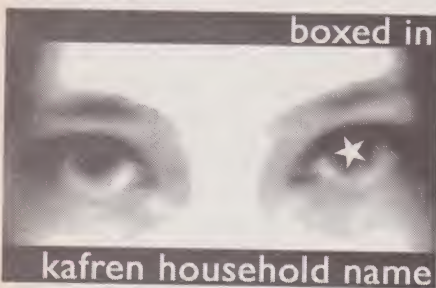
Right, everyone's happy - let's take the DAT down to the pressing plant. Most bands do not have a hope in hell of selling 500 copies of an album. More likely they will sell between 200 and 300 copies and give the rest away, but just for arguments sake let's say this super duper punk band who everyone loves are going to sell 900 copies of their album and give away 100 and they are on a cool little punk label run by their mate in their bedroom. To cut a MASSIVE AND VERY COMPLICATED story short you're likely to spend at least £2.50 per LP/CD before you get them in your hands including mastering and all that technical stuff that gives you a headache. So you give away the 100 CD's or LP's for review and to your mum and dad and extended family you never hear from, and all your mates leaving you with 900 of the things. If you are going to sell that many records then unless you have loads of time on your hands some of them - say 200 - are going to go through a distributor of some kind. You will make about 50p per copy on these, giving you £100. Half of the rest will go out through cool little punk mailorders run by your mates from their bedrooms, and you will get about £3 back on these, giving you £1,350. The 450 you have left of this first pressing will be sold by the band at gigs for £5 giving you £2,250. So in total (and in theory because it never ever ever goes this smoothly) you have £3,700. Recording cost £1,100 + pressing cost £2,500 giving a grand

total of £3,600. Hmm...£100 to split between the label and 4 or 5 band members. But hey, it's a success! Wait a minute, we have no records left! You would have had to charge a hell of a lot more for the records to even think about repressing this oh so successful album, unless you want to keep coughing up the money yourselves to keep the thing in print.

I know nothing's going to change - I feel like a capitalist whore even *suggesting* that our little baby punk records and gigs *should* be more expensive, but there you go. I'm not loaded by any stretch of the imagination but I would be quite happy to see the prices of these things go up by a pound. I feel terrible that the band I'm in have to ask for a certain amount to play a gig we have to travel to, but the fact is we don't have our own van, or even most of the equipment we need to play a gig on our own, and I can't see a point where we will have that luxury. People joke about (or maybe even believe?) the hype surrounding Dead Inside, but we struggle to sell a few hundred records just like everyone else - we're all in this together - isn't that how it goes? The most amazing review in Kerrang! or Fracture won't sell any records, believe me.

One last note - Dave asked if I could write about 1,000 words for this, and I've done exactly that!

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The best bass line in the history of the world has to be the bass line of Fugazi's "Waiting Room". No other one has ever had quite the same impact on me, so that every time I hear it I have to stop whatever it is that I'm doing and am forced to listen. It just won't allow itself to be ignored. Great music is music like that. It has the ability to touch you, to stop you in your tracks, to express through sound what can only be expressed clumsily in words. Every time I hear that song I think of the time that my friend Brad and I bussed it down to Brighton to catch the Fugazi show at the University of East Sussex, seeing them in the university hall playing with the lights on. Ian Mackaye jumping off stage at the end of their set walked out through the audience, kids lining up to shake his hand. To me it

wasn't quite a "rock star" moment, but instead a moment that reinforced the idea that there are no rock stars - that those people who you look up to are just as human as you are.

Music has an uncanny way of bringing memories back to life. That old Guns 'N' Roses song "My Michelle" always reminds me of my best friend at school, specifically of the one time I saw her od'ing on coke in the days before I really had any idea of what drugs were. I still see her as we pushed her under the shower shaking and wet with tears running down her face. And another cheesy song, "Don't you forget about me", brings back the weekends spent with another friend in the blue mountains, sneaking out for a nip of mum's whiskey and to swim in the local reservoir at midnight. Nirvana's "Teen Spirit" reminds me of being stage manager for my uni's production of Little Shop of Horrors. We were in rehearsals painting the floors when the director came in and told us that Kurt Cobain had topped himself.

The local independent ration station played that song on rotation for the rest of the day - we'd all thought that it was a wind up until we heard it. There had been this strange thing on some recent documentary where people were talking about how they remembered what it was they were doing when they heard that JFK had been shot. I wondered if this was how they felt.

Memories are among our most precious possessions. They define who we are as individuals and bond us with others. About 30 years ago, psychologists developed a method for studying memory distortions. More recently, studies have revealed that with the right suggestions you can invent another person's memories - make people believe they had childhood experiences that they hadn't. One favourite method for doing this is to enlist family members to help persuade their relatives that these false key events occurred. Across the many studies, about a quarter of people have been induced to report that "invented" childhood experiences were real. Many gave clear details and expressed high levels of confidence about their fake memories. Other powerful ways of planting false memories exist. For example, experts can analyse people's dreams, and use the bogus analyses to produce false memories. How about doctoring people's childhood photos and having the bogus photos produce false memories of experiences? False memories begin with a seed of suggestion and grow into a full-blown memory-like experience. They sprout when a person believes that a made-up event is plausible and germinate when a person believes that the event happened. And finally, they take root when a person embellishes the belief with the kind of sensory details that make it feel like a real

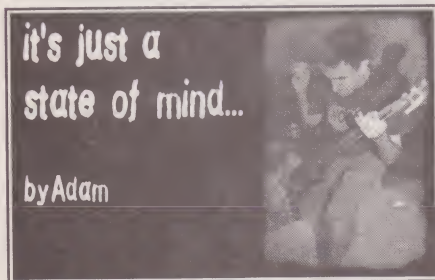
memory. Research has also shown that false details planted in ads can make you believe you had experiences that you never had. For example people who reviewed phony ads showing Bugs Bunny at Disneyland later believed that they had personally seen him there, even though he doesn't exist there. Are there reliable ways to distinguish a true memory from a false one? At the moment it is simply a question of personal judgement and perception. Many behavioural and neuro-imaging studies are attempting to find a way to prove that your memories really happened.

Wider implications of this are dangerous. Police interrogations that are suggestive or coercive can lead witnesses to false memories, which can cause juries to convict innocent people. Psychotherapy methods that are suggestive or coercive can lead patients to false beliefs causing harm to their mental health. Historians have come to be aware that the way history (the memory bank of nations) is recorded affects the way it is remembered - mainly reinforcing a white, ruling class, male perspective of time gone by. History textbooks often play down uncomfortable information and play up a happier version which may be better suited to the holders of political power at the time of writing. Politicians use spin-doctors to create their version of events, which is what many people will remember once it is propagated by the media, who no longer search for the truth but instead battle for the most sensational headline.

"Blade Runner", one of my favourite films, plays on the creation of memory and perception as a central theme. The film follows Rick Deckard, a member of an assassination division of the police (the Blade Runner Unit), who is ordered to "retire" a group of android replicants who have illegally returned to Earth. In the film, the replicants have been created with false memory implants, which they consider to be their own real memories. These memories are the foundation of their identity. They change them from being generic adult clones into individual beings. The replicants build on these memories with their own experiences which in time become indistinguishable from the pre-programmed ones. Particularly in a final scene where one character plays the piano, Blade Runner demonstrates how involuntary memory, triggered by a sound, can open up a vast realm of experiences. The replicants start to develop human-like souls, while the humans in the film are losing theirs.

There is something special about music that allows it to bring back memory. Today, sight is too often bombarded with graphical litter and pre-designed visual misunderstandings to have such an impact on the memory. Sight is blunted and overwhelmed, but sound still drives my thoughts like a radar plugged into the brain. The jukebox in

my head plays anthems to my day, every day. So with any luck when i'm an old woman in my rocking chair on the veranda listening to country and western from a cackling radio (that special kind with the coat hanger antenna), i'll look back on punk rock, the people, the friends, the bands - at all the things that we're achieving - as some of the best memories of my life



"Thanx! Thanx everyone!" A few drops of sweat fell on the stage as I leaned over to turn the knobs off on the amp. Eight years of my life were behind me. Eight years of our lives were behind us. On 16<sup>th</sup> of February 2002 this huge chapter was closed. A chapter? I'd rather call it a book.

We started in my bedroom in the summer of 1994. I met Jacopo a couple of years before at a Billy Bragg show some 200 miles north of Rome in this small city called Arezzo. We took the same train back and having no place to sit down we started chatting right outside the toilets. There we discovered we both liked some of the same bands.

Soon afterwards I started a band with my friend Lenny of Dogprint fanzine fame (who in less than a year from then moved to New Jersey for a brand new start of his academic career) and a guy from California called Ricky (who in less than a year moved back to his native country). The band lasted shortly (as everyone moved away) and I couldn't think of anyone else to start a new band with. One afternoon I was sitting in my room with Jacopo when he asked me to play some songs on my bass. At about the third song he said: "I'm buying the guitar tomorrow and I'm starting taking lessons." And so it was. In a few days he has bought himself a guitar, an amp and started attending a course in playing guitar. In a few weeks we were already able to play a few songs and thought we should form a band. We placed an ad in the local record store and a few days later this 17 years old kid called saying that he was up for the guitar position. That's how This Side Up were born.

Jacopo, PG and myself started practicing without the drummer regularly in my bedroom. We were there every other day and in less than 2 weeks we had 5 songs ready to be played. But the drummer? We went through a couple of friends until we found Andrea. He was a friend of a friend, and he was look-

ing for someone to play with. Luckily, he was into Punk as well (to a certain extent) and he fitted in quite well with the rest of us.

Two months later we had played our first show. Our friends Eversor wanted to play Rome and we set up a gig for them, playing as the opening act. I don't remember much of the show, except that everyone seemed quite enthusiastic and the audience was basically all our friends. Besides that, I remember I was really excited before we started to play and none of us moved at all, the entire gig. Only 2 of the songs we played that night ever saw the light of the day; one ended on the "Do It Yourself" compilation 7" (with the aforementioned Eversor, plus Point Of View, Fichissimi, and NIA Punx) and the other, "Changes", ended on our split 7" with White Frogs.

Things were moving quite fast in those days. In about a year we had played a dozen of shows, supporting bands such as Down By Law, Burning Heads, Strawman, Overflow, Skin Of Tears, and playing to over 600 people at a show where Propagandhi had to cancel at the last moment because their singer was held at a hospital in Modena due to some throat problems. We also entered the studio for the first time to record 3 songs of which only one ever got released on vinyl ("She's Got A Drug Problem" on the aforementioned 7" compilation). Our 2<sup>nd</sup> studio recording was "Struggle" a few months later, recorded for the "No Time To Panic!" CD / LP compilation on Panic Records (with NoFX, Bambix, Rhythm Collision, Gigantor, Squirtgun...) Besides "My Life", that song is our most popular song ever and usually the one-people ask us to play at shows.

The year that followed was probably the busiest for the band ever. We recorded 3 more songs in March 1996, two of which ended up on the This Side Up / White Frogs split 7" ("Changes" and "My Life") that was shortly afterwards released both in Italy (on my own Goodwill Records) and the US (on Alarma Records, run by Lenin of Los Crudos). The third song was a Billy Bragg cover "New England" that ended on our second split 7" (This Side Up / Doc Hopper) released 3 years later. In November of the same year we entered the studio once again, this time to record 4 new songs. They never got released anywhere else besides a few compilations. One of my favorite songs, "Mistakes", is one of them. I usually end up talking a bit before it at shows, as it holds a message very dear to me. In short, many people think it's important to show their environmental concern by joining environmental organizations or mass protests, while they forget the simple things like recycling, cutting on packaging waste by buying bulk food, using bike as a mean of transportation, reusing bags when shopping, etc. Sure, mass pro-

tests and environmental organizations are important, but there's so much we can do on the everyday's basis, and exactly THAT should be a starting point for everyone. We can't claim a global revolution before we have started the personal evolution. Think about it.

Two of the other songs ("Innocent Eyes" and "Empty Shouts") got re-recorded a few years later for our album, while "Mis-anthropic Charity" (named after a great Danish band, although lyrically it had nothing to do with it) ended up on a CD compilation out of Brazil. We have played a few more shows (Rhythm Collision, Los Crudos...) and then finally embarked on our first European tour with our friends Bruma (who later recorded an album released by Green Records and disbanded shortly afterwards). With Bruma (members of Concrete, Comrades and Angiolina Pectoris) we played 10 shows in 10 days. Apparently, we had chosen the worst winter in the last 20 years to tour, and most of the time we were at between -10 and -20°C. We played our last show on the New Year's Eve (31.12.1996) in Heerlen, NL at -3°C inside, as the heating in the squat broke down. However, it was a great time despite the cold and we met a bunch of new friends. The show in Vienna's EKH was incredible, as well as the ones in Immeldorf, Germany and Obercorn, Luxemburg. Almost every show ended up with an encore or two and our two bands did the best to support each other, often ending up at the stage together to play a song or two. We played shows with Abhinanda, Feeding The Fire, 1. Mai '87, Brightside, Stormcore... and made a bunch of friends. However, those were the last shows with our drummer Andrea, as soon afterwards he moved to Belgium to continue his studies.

Our new drummer was also called Andrea. And yes, again a guy (not a girl, as someone might think). His first show with us was with Integrity in Croatia, and that was one of our craziest shows. Although strings, sticks and amps broke, the audience was the craziest I've ever seen. I'd have never imagined so many people stage diving and going crazy to our music, furthermore knowing lyrics to most of our songs. Croatia was the place to return to. And we did it 6 times afterwards.

We did a Croatian / Slovenian tour during that same summer, and then once again in October. With PG I hadstarted a parallel band called Home Run that was more on the oldschool edge of things (think Ignite, Gorilla Biscuits, Chain Of Strength with a melodic edge) and This Side Up slowed down just a little. However, two of Home Run's songs ("Today" and "Stay Away") ended up in This Side Up repertoire at a later stage.

1998 started with a couple of great shows supporting Brand New Unit from Canada (one of my favorite bands ever). One

more Croatian / Slovenian tour, a few festivals, and shows with Avail, Scared Of Chaka, Burning Heads, By All Means... We started recording our album that will come out only 2 years later, and we ended the year with another tour in Croatia that saw us protagonists in 2 car crashes (3, if we count the supporting band). Talk about luck!

In 1999 we embarked on a two months long US tour. Jacopo couldn't go, so we got Adriano on the 2<sup>nd</sup> guitar. He had already played with us whenever one of the two guitarists couldn't tour (with Integrity in Croatia, for example) so he knew all the songs. The tour was a blast, what can I say? We played about 40 shows in 45 days. Started on the East Coast, did it up and down, crossed the country all the way to the West Coast and ended the tour in Santa Ana, California. Basements, record stores, backyards, clubs, apartments, school gyms, warehouses... we've done it all. I can't even start mentioning all the great moments we had on tour, but it was a blast in true sense of the word. We've met so many amazing people. The first and foremost our roadie Bryan, then the Fire Season guys who we have played with for the biggest part of the tour, then all the people that hosted us or organized our shows, like Matt Average, Annie, Erika, Dave, Chris Boarts, Bryan Alft, Andrew, Michelle, Derek, etc. etc. Thank also to the bands we played with: Oi Polloi, Falsies, Elliott, Shananagans, Useless Id, Himsa, Your Mother, Casualties, By A Thread, Unseen, Hers Never Existed, Facet, Pimps, Violent Society, 7 Days Of Samsara, Long Live Nothing, Warren Commission, Piebald, Panthro UK United 13, Carlisle, Acrobat Down, Pinehurst Kid... Yes, it's much harder to tour the US than Europe, considering the distances, the money, the attendance at shows, etc. but it was an incredible experience for us, so if you have a chance, go for it! While we were on the West Coast, Vagabond Heart Records has released our second 7" (This Side Up / Doc Hopper split) with the aforementioned Billy Bragg cover, "Today" (that would later show up on our album) and "Crossroads" (otherwise unreleased).

A good year after the US tour our album was finally out. 12 new songs plus 3 bonus songs compose the "Caught By Surprise" album. It came out as a co-production of 5 labels (Goodwill, Riot, Dirty Old Town, Get Off and Remedy) and did quite good as far as sales and reviews are concerned. The band itself was in a limbo. It wasn't until the summer of 2001 that we did some shows. 16.02.2002. was two days ago. Eight years, 101 shows, and thousands of miles after this all has started. It was end of a chapter. A chapter or a book, you decide. Eight years ago we wanted to say something, and we did. We shouted it, we screamed it... some-

body probably heard it. There are still things we'd like to say, but there are surely a bunch of bands better at that. Four friends that have just decided not to play anymore are not a big deal to anyone.

There is time for everything in one's life. The time for this was there, it lasted quite long and now it's gone. It's better to burn than to fade away. But eight years of memories, you can't forget. For better or for worse, it shaped what we are today. It made us get to know each other. It created a number of friendships that might last forever. We feel grateful we were part of this scene and this scene was part of us. If you ever spoke to us, wrote us, met us or even came to one of our shows, we'd like to say "Thanx!". You are the reason we existed, so thanx for giving us this chance!

Love and happiness to all!  
adam.

As usual, the contacts are:  
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Before I venture into my own little world of self-importance and irrelevance, I'd like to take a moment to talk about Jon Kay who died on February 7 2002 aged 23. He had been fighting leukaemia for some time, as some of you will already know of through his columns in this magazine under the pseudonym of "Shoes". I liked the guy, what can I say? I always enjoyed his conversation and he was intellectually a lot sharper than most, he also had a nice streak of cynicism which is always a plus in my book! I recall the first time he met Monk Dave prior to a show at the Garage. Monk needed to call a friend and someone lent him a cell phone - he couldn't work it - and not one to mince words, Jon just pulled the phone out of his hand and said "Oh my god, I didn't expect you to be a fucking technophobe!" Dave just looked at him and blinked twice. I was in stitches. This was typical Jon, smart, funny and very sardonic, but never a misery. At Tony & Celene's wedding last summer he was standing next to his father and I said to him "You two will have to wear name badges so I can tell who's who!" he looked at me and said "Dave, that's not very funny" but I always teased him about that. I have great memories of knowing Jon

and I shall cherish those as he is going to be missed by all who knew him. He was one of the special people who knew the importance of listening to the BAD RELIGION "Into the Unknown" LP when intoxicated. I feel privileged to have known him for the 3 1/2 years that I did. He had so much more to give than time allowed and to witness him deteriorate over the past year has been heart-wrenching for all those who knew him. I told him once that he was very brave and he immediately said "I'm not brave, I can't help having this disease" and I responded with "Look, any schmuck can get fucking cancer, that's not brave but how you deal with it is bravery of the highest order and you can't change my view on that." He was brave, he was a fighter and he fought this disease with valour and courage. My deepest sympathies are with his family and close friends. There's a lot of people who will never forget Jon Kay and he leaves a big space in the lives of many. Life goes on... but it's not the same.

#### *Diary of a monkey's ass*

*December 21st 2001:* What better way to end the gig-going year than with a HARD SKIN show. This show was incredible too, as I walked in I was handed a new HARD SKIN badge that read "Gooner Cunt", which was a nice touch as the gig was in the back room of the Arsenal Tavern, a popular pre and post-match haunt of many a gooner! The bar staff were bemused. The venue was packed and there were plenty of old-school punkers in attendance... old men with mohawks, skinheads and even a clockwork orange punk! I hadn't been to a gig like this in years, many years. I can't remember the first band but they weren't that good. The next band were the FUN PEOPLE from Argentina and they really got the crowd interested. I couldn't see much as there was no stage for the bands, nope, the only barrier between the stars and their fan base was 2 mic stands and a few leads! HARDSKIN took to the stage and everyone pushed forward as soon as the first note rang out and there were glasses flying over the crowd and onto the stage, smashing against the amps, there was beer flying all over and the dancing was crazy, but not violent or stupid... enthusiastic! I had someone jump on my back, managed to get soaked with lager (I do hope it was Kronenberg) and then took a hit from behind... it was old school and a lot of fun. Some bizarre antics did take place... Dickie Hammond climbing onto the PA speaker and diving into the crowd, then 5 minutes later he walks out from behind the PA with a girl over his shoulder and runs into the dancing crowd. Sean the bass player had to stop once or twice to throw up this putrid pink sick... it was grim, a diet of black velvet and chewy sweets must've been the cause. A girl dancer who had been swigging from a

vodka bottle all evening got to the front of the band's playing area and walked through the band, standing on Ben's guitar lead and ripping it out. She was fucked up and as she tried to walk away she stumbled and fell just as Ben mock pushed her in a growly "Get off our fucking stage!" manner, she went down like a sack of crap and Ben was clearly worried as it looked bad, but it wasn't his fault... she was a dick and was going down before Ben even touched her... I perhaps should reword that last line, oh fuck it, too late. I didn't remember getting home that night for some reason.

*December 23 2001:* Hils and I are flying out to Los Angeles for the Christmas holiday. In the departure lounge I notice that my sneakers have a big hole in them... must've ripped them during the madness of the HARD SKIN show, fuck... I feel like a tramp, at least I'm going to a place where the girls are pretty and the shoes are cheap... or is the other way around? We get our bags searched twice at Heathrow, added security we're told, but I'd feel a little better if they checked a range of passengers rather than double checking us. Flight, usual boredom ensues, crap film, crap food, another crap film, a crap, more crap food. Landed at LAX and Hilary's parents were there to pick us up and drive us to their home in Pasadena. That night we drive around the neighbourhoods that really go overboard on the Xmas decoration front, you have got to see this shit to fucking believe it man! Mechanical reindeer, fake snowmen and more fairy lights than I believed existed. It's surreal and you have to question the mentality of these people. It's the land of competition and my lights are brighter than yours.

*Christmas 2001:* I really dread xmas day now, I used to love the time spent with my family and we always had good times without fail. But one by one they fell - family members passing away - 1999 was the first xmas with just my parents and my brother. My grandma had died that October and she had always been there on xmas day since I was a kid. That was weird, and then in 2000 just my parents and I. The void was massive and I couldn't face going through that again so for 2001 I decided to go to Los Angeles for the holiday period with Hils. If I hadn't gone I would've just stayed in London on my own and I wasn't sure if I could handle that. The day after I'd decided to go I got an email from SOCIAL DISTORTION saying they were playing at the House of Blues on Sunset Strip December 26th. It was only coincidence but I called it a sign. One of my favourite bands, playing at a time when I'm gonna be feeling low and a band who my brother was a big fan of also.

... spending xmas day with some-

one else's family is weird, you feel as if you're invading a sacred ceremony despite everyone's assurances that it is totally cool for me to be there. It was actually a lot of fun, gave presents, received presents, ya know, the usual but not really this time around. What does one do in LA on Christmas Day? Well we jumped in the SUV and drove up to the San Gabriel mountains! When we reached about 2,000 feet the snow started to appear on the winding roadside and every car park was filled with kids playing in the snow, fantastic scenes, toboggans, snowball fights and real snowmen! You know those xmas cards that depict Victorian children playing in the snow and on the ice? Well this was just like that, just substitute 19th century London kids for twenty first century Mexican Los Angelenos. We drove up higher, parked and started walking up to the top of Mount Lowe. The route was fairly precarious in places, metre wide sloped pathways, covered in ice and leading to a sheer drop of at least a few hundred feet. I was slipping and sliding in my Rowley's but managed to get to the summit without incident! The sun was blazing and the 2,400 feet high view of Los Angeles was awe-inspiring and you could see for miles with amazing clarity. It was one of the clearest days of the year apparently and with such brilliant weather you could see downtown Los Angeles, Long Beach and even as far out to Catalina Island. It was fantastic and I could've stayed up there all day with binoculars. As it was, we had a dinner waiting for us back down in Pasadena so we had to leave. It was a little more interesting coming down the slippery pathway it has to be said, I'm not particularly afraid of heights, but I didn't fancy slipping off the edge to my certain demise that afternoon, so I actually scooted down a fair way on my butt. I was wearing my fave pair of 501's but hey, this is LA and those jeans cost like 23 pounds here so it was an almost certainty that I would be procuring a further pair or two before my vacation was over. I survived, we got back, ate well, drank well and watched a Monty Python DVD. Just like we'd do in England and aside from the mountain trip it was a yer standard xmas day routine.

*Boxing Day:* SOCIAL DISTORTION at the House of Blues. Got there and walked in as a band were playing. I immediately recognised the song but it took a few minutes to recall who it actually was, DEATH ON WEDNESDAY! I reviewed their latest CD an issue or two back, a strange one for sure, imagine FACE TO FACE playing MORRISSEY songs and you're almost there. They were OK live, nothing earth shattering but enjoyable enough. After they'd finished we took a look around the venue, very plush and kinda homely. The crowd seemed pretty cool too and we immediately felt comfortable... a bit of a jump from

the shithole that is the Arsenal Tavern, where we'd been 5 days earlier. There had to be a downside and that was the bar prices, OK so you got it served iced cold in a bottle with a slice of lime, but 5 bucks for a bottle of Corona is fucking steep. Saying that, I wasn't gonna worry about money so we drank a few and got suitably relaxed before SOCIAL DISTORTION hit the stage. They rocked, I sang along, they played old songs, new songs, punk songs and blues songs (well kinda). The crowd were up for it and it was a great show. I was obviously feeling the effects of the beer by the end as I was considering blowing 70 bucks on a SOCIAL D jacket! It is a cool jacket but something inside told me I'd never fucking wear it so I dragged myself away.

*Tinky String Week:* You know what a tinky string is? Well, I knew a guy who referred to the piece of skin between your asshole and your genitals as your tinky string... the area inbetween two important ports that serves no other purpose than being between two important ports! Well, tinky string week is that dead zone between xmas and New Year, useless time that usually drags like a corpse over a pebble beach. Anyway, tinky string week was spent in LA with plenty of shopping trips, a cool drive up Mulholland Drive and even a day trip up to San Diego Wild Animal Park. I did manage to get over to Huntington Beach to meet up with Jack Grisham, the TSOL singer for an interview. That was a lot of fun and interesting. A totally cool and likeable guy, almost larger than life in character and if you read the interview in this issue you'll see what I mean! Top man, made me feel most welcome and at the end gave me a T shirt, CD, DVD and then asked how I was getting back to Pasadena. When I told him my girlfriend was picking me up outside he went and gave me a t shirt for her. What a guy! He invited me to stay at his place until Hilary turned up in the car but I said I'd be fine outside and waited... and waited... 45 minutes later she turns up. "I got lost!" - no problem, I'm an easy going kinda guy - "Let's get some fucking pizza as I am fucking starving!" and that we did.

We were invited out by a family friend one night for a "drinking session". When this guy Adam was living in London a couple of years ago, we took him out and ended up at the comedy club at the London School of Economics, drinking cheap pints of Kronenberg like they were going outta style. We got pretty smashed and after the comedy club there was a night club and we got this guy so fucked that he was dancing on his own, then smooching over to groups of girls and embarrassingly flirting and making conversation until they walked away, leaving him dancing badly on his own and over to the next group

of unfortunate ladies. By the evening's end we were worried he'd not be able to make it home, he assured us he could and off he went, stumbling towards his night bus stop. We never saw him again. Until we were in LA over xmas. Anyway, this guy and some friends took us to a German beer house in Silver Lake. This place was totally fucking cool, great selection of beers, the staff were all German and wore traditional attire, the food was plentiful and they had a special Jagermeister dispenser and serving vehicle... it was paradise. Upstairs it was totally German speaking and was like the pub in the movie "Where Eagles Dare"... minus the military uniforms of course. Anyway, we had a few beers and a couple of Jagermeisters. It seemed as if our host was trying to get some kind of payback for what we did to him in London, but this ploy doesn't work with us seasoned drinkers and at the end of the night me & Tom (Hilary's brother) agreed that we could have actually stayed for a couple more as we weren't really drunk at all. Fucking American pussies... an incredible bar mind you.

New Year's Eve and Day were incredible, we attended the Rose Bowl Parade in Pasadena and... wow, I haven't got space or time to cover this as it was just too much sensory overload! Floats as big as houses, with moving parts, all decorated with millions of flowers and fruits and marching bands. They even flew a stealth bomber low over Pasadena and that's an eerie fucking thing to see man. Apparently a friend of Hilary's father didn't realise this was going to happen, looked out of his window at 8am and saw a fucking stealth bomber flying low over his house and nearly crapped his Calvins. We thought that was funny, but I guess at the time he didn't. On our last day there we discovered that we had gotten the flat we had looked at in December and that we could move in anytime. So we were looking forward to flying back to England, getting the fuck out of the old house and into this cool new apartment. Life has been a little hectic since we got back but it's finally falling into place. Maybe you don't give a shit, I don't blame you, but I just haven't got the frame of mind to write anything deep or meaningful right now. I lost a friend and when that happens it takes you a little while to get back up to speed.

#### ***Bands wanting to play London!***

As well as being a part of the *Rude to Stare* collective I am going to be putting on other shows with a couple of mates and we want British bands to play London. So if you're interested in coming to play London please get in touch. We can't promise anything but we will consider all bands and our aim is to help those bands who find it impossible to play in London. Punk rock, emo, indie rock...

anything goes, except maybe ska-core as it's all shite! You can contact me via email (address at the end).

**David Stuart.**  
**Ds999@onetel.net.uk**



In December I nipped over to Barcelona for a few days on a cheap flight deal, so I could get off this dreary island for a few days to enjoy my birthday. Trips abroad never seem to pass with the same eventfulness they used to. Had I have been 21, I would have ended up running from screaming leather-vested waiters, getting lost, stumbling through a cordon into a rather messy traffic accident at 3am, being directed back to the city by a one-legged tramp, getting locked out of the hotel, sleeping under cardboard, woken by baton-zealous police, falling into an all-night blues-club cellar then into a sex shop at 5am before finally waking up in a cafe having my nose licked by a Rotweiler. But my years must be catching up, these days trouble just doesn't seem to find me as easy as it used to. Mind, I don't exactly beckon it by drinking beer the strength of sherry in copious quantities like I used to either. It did however brush past me on the trip to Barcelona, as we were walking down an alley in the Barrio Gotic, with the snow falling for the first time, uh, ever in Barcelona. Then, with nought so much as a bang, darkness. Complete and utter darkness. The power-cut (apparently caused by the fact that the electricity grid wasn't built to handle a light flurry of snow) was absolute and city-wide. The moonlight didn't even penetrate the narrow streets and you couldn't even see your hand in front of your face. We ducked into a cafe who had hastily lit some candles and grabbed a strong, short coffee from the cooling espresso machine. We didn't even have to pay since the till was powerless. It was a completely eerie experience to be in a massive city, without any electricity fuelling it whatsoever. The streetlights were out, the traffic-lights were out, the shop alarms ringing out everywhere were joined by an increasing crescendo of emergency sirens. In the street outside you could only hear people bumping into each other, illuminated by the odd cigarette lighter as the shops desperately locked their doors before their stock walked out into the darkness. Until you've witnessed a large city, completely without power for a significant length

of time, you can't imagine what it's like. Faraday would have been proud of the chaos that ensued in the absence of his discovery.

Talking of chaos, don't move house. Just don't do it. Not unless you go through life with the minimal of possessions. I recently moved from Hull over to Leeds and the crap that I discovered while emptying out the old house was incredible. The stuff that came out of the room I used to use for zine and label work almost filled up a Luton van on its own. I sold and gave away masses of CDs, records and zines, but to no avail. It is, in short, not something I'm looking forward to doing again.

Still, at least we're now living in a street where, so far, there hasn't been even a single night when blue flashing lights have filled the street in the early hours, and I can now write with complete impunity of the events in the house next door to us which, I swear, if it wasn't cursed by satan, had a lot of bad karma within its walls. When we first arrived there was an old couple that lived there who, apart from the bloke being the most miserable old sod ever, were okay neighbours. Then we went away for a week, and upon our return the house was empty. My guess? Death. One, the other, or both.

The next people to move in were a couple with a young kid. They were okay for a few months until she left with the kid one night. She screamed "Fuck you, that's the last fucking time, fuck off". He meekly said, "Don't go Julie, I love you...". To no avail; she went, he went back indoors and proceeded to scream and swear every night and day for 4 days at the top of his voice. The coppers eventually took him away.

Next in was a young couple. Quiet enough, apart from the constant stream of people that turned up at their house all day and all night. Then a woman started turning up and sitting on the doorstep for like 5 hours at a time saying through the letterbox "C'mon Karl, you know I'm good for it, I need it, I'm rattling out here...". Now one thing that living next door to drug dealers has taught me, is that they're not actually bad neighbours, at least on a strictly selfish level. They keep their heads down to avoid trouble, and hence any unwanted attention. Or at least they tried to, but then on a weekly basis coppers would turn up and raid the house. You knew they were coppers because while one knocked on the front door, another had gone around to the back door. After the third raid, the coppers eventually took them away.

Next in was another young couple, who were actually pretty friendly. Unfortunately for them, their dog barked during the day and the obese cockney woman that lived on the other side of them used to shout through the door "shut your fuckin' dog up or I'll fuckin' kill it and fuckin' kill you too". A few

days later they got burgled and half the floorboards got ripped up. A stash from the previous tenants left behind in the midnight flit you'd think. So they moved out. The final residents were a middle-aged couple. He used to play 80s disco music and during the day, and inevitable, the obese cockney woman would come round and scream through the door "shut your fuckin' music up or I'll fuckin' kill you". The pressure of this obviously got to them, because a few weeks later he threw all of his wives' clothes out into the street and drove off with tyres a-screechin'. She calmly went back into the house and screamed insanity til she was hoarse and her mother turned up. She then started flinging herself into walls until she broke her arm and cracked her head open. Coppers turned up and had to sit on her until an ambulance arrived and a hypodermic syringe calmed her down enough for her to be taken away. Still, at least the coppers didn't take her away - she was strapped to a stretcher and the ambulance took her away.

This doesn't even make mention of the house down the street that had all its windows bricked-in one night, or the bloke down the terrace at the back of our house who committed suicide and lay in the house for fuck knows how long until the coppers turned up and had to break the door down.

The thing is, it was actually an okay street to live in, in one of the better areas of Hull. Like I said, cursed and with bad karma. The move to a quiet satellite village with fields out of the back windows is a culture shock that's quite welcome. And in some sort of strange way I feel like I've now betrayed myself. Can I be punk rock and yet want to live in a decent area away from the crazies and petty criminals? Can I enjoy the fact that I live in the middle-class anonymity in the outskirts of Leeds? Have I served enough time living in shit houses in areas where you never quite know if your house will be intact when you return after a night out? Is it right that I like the fact that our new house has a burglar alarm installed? Are my credentials still intact or shredded to pieces? And if so do I care?

Fact is, my girlfriend now works in (but not for) a Government installation supporting an institution that we should maybe hate. Fact also is that her job benefits those people that serve time in The Big House so that maybe next time they leave it, they won't be back within 2 months. So what direction does this push the punk rock seesaw, compared to the people who push around bits of paper 9-5 for a pittance? There's a self-destruct hidden somewhere in the punk scene that demands that any act of self-betterment, or even aspirations beyond living in squalor for the rest of your days, is punishable by a docking of scene points. And if that's the case, then the righteous do-gooders can sue me.

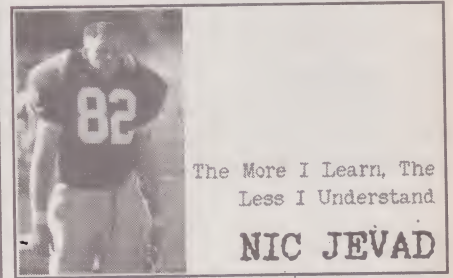
It equates in similar ways to the "mak-

ing money from punk" argument. People get so caught up in this weird Catch 22 situation whenever they get to discussing the rights and wrongs of it. On the one hand, they despise the fact that somebody, somewhere is making a living from it, yet on the other hand they would secretly love to be able to do it themselves. Maybe the fact that they aren't able to do it is fuelling their bitterness for those that can manage it. Somehow in their world, working their jobs in shoebox-like offices, shuffling figures, punching calculators and balancing the books at the end of each month is ethically better than making a living from punk rock. Better to produce nothing at all and keep the wheels of industry turning than, god forbid, taking a little cash for rent and food from punk rock. Better to button the shirt and tighten the tie every Monday to Friday, safe in the knowledge that when you pull on the jeans, bullet-belt and t-shirt on Friday evening, you're not ripping off the scene or bleeding it dry, eh? Sure, it's still about maintaining a balance between taking enough money to live on and not going for all-out profiteering (or as Seth Tobocman put it, "you don't have to fuck people over to survive") but if you can find that common ground then where's the problem? And the self-destruct button isn't just wired up to making a little cash to live on either, just ask any band that gets popular or any label that shifts more than 1000 copies of each record they press. Contrary to what some people tell you, a band can be popular (relatively speaking) without being fucking arseholes. But then in our funny little world, success brings suicide in the eyes of the righteous.

I remember back in the halcyon days when Fracture first started and there were all these rumours going around that me and Dave had found the Mother Lode and were bathing in champagne each night (well, not together, but once these rumours gather momentum you never know...). The fact was, we weren't, we were scraping each issue together right up to the print deadline. But it was funny at the time, because even if we were rolling in cash, we were still giving the zine away for free so quite how people could claim we were ripping off the scene is beyond me. Not many people seemed to question the fact that if we could produce a large zine and give it away for free, then why exactly did all these other large zines around the world feel the need to have a cover price on top of their advertising income? Either way you look at it, that's their prerogative, if you don't like it, don't buy it and at least they're not slaving away in some sterile office working for some fatcat shit of a boss like so many of the holier-than-thou punk rock chumps are.

Incidentally on the subject of Fracture's income... we do okay now, it's easier for each issue to break even (though too many flaky labels still owe us cash) and occasion-

ally me and Dave might even take £40 each from a good issue which equates to a fiver a week - quite a little goldmine I think you'll agree! Who knows, one of these days we'll maybe even make enough to get a round in.



You opened my eyes to things I had not seen...

You opened my ears to things I could not hear...

You gave me hope in the human race, and faith that - because of people like you - someday this world wouldn't be such a bad place to live after all...

I watched you struggle, I watched you persevere, and I watched you smile and laugh at times when others would have felt sorry for themselves and tried to find blame in something and someone. You were always just glad for the time you had been given.

I never really thought we would ever say goodbye my friend. You didn't give up - your body did - you didn't even know the meaning.

The last time I saw you - you came to and grabbed my hand - tried to speak but didn't have the strength... and that's when I knew... and I wanted to grab a doctor, a nurse, anyone who could do anything... but they were, doing everything. And then I wanted to scream injustice and ask whatever god there is why he takes the good... and leaves the shit to further degrade what's left of this horrid planet.

You taught me so much in such a short time... and I will miss you beyond words.

Jon Kay, a human being above all others.

Rest In Peace. \m/

"A document... a journey... an experience and adventure. A collection of memories held unbearably close to the heart. A time of friends... of reckless abandon and poor decisions. Learning, growing, laughing and shouting. We treasure these days for the times they are, for the joy and heartache they give us, the passion they afford, and the comforts we are allowed. This isn't emo, or hardcore, or punk rock, or country, or hair rock, or indie, or anything. This is **us**, and this is **our** time, **our** place."



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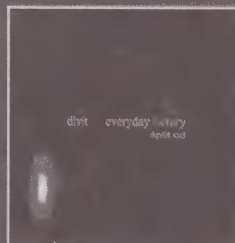
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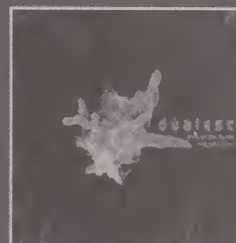
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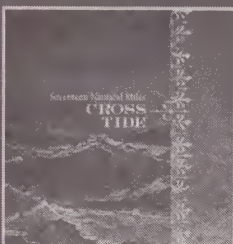
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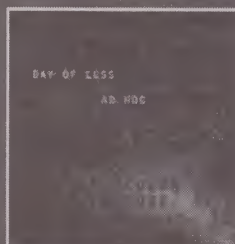
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# standstill

Sunday, 5<sup>th</sup> December 1999; a short walk down the road from where I used to live, some crusties are putting on a gig with two Spanish bands from Barcelona in their squatted terrace house. It's early afternoon and the proceedings take place in what used to be the living room, but the 3 flying ducks are long gone. The first band E-150, thrash out some fine Catalan-cum-Crudos-style mayhem. During the interval, I hang outside and talk to a couple of the guys from SEEIN' RED, then it's back into the living room for STANDSTILL. Man, I swear, they looked like they'd just stepped off the plane from San Diego... all dressed in black with studded belts and Doc Martens. There's a shitty PA and no stage and the danky smell of cigarette smoke and stale beer's wafting in the air. Everybody's squashed in close together, about 25 to 30 people in all, and the distance between the band and us can be measured in centimetres, but the minute these five guys start crankin' out their songs I'm fuckin' captivated. Fast-forward to Sunday, November 25<sup>th</sup> 2001, almost 2 years down the line and STANDSTILL are headlining a gig at the ACU in Utrecht, a long standing autonomous centre, with Germany's YAGE, and the Belgian band CORNFLAMES. This time round, the band get to play on a real stage, but instead take up the front of it to maximise the space. Despite being shattered from driving all night, and thus, unfortunately cutting the set short, they put on another great show... The following is an interview conducted per e-mail in January 2002 with Ricky, the drummer by Thomas Craven.

**Fracture** - Can you give us a brief history of the band, how it formed (previous bands), through to the present day?

**Ricky** - The band started 5 years ago, being a threesome and covering CHAIN OF STRENGTH, BAD RELIGION and BEASTIE BOYS. From that time, Enric is the only one that still plays in STANDSTILL. Piti joined the band so there would be two guitars and shortly after a demo called "Progress self-destruction" was released. After some time Wero joined and Enric left guitar to be a rock star singer. In 1998 the band released "The Tide", a 7 song cd that let the band start playing outside Barcelona. In 1999 two members left the band and there were serious doubts whether to continue or not, but I took the drumkit and Elias brought his precious bass and the band started to play regularly and toured Europe together with E150. After that we recorded our first full-length, "The Ionic Spell", and B-Core Records from Barcelona put it out. Defiance Records from Germany released the vinyl version of it. Shortly after our second adventure in Germany together with our mates MONOCHROME and ELEKTROLOCHMANN, Wero left the band. Carlos joined us and we had the busiest year we could have; we've been working with a theatre company from Madrid playing live in their latest spectacle, we've been playing all over Spain presenting the album and we've done a 6 weeks tour through Germany, Switzerland, Czech Republic, Holland and England, sharing the stage for some shows with our friends PLANES MISTAKEN FOR STARS and BABIES THREE. Right now we're working on the new album, that we're recording in February and it's called "Memories Collector" and we're preparing a new European tour for May / June. I guess that's all more or less.... we've all been in a lot of bands before STANDSTILL, some of them were great and some not. Carlos also plays guitar and sings for the rocking 4 piece called HALF FOOT OUTSIDE, and I encourage everyone to get their records 'cos they're awesome.

**Fracture** - "The Ionic Spell" came out last year, are you happy with the result? Why did it take so long (3 years) since your last recording "The Tide"?

**Ricky** - We're proud of this record, of course we are. I like it because it shows how the band was at the moment of the recording, and our maximum potential at that time. I definitely prefer the new songs and I think the next album is gonna be better, but I feel good when I look at "The Ionic Spell" and everything that has happened to us because of this record. It took so long to bring a new record out because there

were line-up changes in the band, periods where it wasn't sure if the band was still going on or not, and more things.

**Fracture** - The tracks on this release are less aggressive in their composition, compared to your previous material. How is the music constructed - with everyone altogether or do each of you bring ideas along to the practice session? And are your songs moving in a conscious direction, to create a "standstill sound"?

**Ricky** - There is a clear difference between the songs from "The Tide" and "The Ionic Spell" in the way we try to approach intensity in our songs. Back in the day when "The Tide" was released the band was more into "hardcore" sound, with distortion, aggressivity, rage and the typical stuff. When Elias and me joined the band, some of these "hardcore" influences were left behind and we all started trying to create intense music through different ways than the ones STANDSTILL have been used before. We didn't want to do an easy record, and that intention is still a very important one in the way we compose our music. We don't want to put any limit when it comes to play together, so everything that convince everyone in the band will be used in a song, and that can be electronic sounds, quiet parts, acoustic guitars, or lately keyboards and xylophone. We try to create the music that fills us the most, and being five completely different persons with completely different musical taste, we have a lot of influences that hopefully are reflected on the music. We usually improvise a lot on our rehearsal room and from that we start creating songs.

**Fracture** - The lyrics to the songs read like quotes or paragraphs from a book. Are they linked together in some way? Where does the inspiration come from?

**Ricky** - Enric writes the lyrics, and he will be proud reading your opinion. I guess he would answer this question better than me, but well... in "The Ionic Spell" there is a relation between the lyrics, the whole record talks about how each of us can search for a way to create answers to the questions and conflicts we find everywhere. There are a lot of ways to choose, and we talk about how music can be a way to give meaning to a lot of things that we find in life. "The Ionic Spell" is originally an effort that a philosopher in ancient Greece thought, that was supposed to reveal the meaning of life. It was a mix between all the sciences. With that idea we try to see music as another effort to give meaning to a lot of stuff that we don't always understand.

**Fracture** - You've just come back from your recent tour. Were you



well received, did everything go as planned, any funny incidents, how was it in England?

**Ricky** - The tour was better than we could ever thought. We had an amazing time playing during 6 weeks all over Europe, and we met incredible people. We did the first 2 weeks with PLANES MISTAKEN FOR STARS, that are a bunch of crazy Americans and an incredible band, and the days we spent with them were amazing. In England we did all the shows with The BABIES THREE, that are also an amazing band that I'm sure you all know. They rock, and it was great meeting them. They made England more comfortable for us, 'cos the shows, except for Margate and Norwich, were very very bad, and we had a hard time while there. The rest of the tour was incredible, especially Germany. We made a lot of friends and played with cool bands, and we had great experiences that are too strange to explain here.

**Fracture** - How did this tour compare to the small one you did with E150 back in 1999? I guess at least Elias doesn't have to play two sets a night anymore!

**Ricky** - Well, this tour has been completely different than that. That first time it was just a small tour with 7 or 8 shows, and not very well organized. It was incredible for us 'cos it was the first time that we played outside Spain, and for Elias and me it was even more especial 'cos we played our first show ever with STANDSTILL in Toulouse, the first day of the tour. This last one it's been 6 weeks long, and Defiance has done a great job booking it. We've played a lot of shows and we've seen thousands of different places. We've found an impressive support from the people at shows, especially in Germany, and everything has been perfect.

**Fracture** - Your live show has developed a lot since the last time I saw you, you seem to place a lot of attention on the way the stage looks, the props, the lighting, the clothes you wear, a bit theatrical even. Is it something that came out naturally, or do you plan to develop this further?

**Ricky** - Well, it's normal that the band evolves, we've been playing for a long time and we try to improve everything, not just the music but also the live performance and everything that creates a show. As I see it, a concert is not just a band playing songs on a stage, we feel that a concert includes a lot of other things, like lights, clothes, movement... I don't know, I see it as a global concept, that's why we give importance to all these things. I want to give a global impression to the people I have in front of me while I'm playing (doesn't matter if it's a positive impression or a negative one), I don't want people to see the show, clap after each

song and then leave the venue and forget it. I'd like to think that someone that comes to see us will receive a global impression and a release of energy of some kind.

**Fracture** - Closer to home, do you all come from Barcelona? What is it like living there; relaxed and peaceful, or very chaotic?

**Ricky** - Carlos is the only one that's not naturally from Barcelona, he's from Pamplona but he lives in Barcelona. Living here is great, I love this city a lot and I couldn't think of any other place to live right now. Like every big city, it can be chaotic and it can be relaxed at the same time, I guess it just depends on where you live or what are you looking for.

**Fracture** - What is your opinion on the ETA and the Basque Independence movement? Do you think they will ever get independence? Are their actions justified?

**Ricky** - In this question I have to make clear that I'm giving my opinion, and it can be different than the one from any other member of the band. With this issue we have to be very careful, 'cos it's not an easy one. ETA was formed during the last years of the dictatorship, and it was a revolutionary group created with two main objectives: to fight against fascism and to defend the Basque culture from the attacks it had from the dictatorship. Those are obviously two completely legitimate reasons to fight, and whether you defend violent actions or not to get political changes, it's obvious that they played an important role in the fall of the dictatorship. The problem I find with ETA and therefore the Basque Liberation Movement (there is not an independent movement not related to ETA) is that their actions have lost their meaning during the years. The Basque culture has always been discriminated and oppressed by the Spanish government, and it still is, but that does not and will never justify the way ETA acts. The problem is that here in Spain you're forced to take part on the confrontation and you're forced to choose a side. If you criticise the government, that means you support ETA, and that sucks totally. We have a shitty right wing government, that torture political prisoners and oppresses the Basque culture, there is no doubt about it, but that doesn't mean I can justify ETA. Simply put, there is not a political reason or a political struggle behind the bombing of a kindergarten, that is why I have never supported ETA and I honestly hope that I'll never do.

**Fracture** - What's the local music scene like at the moment? do you get to play regularly?

**Ricky** - In Barcelona there is an impressive musical scene with hundred of bands and shows all the time. Right now we're in a very good moment, with a lot of bands playing and putting out incredible records. There are a lot of bands like AINA, UNFINISHED SYMPATHY, TWELVE, NO MORE LIES, OMEGA CINCO, MAPLE, SORAMAME... the list could go on and on but there wouldn't be space enough in the 'zine.

**Fracture** - What do all the band members do outside the band?

**Ricky** - Right now no one in the band is working. We all left our jobs in September and we've been living off the band since then, I hope it lasts for years!! We were all working or studying. There are three painters in the band (Elias, Piti and Carlos), one economist (Enric) and one social worker (myself).

**Fracture** - What is your opinion on the "Euro"? Do you think it is a waste of time, or a good thing? A lot of punks think it's a bad thing, but I know that bands touring Europe will find it a lot more convenient!

**Ricky** - I really don't know what I think about it yet. I guess it's too soon to see the real effects it will have. For the moments I can only complain about the huge increases in the prices we're having, and I guess it will have a direct effect on the economy worldwide, but as I said, I really don't know that much about it.

**Fracture** - Has the band received a lot of interest outside of Europe?

**Ricky** - We can't complain. In the tour we had a lot of support from people and we sold a lot of records, so I guess we're in a good situation. I hope it keeps on increasing! I guess both B-Core and Defiance are doing a good work promoting the band and we can't be more thankful with them than we already are.

**Fracture** - What are the future plans for Standstill, a split release with the Backstreet Boys, a DVD of your greatest hits...

**Ricky** - I've always been more into Take That than the Backstreet Boys, but I wouldn't say no to a world tour with them, honestly! The future plans are basically record the new album in February, tour Spain in March and tour Europe in May / June. Basically, don't stop playing and just to keep on having fun with it, meeting new people and compose more and more music.

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# S T O R T I O N

**Fracture** - So how are things going in the life on Mike Ness right now? I heard you are off to Las Vegas tomorrow... business or pleasure?

**Mike Ness** - Just one last show, we did about 21 shows in the last month so it's been a busy month! But they were all sold out so that's really strange that we have this interest right now that seems stronger than it's ever been. Especially since we don't have a record finished yet

**Fracture** - Yeah, I actually saw you guys at the Blues Shack on December 26 last year.

**Mike** - Oh really? You were in Los Angeles, right.

**Fracture** - Most bands would opt to play a couple of nights at a huge venue so why did you decide to play so many shows at smaller venues? Was this by choice?

**Mike** - Yeah, the thing which is good about the House of Blues is that they have a \$50,000 dollar PA in there and it's just fun to play in a room so good. If you go and play at a place like the Palladium or something you're on a concrete slab and it's just rough. The Blues shack is a nice place, it's clean, and the toilets aren't overflowing!

**Fracture** - It's a fantastic venue to see a rock band in.

**Mike** - For a corporate thing it's not too bad!

**Fracture** - I take it you don't have a record deal right now either then?

**Mike** - Yeah, we walked off Sony about 7 years ago and it was a great choice. It was the thing to do and we will make a record regardless of whether we have a label or not... we'll make up a label if we have to and that's a good position to be in. I mean we've certainly done it before so it's nothing new to us.

**Fracture** - Did you choose the support bands for these recent shows?

**Mike** - Yeah, when I have time to choose 'em I do, but sometimes I don't and you know we have trusted people at the management who try to get someone who is compatible or representative of us.

**Fracture** - DEATH ON WEDNESDAY supported on the night I went and they fitted on the bill pretty well. You could see they were thrilled to be there and have fans who would be into SOCIAL DISTORTION too.

**Mike** - Yeah, they're an Orange County band and I think it worked fine.

**Fracture** - Now your fans are very loyal, how much does that mean to you? Some of these folks have been around since the very beginning I guess.

**Mike** - Oh, it means a lot to me. The music place as a whole can be very fickle and the masses are very fickle. Like the people who were watching GUNS & ROSES on MTV ten years ago are watching something else now and they need to be told what to do, whereas our fans I think are a small percentage of that who choose to look beneath the surface and find a real thing and don't like to be dictated to and told what is good and what isn't. They like to find it themselves and once they find it... it's like me and my favourite restaurants, I order the same thing every time and that's why I go to a certain restaurant because they have that!

**Fracture** - And you can trust them!

**Mike** - Exactly.

**Fracture** - One of the aspects of a SOCIAL DISTORTION show is the fact that you still play a lot of the old songs, songs which go back twenty years. They always go down a storm but do you still enjoy playing them?

**Mike** - Yeah I do. There was a period where I didn't so much, like 10 / 12 years ago when I was really into the rockabilly scene and all that. It's funny, you go through phases and I didn't enjoy the old songs then but when we got a new drummer, it really made those songs fun again and when I was writing "White Light..." I thought that we had gone full circle

and that "White Light" (1996) had more in common with "Mommys Little Monster" (1983) than any other record did. It felt comfortable in that it was a progression, but also a return to the basics and I really feel that way with this record again. It's back to the late 70's sound for me right now and that's coming out in the writing.

**Fracture** - I did notice that your new guitarist was playing the leads on the old songs and that really surprised me. It was almost as if you'd handed over a sacred ritual to this new guy!

**Mike** - Yeah, it's nice to have someone lightening the load ya know? It's so fun just to play rhythm guitar sometimes, specially if you're the singer!

**Fracture** - It's always been a staple part of a SOCIAL DISTORTION show, you singing and playing every lead guitar part. That's hard work!

**Mike** - It's very refreshing, especially for me. He's a very talented guitar player, he's brought so much to the band and I didn't have any problem like letting go of it as I was letting go of it to a more then competent player.

**Fracture** - So the new guitar player is Johnny Wickersham AKA Johnny Two Bags, how did you hook up with him? Did you audition many people?

**Mike** - No, we didn't audition anybody. I've known Johnny for a long time and Johnny went with us to Europe once when Dennis' wife was having her first baby, Dennis couldn't be there and Johnny stood in, so we just thought that he was the best guy for the job ya know. A good replacement and it had a little bit more sentiment to it.

**Fracture** - He definitely looked like he was having fun and fitted in well.

**Mike** - And we're really forming a good writing relationship so it's new.

**Fracture** - You played 2 or 3 new songs that night which sounded good upon one listen - is the new album all written or recorded?

**Mike** - We have a lot of songs, I mean we have enough songs, we have more than enough! And once these shows are over we'll take some time to re-assess them. You know you wanna pick the best ones, if you have 25 songs I've found that's the best way to write an album because you only need 15 for the album, but because you wrote more you have much more to choose from and a lot come at the last minute too. But yeah, now it's time to start focusing in, get ride of the ones, or rather put on hold, the ones that we feel would be better for another record and then narrow it down to the songs that we want and really just finish them. I mean most of them still need lyrics but we did spend a lot of time with arrangements and I feel that it's a great position to be in and now we just need to focus it.

**Fracture** - In regards to when it comes out and what label it will be on, how are you going to determine that? Are you going to shop it around?

**Mike** - Probably, we'll record it ourselves, we'll pay for it ourselves and then possibly shop it around. If not, I remember when we made "Prison Bound" (1988), we just did a P & D deal with someone and it worked out fine. You get someone else to publish & distribute it and that way there's probably less hands in the pot.

**Fracture** - Almost complete control as well.

**Mike** - Yeah, complete control.

**Fracture** - Now the last album "White Light, White Heat, White Trash" was, and is, a classic album. Will the new record carry on in the same vein, as that album was very heavy sonically and emotionally. Will the new record be a little lighter?

**Mike** - Well I think that record was a very dark album and I dunno, maybe I was at that place in my life when I wrote that. I don't feel that now. It's been six years, I think sonically it'll have the bottom end and we still

To those who know me, my love of Orange County's SOCIAL DISTORTION is no secret. From being one of the first American punk rock bands I heard to releasing one of the top 5 albums of all time in 1996 with "White Light, White Heat, White Trash". There's not a song that they've written that I don't like and that's a real rarity. Over their hectic and notorious 20-year-plus history they've had their ups and downs, drug addiction, line-up changes and the sad loss of original rhythm guitarist Dennis Danell in 2000. I didn't think they'd be back after such a set-back, but singer / songwriter and lead guitarist Mike Ness has gotten the band back on the road and things are going well. I tried to interview Mike over the 2001 Christmas holiday when I was in Los Angeles but it didn't come about, finally it was conducted by phone late January 2002. Here's what was covered. *Interview by David Stuart.*

record in a primitive manner, in analog with traditional methods. But as far as the songwriting goes, I don't think it's as dark. In other words, I wrote a lot about pain and death and dying... births and deaths and everything in between. But now I guess it's focusing more on positive outcomes of maybe negative situations. A lot of it too right now is very reflective of taking something that we started in a garage 23 years ago and making it into what it is now, So it's about what it was like back then and what it is like right now, as far as being part of a revolution and seeing what came out of that. But you know, I still like to write tragic love songs and I still like to write fictionally and auto-biographically. But in answer to your question, I think this new album will have everything that "White Light" had as far as angst and energy, but probably not as dark.

**Fracture** - Since the last SOCIAL DISTORTION record you have released two solo albums. Why did you do those? Did you just need to step away from the punk rock side of things? Was it something you'd been wanting to do for awhile?

**Mike** - Well you could see through the years how I really had the need to bring roots music to punk, like when I brought country and rockabilly to SOCIAL DISTORTION and it worked great. But I always had this desire to play these other types of music like blues, rockabilly, country, jazz and folk stuff. I always felt I could only go so far with it in SOCIAL DISTORTION, ya know I couldn't bring in a fiddle player or a pedal steel or a female vocalist. It's like I had this great affection for it and I just needed to go and do it and by doing it, well it really made a balance where now I'm coming back to SOCIAL DISTORTION and I really wanna play punk rock. I love having the country flavours in it and the blues undertones and stuff, but I now have another stage to go and do that and it's great.

so diverse and so mixed. There's young kids who seem to be getting younger and younger, but the old timers are still there too. You know we have literally zero MTV ...absolutely zero ha ha. We have a little local radio play but that's it and it's incredible to see the power of word of mouth and the power that has with us. We just did, like I said, 21 sold out shows without doing anything!

**Fracture** - Most bands would need big label back and a new record out to attempt something like that.

**Mike** - I'm really enjoying it now and I know I can't take this for granted so I have to get to work, make an incredibly fantastic album and back up all of this so we won't let everyone down. We're very fortunate and very grateful and having a great time right now. We're working on our rhythm section and trying to develop ourselves.

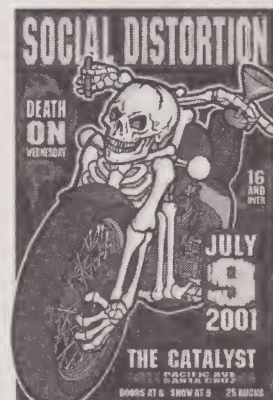
**Fracture** - What happened to Chuck Biscuits? (Legendary powerhouse drummer who has played with DOA, CIRCLE JERKS and DANZIG before joining SOCIAL DISTORTION in the mid-90s.)

**Mike** - I don't know, that's the honest truth. I went and did those solo records and I think he got mad and quit.

**Fracture** - He is one of the greatest drummers around.

**Mike** - Yeah, I thought he was good, but after playing with Charlie for 3 years though I start to notice that Charlie has got angst and finesse, and I think it's very important to have both.

**Fracture** - How do you feel about so many of these bands who have reformed or late? There's a lot of bands that were punk rock and then went off to do very strange records, threw their fanbase a curve-ball, lost those fans then quit. Now they're back as punk rock bands and it's like, "we never went away!". I wondered how you felt about that seeing as



**Fracture** - Does the Mike Ness Band play on a regular basis?

**Mike** - Well, I will continue to in the future, but I really feel that you have to be doing one or the other, you can't do both at the same time, be in two places at once.

**Fracture** - If you were to do another solo album, I think a great concept would be to have fans vote for their favourite SOCIAL DISTORTION songs and then you take the top ten votes and re-record them in the style of the solo material! I'd love to hear "Prison Bound" as a country song.

**Mike** - Oh yeah, now that's the beauty of it, I can always do that on each Mike Ness record. I can pick an old SOCIAL DISTORTION song, like I did with "Ball & Chain". I can pick something like "Prison Bound" and do an acoustic, Johnny Thunders type ballad with it or make it country, know what I mean and it's really fun to do that, so definitely, that'd be great.

**Fracture** - There's been talk of trying to get the Mike Ness Band over to England. I think it would work out well as there's a huge folk scene over here. There's big festivals in the Summer - would you be up for that?

**Mike** - Oh yeah, I would love to. The next 5 years is gonna be very busy with the SOCIAL DISTORTION record. Touring that, then by the time I'm done with that I'm gonna want to do a Mike Ness thing. It'd be great to go back and forth between the two.

**Fracture** - If I'm just kicking back I'm more likely to play one of the solo records than a SOCIAL DISTORTION record.

**Mike** - Yeah, totally... it's like different feelings on different days, it's good to hear that stuff if you're in the mood.

**Fracture** - So what have been some of the finest times so far with SOCIAL DISTORTION?

**Mike** - I'm really enjoying now, it's been really incredible... our crowd is

you've never split up or really gone away?

**Mike** - My initial reaction is sceptical, but there's such a difference between a musician and a guy in a band. Ya know like there's lots of guys in bands and let's be honest, so many of them are in there so they don't have to get a real job. But then there's the musicians who really really love it and have a passion for it, and I can only speak for myself, but the thought of doing something else is insanity and I don't know how to do anything else. I suppose I could've gone to school and learned how to be an accountant or something, but fuck!

**Fracture** - I think one of the biggest things about SOCIAL DISTORTION, and you touched on this earlier, is that from the first record in 1981 to the new songs, there's a lot of growth and progression, yet the sound has remained consistently true to the sound of the band who formed 23 years ago. How do you tow that fine line between retaining your sound and being stuck in a rut?

**Mike** - I think the key thing is that you have to not be afraid to evolve, you have to remember that the whole idea was that punk was supposed to be about individuality, so that meant doing whatever you wanted, whatever you felt in your heart despite what maybe even your best friend sitting next to you was gonna say. And I feel that's what's missing a lot today, I see a lot of bands that have this generic look and generic sound and they're not trying to do anything new or different. Like I introduce that one song where I say "If I ever thought about what people said I'd still be pushing a mop". But on the other hand, there's certain ideals, a certain amount of energy and angst and awareness that we had back then and I think that with the true punk rockers, that was a part of their personality and not just a trend. So if it's part of your personality



it's only gonna develop more as you get older. You're gonna become more aware, more educated and more willing to try and change things.

**Fracture** - *What about all the kids walking around in their mall purchased punk rock clothes? When you dressed like that 20 years ago you had to literally fight for the right to do that. Do you think it's cool that the punk look has become the accepted norm?*

**Mike** - Ya know it's neat to see a kid wearing a CLASH t shirt, that tells me that he has really done his research. He's gone past the BLINK 182's, the OFFSPRING's and gone to the source, where it began. Doing that he's gonna get to hear the true feelings of the rebellion. If you're gonna walk around with green hair then you better know god damn well what you're representing and some of the kids don't. Some of them are just going to get a tattoo because it's cool and dressing this way cuz it's cool now. They don't understand why or what it was about in the beginning and it's very important that kids realise that this was a revolution, much like other music revolutions in our history.

**Fracture** - *The last time you came over to England you played as special guests to the OFFSPRING and blew them off stage, you played Reading festival and got a little publicity, but you never got as much attention as a lot of other bands did at the time. Here's SOCIAL DISTORTION, just having released one of the greatest records of the 90's and you're playing second fiddle to a lot of generic bands who are getting heavy rotation on MTV and the like. Did you feel any bitterness?*

**Mike** - In the beginning I did, I had a poem that I wrote and I was gonna scribe that on the wall of one of those horrible toilets at the festivals "And here I sit on a European shitter, trying so very hard not to be bitter". It was really depressing for me, opening for the OFFSPRING. I think they're

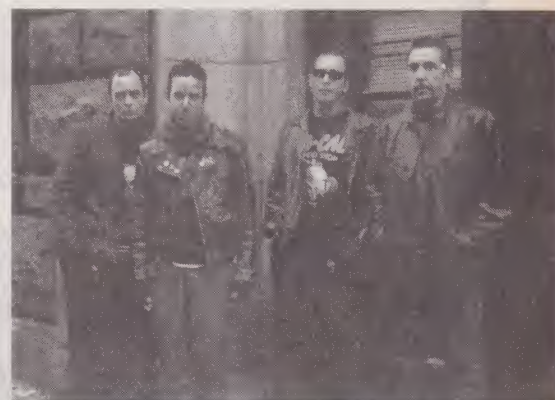
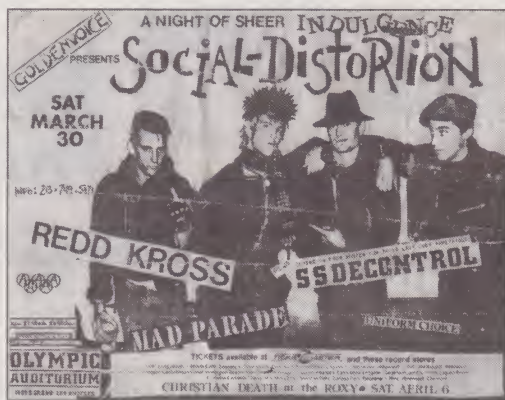
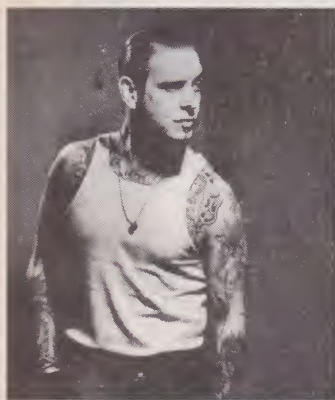
we come on and I bought, on CD, "Dawn of the Dickies" and some CLASH. I like to play something traditional to the audience before we go on to get them revved up. Every few years I will just drop a coupla hundred bucks at the record store and I think the last big buy was about 8 CDs, mostly archival, Appalachian blue grass and folk stuff from the 30's up to the 50's, just backwards hillbilly stuff.

**Fracture** - *Is that stuff easy to find in Los Angeles?*

**Mike** - Oh you gotta go to the specialist stores like Aaron's or something. But it's weird, a lot of these are imports ya know. So they're American recordings that someone over in England who loves the stuff, got a hold of it and re-issued it and that's great. You'll probably get it cheaper in England though! But I listen to that stuff, for instance say the CARTER FAMILY, and if you put an electric guitar in that with bass & drums, you can hear where SOCIAL DISTORTION got its backbeat. Just from traditional 3-chord melody songs, that mostly have an Irish or English influence. They combined that with the European folk stuff, with the black R & B, and primitive rock & roll... that's where it all began.

**Fracture** - *OK, well that's about it Mike. I just wanted to say one last thing before you go. My little brother died aged 28 around the same time as Dennis died, we played "When the Angels Sing" at his funeral. I just really wanted to say thank you for giving us that song as it really did help me through a very traumatic and desperate time of my life.*

**Mike** - My God, well I don't know if you knew, but I wrote that after my Grandmother died. She was pretty much like the pillar of our family, my parents were both alcoholics and she was like the normal person of our whole family. It's funny because so much of that early roots music we were just talking about, what I really felt connected it to punk was its



really nice guys and they're an okay band, but they're not the best band in Orange County, I can tell you that right now! I just don't think that that was necessary and I probably wouldn't do it again. I'd rather go play pubs on our own than go do that. I'd never do that again. We opened up for DIE TOTEN HOSEN in Germany, they were great guys, very nice... but it wasn't our audience and I don't feel we need to do that.

**Fracture** - *I think it'll be very different if you come over again. People seem to have caught onto the fact that SOCIAL DISTORTION are one of the finest bands to come out of the Southern California and are taking notice. The last album is definitely now seen as a modern day classic.*

**Mike** - I always feel that our records are ahead of their time too.

**Fracture** - *Well, we're a little slow to catch onto things, ya know?*

**Mike** - Well, we're perfect then! If we're ahead of our time and England's a little slower then we should be right on schedule with each other! I think this time around Europe will be good, we'll have a great record out and it'll be a lot of fun.

**Fracture** - *I remember reading that you're a big Woody Allen fan, did you like the movie "Sweet and Lowdown"? When I saw that I was thinking it was such a Mike Ness kinda movie.*

**Mike** - It was great and even this last one I thought was awesome... Jade Dragon? Jade Scorpion or whatever... awesome, it was genius. I mean he's not for everybody ya know. A lot of things I like are not for everybody. Most people in America would rather go see an Arnold Schwarzenegger film ya know and that's like "Oh my God".

**Fracture** - *What was the last record you bought? Do you listen to much contemporary music?*

**Mike** - The last record I bought... well I try and get music to play before

honestly. It was working class music and I just wrote that song because I was feeling that and it's good to hear, and I like to hear when people relate to it in the same way that I did. It's very fulfilling to hear that.

**Fracture** - *With Dennis passing away so soon after that song was released, it has such a poignancy that makes it so eerie that it serves as a tribute to Dennis.*

**Mike** - Oh sure, what I like about that song is that it's even more so relevant today in our lives and it will be five years from now. You'll hear that song and you'll probably think of your brother.

**Fracture** - *Oh, totally for sure. So I just wanted to say thank you for writing that song.*

**Mike** - Hey, I really appreciate that. You know you don't think about that when you're writing songs, that it might help someone or comfort them. But when you hear that a song did that you really just go "wow" and it really is a God-given talent and you're grateful that God gave that to you, you know.

**Fracture** - *When you played that song on December 26 I was unsure as to how I would react emotionally. I was a little worried it'd upset me, but it had the reverse affect. It uplifted me at a time when I was away from my family and feeling a little down.*

**Mike** - More positive than negative, I am happy to hear that.

And that was that. Do yourself a huge favour and check out the "White Light, White Trash, White Heat" or "Mommy's Little Monster" albums if you haven't already as they are two of the finest punk rock records to come out of the USA.


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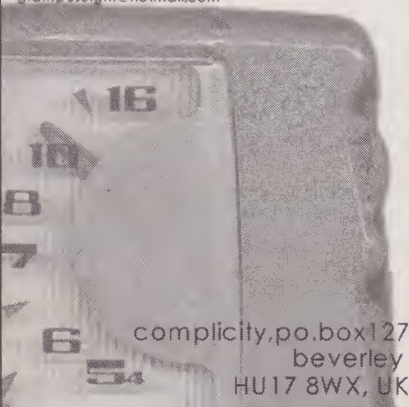
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# BURNING AIRLINES



INTERVIEW BY DR. GRAHAM

**BURNING AIRLINES** play complex and inspiring rock. They have no fear of experimentation and live they are one of the most intricate and tightest bands around. Ex-JAWBOX frontman J. Robbins answered our questions when we met up with him in Leeds on the band's European tour.

**Fracture** - I've read in an earlier interview with you, done before "Mission Control" came out, where you said BURNING AIRLINES was a nice hobby for you. Obviously things have progressed, but right now is it more or less time consuming than you'd like?

**J Robbins** - Well, it definitely keeps shifting all the time. For all of us, we've always been involved in music and it's always been the most important thing in our lives, independently and also since we've been in this band too, so it's sort of belittling it to call it a hobby. But before we recorded "Mission Control" it definitely had to be because we had a bass player who was only interested in pursuing it as a hobby. Now it sort of goes back and forth, like, I do a lot of recording work and that takes up most of my time but when we've got together to do music we've always so far had consistently pleasant surprises every time we've done it and we just want to do it more and get out and play and stuff so... right at this point it's kind of a full time job that doesn't pay anything! So more than a hobby. Actually, the word job is a bad word to use, but yeah it's pretty all consuming at the moment.

**Fracture** - The artwork on your "Identikit" album is really interesting, how did that come about? Did you approach Jason Farrell?

**J Robbins** - Well I have always done the artwork for every band I've been in, I've always tried to be this megalomaniac control freak about how things look and I sort of burned out on doing it. I really love Jason's work. There's a few people that I know who do great stuff and I started wanting that great experience that so many other bands have, where they just hand over their record and they're like, "I can't

wait to see what so-and-so does", so I thought we'd do that with Jason. But then he was pretty eager to have feedback from us, so we started out and sort of had a theme, we had some things that we knew we wanted - like we wanted an unusual fold inlay or some kind of strange die-cut. We started out wanting to illustrate the title a little more... I guess it still is a little bit.

**Fracture** - Yeah, you've got those little identikit pieces in there.

**J Robbins** - Yeah. So he and I bounced some stuff back and forth, but it's really his thing and it's really cool to have that experience of seeing him get into the record and sort of throw stuff at us. Yeah, it was really cool.

**Fracture** - Well when we looked at the cover, we were like, "oh, let's take one guess who's done that!"

**J Robbins** - Oh really? Did you think it was Jason's work?

**Fracture** - Yeah, straight away! The same with the Bluetip stuff, it just seems that everything he puts his hand to comes out well.

**J Robbins** - The cool thing about the record too... we were hoping that people would fold it alternately, 'cause you can fold it differently. The way we did it that was really, really cool, was to fold it like a box top, you know when you're folding over a cardboard box? Well that's how we really wanted to do it, but it was too expensive, there's no way we could've afforded it. It would've had to have been done by hand, every one of 'em, so... but it's kinda cool, 'cause Jason was just screwing around with it and the first idea was we'd have this interlocking thing and then he was like, "Hey wait a minute, it's pretty good this way - and this way too - and this other way!"

**Fracture** - It's a really simple design, but it's just brilliant. Is it coming out on vinyl at all?

**J Robbins** - I think what's gonna happen is... there's a label in Prague, actually, Czech Republic, that is interested in doing a double vinyl release of both records in one package, so I think that's what's going

# BURNING AIRLINES

to happen. DeSoto just doesn't do vinyl, they would just lose too much money. Kim (the bass player of Jawbox who now runs DeSoto Records) will still do the occasional 7" release, but she's only really interested in doing vinyl if a band is really rabid to do it. It's such a lost format in the US, there's not a good demand for it so she feels like she'd just lose boat-loads of money and... that would be bad!

**Fracture** - *Talking of the last record, the production is really good. There's a lot of effects and multiple layers and stuff. Are there any songs you can't play live, is that something you think about, whether a song can be translated live?*

**J Robbins** - Yeah, yeah - the only one that we can't really do is the song called "Tastykake", but it's just because... I think we could do it, but we haven't learned it! Since we recorded the record we have a fourth member now who plays guitar and keyboard, and does backing vocals and stuff and because we're playing with him, basically everything pretty much sounds like the record. It's missing some percussion, but it sounds much closer to the recording. I'm hoping that we'll be able to pull off "Tastykake" eventually, as well.

**Fracture** - *Do you feel that it's important to play it all live, or doesn't it really matter?*

**J Robbins** - Yeah, I think I'd like to be able to do it, but when we've gone to make records we're interested in having the most fulfilling experience in the studio that we can have. If somebody has an idea and it suits the song, we'll do the idea and sort it out later. In the past it's been the case of, it's alright if this song doesn't have a keyboard line live or something, we sort of assumed that the live things and the studio thing would be naturally different from each other and that would be okay, but I think now we're hoping to bring them closer together, making the live thing more like the record.

**Fracture** - *Do you think a record should be a good representation of how a band plays live, or do you view them as two slightly different creations?*

**J Robbins** - I think they're intrinsically different, but it also depends on the band. Like, you know... did you ever like The Jesus Lizard at all? Well their last couple of records that were on Capitol, they started exploiting the studio more and doing this kind of tricked out, uh, re-mixing types of things and for Jesus Lizard I thought that seemed ridiculous! I don't blame them... no, ridiculous is too harsh, 'cause I can totally see after that long of a career to just try to stretch out is cool, but I still think their most effective records are the ones that try to capture the sound of them beating the shit out of their songs! It makes me a little bit sad when I've recorded bands and they get shy about doing over-dubs or about taking advantage of the technology that's available to them to help flesh out the songs. If it's like, "well, we can't do this guitar over-dub because I wouldn't be able to play it live, or this harmony or whatever," if you hear it and it suits the song I think you should let yourself off the hook to do it. Figure out if it's essential later, you know? But everybody's got their own take on that.

**Fracture** - *Do you remember your first experience of recording music in a studio and did you ever think it would be the first of numerous sessions, especially since you spent most days in one recording other bands?*

**J Robbins** - No, not at that time. I think the first recording sessions that I ever participated in were, like, my friends bands. I remember in high school one of my best friends, who's actually the guy who got me into punk rock, he had a band and a bunch of people went over to this guys house to do backing vocals on his four track! It was just stupid, but it was really cool. My interest in and obsession with recording is a really long standing thing, but I've only really been active about it for about six years. Up until that point every time I would go into a recording studio I would feel really lucky, really psyched and stuff, but then it would just be over too quickly, you know?

**Fracture** - *When you're engineering a band, do you see yourself purely as an engineer or sometimes something more than that? Do you ever feel you've really produced a record?*

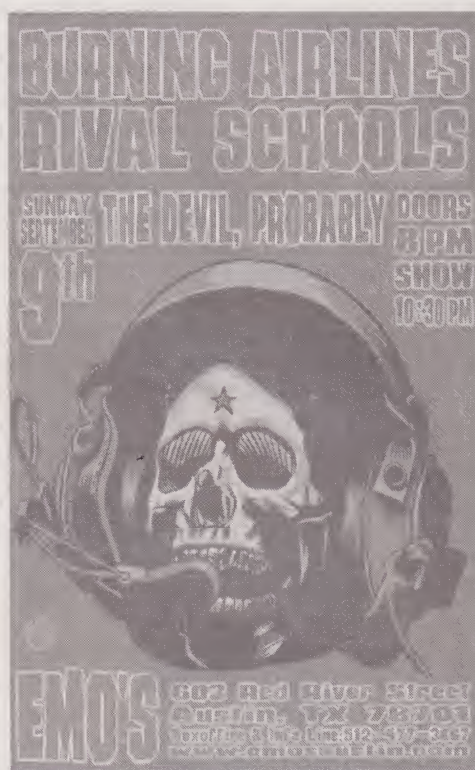
**J Robbins** - Yeah, I think definitely. I just usually think that it's up to the band. Every project I've ever worked on, it's because the band has called me and I assume that they know their reasons for why they're involving me and I'll try and get together with them ahead of time - even if that's not possible, usually by the end of the first day, which is mostly nuts and bolts stuff anyway, I have a pretty clear idea of what is expected of me. Sometimes I've been really privileged to be invited to participate musically that goes way beyond just engineering. But sometimes it's the greatest thing in the world just to capture a band who really know what they want and to be able to just sit back... maybe the only musical contribution I'd have is if I've heard them play before I can say, "oh, I think there's a better take", or "you were speeding up" or "check your tuning" or whatever. That's a minimal but important contribution. But then there's times like the first Jets To Brazil record - they recorded it as a trio even though they were

used to being a quartet and I played a fair amount of guitar and keyboards and got really involved with the record. Like, my contribution to the record was way more production and I wasn't even really an engineer!

**Fracture** - *So the band your producing really chooses your level of involvement in their project.*

**J Robbins** - Yeah, I mean I think it's totally not my place to go like, "okay, well you're on my turf now, do it this way..." you know? 'Cause you can still learn from them too. The whole thing for me is that I just want to have experiences that I can learn from so it's nice to have a band that walks into the studio with their kind of tools at their disposal and for me to see how they do things. You invariably pick stuff up because of that, and it's all good.

**Fracture** - *On the subject of job security - you said before that music is the biggest driving factor in your life. Do you ever feel the*



# BURNING AIRLINES

looking forward to talking to you.

**J Robbin** - Oh, thanks! It's funny because I really wish that I'd done a proper education. On the actual engineering side of engineering I'm not, well... I'm not Steve Albini! Everything I know about recording records is from musical experience, even though I'd prefer to engineer than I would to produce, it still just boils down to listening and trial and error. What's cool is that all the people that I've met that do this too, it's kind of the same for them, even people that have tried and tested formulas and do really great work, it's like an ever expanding thing - whatever it is. It's, like, if you learn to tune drums to make them sound a certain way that you like and then maybe someone will show you a trick that's totally the opposite of what you thought, or using different kinds of heads or whatever... Like, I used to use dynamic mics on toms all the time and in the last six months I just started using condenser mics and trying different types of condenser and I love it so much more, and it doesn't matter to anybody but it's like this little micro-cosmic, tiny thing and... you just try stuff, it's just always about trying stuff really.

**Fracture** - Yeah, like a while ago I read this article that Steve Albini wrote about acoustics and maths and I didn't understand a lot of it, but then you read another interview and he just says that he tries and makes it sound like...

**J Robbins** - Like it sounds.

**Fracture** - Exactly.

**J Robbins** - I'm so used to working in one studio and there's sort of a gospel way of setting up the drums, like, positioning things in the room and then one project we just did it totally the opposite way, put 'em on the other side of the room, faced them a different way... or for another example, recently I went to another place and the first thing we did with the drums was take the kick drum around and listened to it in different parts of the room and really hear the difference of where it had the most boom, where it sounded the most like how we wanted the kick drum to sound and that's where the drums got set up - that's the first thing we did and it affected the whole sound of the

recording and you know that if we'd put the drums, like, five feet to the left it would have been radically different. And that's not even like a microphone choice, or how hard you hit the tape or if you compress it or anything! It's just to do with the drum and tuning it. But yeah, I need to go do, like, a basic electrical engineering course - I really desperately need to. That's like, my dream! A pretty humble, pretty stupid dream!

**Fracture** - You mentioned before about being married, but what do you do when you're not recording or being in BURNING AIRLINES?

**J Robbins** - Well, let's see... for me, I'm a pretty serious workaholic so when I'm not doing music related stuff, we'll just rent movies or go to the beach for the weekend, just pretty normal stuff... but we're both really serious music fans too. Our bass player Mike has another band, he plays in two bands, so when he's not doing BURNING AIRLINES stuff he plays with his other band. Pete, our drummer, has done roadie stuff, like, he worked for the B-52s last year as a drum tech and he works for a music equipment rental place in DC and he's trying to get some session drumming jobs and stuff. And Ben, who's our other guitar player now, plays upright bass in a swing band and does weddings and conventions and stuff. Ben's a pretty amazing musician, he was a classical guitar major in college and he was working in this music repair, like, amp repair shop but he's just been trying to do music. I guess when we get home he's going to go put on his tux and go play swing tunes!

**Fracture** - I think that just about wraps it up. Do you have any closing remarks or any nuggets of wisdom to kids in bands or any aspiring J. Robbins' out there?

**J Robbins** - God, I hope there are no aspiring J. Robbins' out there! Uh... no! No, I have none! I feel like maybe I should have some, but I wouldn't know what to say without sounding boring and pretentious so maybe I'll just cut my losses! If anybody wanted to contact us or find out what's going on with our band, they can go to the DeSoto Records website and we've got a page on there that we try to update once a month and they can contact us through there also.



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## the miles apart

**Fracture** - Can we start with a brief description of who THE MILES APART are and how long have you been together as a band?

**Marco** - Well, TMA is me (Marco age 32) on bass, my brother Lele (age 28) on guitar and vocals and Luca (age 24) on drums. We started in February 2000 and played our first show one month later.

**Fracture** - Where did you get the name? I've heard people say that there could be a connection with the band MEGA CITY FOUR?

**Marco** - Definitely. MEGA CITY FOUR is a legend for us - we have all the records, peel sessions, 7"s and live tapes from this incredible band that is maybe our biggest musical influence. We've been listening to them since 1990. When we met Wiz at the Boss Tuneage festival it was like a dream come true - we talked a lot with him and he was really nice. I also played with MC4's bass amp and Gerry was our mixer man at the show. I know that I'm speaking like a teenager but fuck it, I don't care and I can still have strong emotions while touring! Anyway SERPICO is great and Wiz's voice is still the best.

**Fracture** - Any previous bands before THE MILES APART?

**Marco** - Oh, yes. Lele and Me were in a band called EVERSOR for almost ten years. We played tons of shows, tours, records... Luca played for a couple of years with a local indie-rock band that did some shows around our area and in Poland. We already knew him having played a couple of times together and we really liked his way of playing so when EVERSOR broke-up we called him immediately asking him to join us for a new band. Luca always liked EVERSOR so he was very happy to build a new band together.

**Fracture** - How did EVERSOR come to an end?

**Marco** - It was very sad at the beginning. We ended this beautiful experience because our drummer

Valentino couldn't play anymore regularly because of physical problems. We stayed together for six years and were like a family. Lele and me decided immediately that we couldn't use the name EVERSOR anymore as a sign of respect for Vale, even if we had to start everything from the beginning. We still obviously hang out with Vale and now he's beginning to play again in local pubs with a death metal band (his fist love hahaha!!!). Lele saw him live and he's still got some class. Plus we go together to see football matches in Rimini.

**Fracture** - Valentino (EVERSOR drummer) played drums on the song "Sitting on a Rainbow" which is the final track on the album. Was that track recorded at the same session for the album "Some Memories Last Forever" at the same time as Luca played?

**Marco** - No, that song was recorded some months before, for an EVERSOR / FIREBIRD SUITE (the band featuring Chris from BRAID) Split CD, but it never came out. We all love that song and we thought it was a good thing to put it on the album as a kind of "trait d'union" between EVERSOR and THE MILES APART.

**Fracture** - I heard you were supposed to tour with the US band BRAID, what went wrong?

**Marco** - It happened when we were EVERSOR; well BRAID broke up so no more US tour, that's it!!!

**Fracture** - Can you give us a brief description of what records you have out and anything planned for future release?

**Marco** - So far we've got a full CD which came out in August 2001 called "Some Memories Last Forever" on Green Records, a split 7" on Snuffy Smile Records with THIS WORLD IS MINE which is sold out now and a new 3 song MCD called "Between You and the Driving Rain" out on Green. Plus a couple of

songs on compilations for German labels. By the time you read this we should have already recorded our new full CD (on Green) that hopefully will be out in March 2002 and a split MCD for German label Strange Fruit records.

**Fracture** - So Green Records - how many people are involved and are you happy with the distribution of your records?

**Marco** - Green Rec is mainly Giulio that now has a new record store in Padova with another guy. We've been involved with Green since 1995 and Giulio is like a member of the band having always been on tour with us and becoming a very good friend. Green is one of the oldest Italian HC labels and we're proud to be on it. We know that he promotes only the bands he really likes despite fashions or popularity. He's put out most of the best records in the last few years by Italian bands like BURNING DEFEAT, WITH LOVE, BY ALL MEANS, MOURN etc. In Italy (and not only) he is well respected by everyone and every scene. Being a one-man label obviously there are limitations for distribution and promotion but honestly we don't care because he still puts all his passion into it, even after 10 years when he first started Green as a straight-edge label.

**Fracture** - How did your recent UK tour go and do you have any more tours planned?

**Marco** - What can I say about our UK tour? We have so many great memories from it and it was simply awesome. We did 9 shows with DINA from Liverpool and let me tell you that these guys have been







the best tour mates we ever met in so many years of touring. We had 2-3 shows with just a few people, but the rest was very good especially in Derby, Margate, London and Leeds. Everyone was so nice with us and we met so many really cool people like John in Southampton or Rob the Margate promoter and Chris from TRAVIS CUT. He set up the whole tour and helps us out a lot. It was great to play with so many different bands and to a different audience. We discovered a new scene with many good bands like DINA, PYLON and BLOCKO (they're simply amazing). In the last period of 2001 we played only in Italy and all the shows went really well. We surely will tour abroad in Spring or later on when the new CD is out. We'll tour Italy in April with both FINE BEFORE YOU CAME, WITH LOVE, PRODUCT, WOOD etc. It will be a great tour I hope. Can we come back to the UK?

**Fracture** - *What are you listening to at the moment? Are there any inspiring bands from Italy, how is the scene and the amount of shows at the moment?*

**Marco** - We listen to everything from indie-rock to grind crust, but personally I'm a huge collector of spaghetti western and Italian horror and thriller movies. I listen to many music composers such as Morricone, Micalizzi, Louis Bacalov etc. Lele is more into UK pop stuff like GENE, MARION or old Californian punk rock. Luca grew up with more US emo-melodic stuff. There are some very good bands actually in Italy. I really like WOOD and FINE BEFORE YOU

CAME and then from the ashes of the great BURNING DEFEAT. We've got new bands such as DEEP END and CARVER. I also like COMRADES, a great grind band from Rome. It seems nowadays the scene is still growing up with lots of people supporting Italian bands after a couple of years of quiet when many historical bands broke up like BURNING DEFEAT, BY ALL MEANS, EVERSOR, GROWING CONCERN, IVORY CAGE etc. Shows are still packed even if we've not got so many places to play like in UK or Germany.

**Fracture** - *I heard you are fascinated by British Indie bands as well as thrash metal. That doesn't seem to come out in THE MILES APART. Who are these bands?*

**Marco** - So many. Let's start with me; I'm a fan of SORE THROAT, DOOM, old NAPALM DEATH, CARCASS, HELLBASTARD, INTENSE DEGREE, HERESY, DEFECTION and old BENEDICTION etc. I really grew up with these bands in the late '80s, both with Italian old HC (NEGAZIONE, RAW POWER etc.). I hoped to find some record shops with rarities from these bands when I was on tour but couldn't find anything... Lele is a collector of all MORRISSEY / SMITHS stuff, GENE, MARION, ECHOBELLY, MANSUN. Luca likes EMBRACE and more or less the same as Lele likes. I guess in THE MILES APART you can find some influences by Luca and Lele's musical taste instead of mine, haha!!!

**Fracture** - *You have been known to arrange Italian tours for overseas bands. Who have been over and*

*how have the tours worked out?*

**Marco** - I just set up full tours for LOVEMEN and THREE MINUTE MOVIE. Usually I just set up a show in my area or pass on some help to promoters. But I really have no more time to do it. It's Greenrec that was setting up tours for many bands. Anyway I met lots of really nice people like Geoff Farina from KARATE and Jodi from THE SECRET STARS, they've been my guests three times. BRAID were really good guys to deal with. My first show as a promoter for a foreign band was THE VAN PELT in '97 I think... they arrived very late and I thought I was going to go mad waiting for them but everything went well at the end. Anyway in Italy you can only have good shows on a weekend 'coz there are very few places who let you play on Monday or Tuesday if you're not very popular.

**Fracture** - *What do THE MILES APART do for a living? Are you a strictly touring / recording band?*

**Marco** - No, we do not live off the band (even if we had the chance) and this was a choice we made a long time ago. We never wanted our passion to become a job and above all we never wanted to become a part of the music business, never!! Lele works in a library and is going to graduate at University. I work for a spare-parts company and Luca is studying psychology at University. We all have tons of hobbies; Lele has been practicing Judo for three years and has also won some local competitions, Luca reads as many books as possible all the time! (Like Lele), and me... well, I'm a supporter of AC Milan and Rimini FC (3<sup>rd</sup> divi-

sion) and as I said I'm also a huge movie collector.

**Fracture** - *EVERSOR toured Japan. Any plans for TMA to go there and who are you're favourite Japanese punk bands?*

**Marco** - EVERSOR toured Japan twice and it was incredible. Yoichi from Snuffy Smile has already offered us a tour there so we're just looking for the best period. Japan has really great bands, we like LOVEMEN so much and THREE MINUTE MOVIE. We toured Italy together last year and they impressed everyone here. Oh, the new SNATCHER album is great too and I really want to hear THE URCHIN's new album.

**Fracture** - *Those who have seen THE MILES APART live will be familiar with Marco's invitation of a free holiday in Rimini at every show. Do you really mean it and would you be scared if everyone took up the offer?*

**Marco** - Hahaha, yeah I know, well I'm not scared at all, it's just that now me and my girlfriend live together so I'm afraid she will not agree. I guess next tour I have to stop with invitations to my house. Anyway every one of you who will have holidays in Rimini can drop us a line to drink a beer together if we're in town.

**Fracture** - *Tell me the plans for the next MILES APART album...*

**Marco** - There's still no title at the moment. We'll record it at the end of January "live" as we always do and it seems to me it will be more varied in respect to the last CD. We've got some faster songs and more rock, but the melodies and the driving guitars are always there in the first place. We played some new songs at the last 3 shows and they seem to work well in most parts but we still need to do some work on whole thing; I think we're ready now? It will be a 10 song CD and I hope people will like it. Oh, I really would like to say thanks for this interview and to everyone we met in the UK, check out our records! Ciao!!



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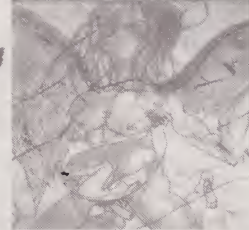
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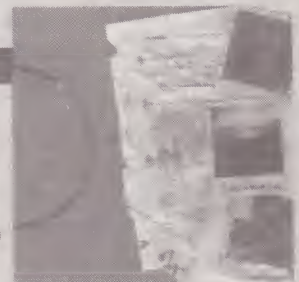
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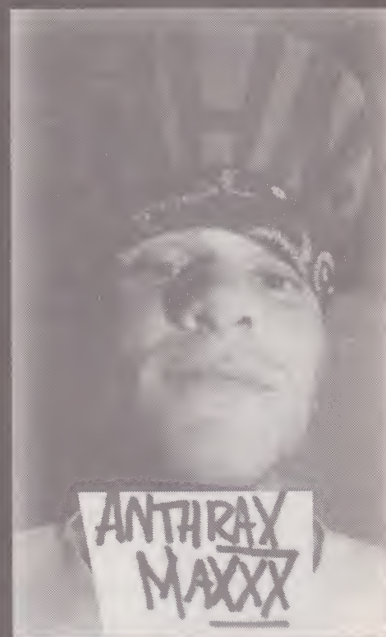



## MAX WARD

At nearly every hardcore gig here in the Bay Area you see Max Ward - either behind the drumset for WHAT HAPPENS NEXT?, on the mic for SCHOLASTIC DETH, selling T-shirts for touring bands, lugging equipment or just at the front of the stage both hands in the air with a big smile on his face. He manages to play in two of the most exciting hardcore bands around, spent 8 years banging the tubs for SPAZZ, runs one of the most prolific hardcore labels which puts out bands from all over the globe, sets up tours for bands from all over and on top of that he's one helluva nice guy. This interview was conducted amidst boxes of 625 releases in Max's front room.

Interview : Tim Brooks.

Band Photos : Icki Murrmann.





### THE EARLY DAYS >>>

My mom was having a college reunion and I was the guy who was walking around with the h'our d'euvres and shit, this was when I was 9 or 10, and halfway through after everyone had eaten and my responsibilities had lulled my sister who is 7 years older than me was like "c'mon let's go, moms not going to notice", so she takes me to a punk rock show, which was SOCIAL UNREST. So I'm there flipping out, my sister has got coloured pens so she can match the stamp and get me in free and she was showing me off to all her friends and there's me in my polo shirt and khakis looking like a waiter or something! A lot of the kids who were at the show used to come over to my house 'cos they knew my sister and I remember Jason from Social Unrest right when he started singing for them was over at the house and he was really nice to me and here he is, this guy who has been over at the house, up on stage ripping for SOCIAL UNREST. So after that first time I was like "hey Michelle take me to a show", she took me to a couple of shows and by the time I started realising the stuff that I liked which was the faster paced more aggressive stuff she was already getting out of it. She was getting more into the gothic punk like 45 GRAVE. By the time she was 18 she went to college so was out of the house, and about that time I had to experiment on my own and go down to the local Tower records and kinda guess on bands. I used to screw around on other people drums 'cos by about 6<sup>th</sup> or 7<sup>th</sup> grade I knew people who were starting bands. I would sit on my speaker, I would have 2 clothes hangers in my hands and would mimic to the MINOR THREAT records. So by the time my parents actually got me a drum set which was graduation day in 8<sup>th</sup> grade, they got me some beat up old Ludwig set, I just sat down and mimicked what I'd been doing on my speakers in my room...that was 86 or 87. One year after, I was in a band called BACKSLIDE. By the time I got the drum set I already knew about MRR and looking at the reviews and how to order records, I knew how to order demos and shit, so by that time I got turned on to the whole thing that was happening in Europe, the whole crustcore / grindcore thing. At that time I got kicked out of public school and I went to this continuation school and there happened to be another kid there and I wore a SEPTIC DEATH shirt on my first day there which was Freshman year '87 / '88 and he was like "oh shit SEPTIC DEATH... do you know this and this?" and we started talking about NAPALM DEATH and all this stuff, so we formed a band kinda in that style. I kept on getting these records, my sister passed on a couple of records like 7 SECONDS, SOCIAL DISTORTION and stuff. I kinda liked it but there was something that I was looking for and I didn't really find it until I started buying SUICIDAL TENDENCIES or DRI, the stuff that I could buy at the store that were the bigger aggressive bands, so it was natural that once I started reading MRR and they started comparing bands "faster than DRI" I was like "oh shit, I'm all over that". When NAPALM DEATH came out with "Scum" there were huge ads in MRR saying 'the undisputed worlds fastest band' and I was like "I've got to hear this shit"... I went from DRI and then I saw a LARM demo review and the advert said faster than DRI... so I ordered that, so I heard LARM. So by the time I got to NAPALM DEATH and stuff it was like "ok, this is like totally out of control, I can handle this."

### THE UK INFLUENCE >>>

I saved all my letters from kids from back then, I used to trade with people from DEFAULT, DEVIATED INSTINCT, HELLBASTARD and all those. Also if you think about it at that time the US was sucking, all the bands

that I looked up to started to change... but I just wanted to hear the most extreme shit out there. So once the super metallic stuff came in, before metal was even allowed into hardcore, here was the HELLBASTARD demos which was the most metal thing I'd heard, I was all over that.

### THE BANDS >>>

BACKSLIDE lasted for a year and we only did two small shows then we broke up and about six months later I hooked up with the PLUTOCRACY guys 'cos they were having problems with their drummer, and it wasn't grindcore or hardcore but kinda fast punk. The guitarist was really into thrash metal, so we started exploring more of the grindcore death metal scene that was coming out at that time which was underground and DIY so I saw it in the same light, so PLUTOCRACY just started getting faster and faster and trying to be more technical and slowly into just grind. Then once PLUTO ended in '92 SPAZZ started as a complete side project. It was just me and Dan in his garage, we were just going to record a demo, we weren't ever going to do a show.

### THE SPAZZ RECORD MACHINE >>>

We did 3 full lengths, 2 split LP's, I don't know how many split records and EP's. Every 3 months we'd record and we'd practice every week and at each of those practices we'd write like 1 or 5 songs. By the time we walked into the studio we'd have like 20 to 25 songs and it was just like people would say, "hey do you wanna do a split with RUPTURE or MONSTER X?" so it was like 5 songs here, 5 songs there. It looked like this shit was happening like crazy, like we were recording every week, but it was really in batches of recordings.

### SPAZZ, LEADERS OF A SCENE >>>

That's really weird 'cos SPAZZ was totally tail end, Dan came from a punk rock background like FYP and stuff like that... and I came from a grindcore background and we wanted to play shit that was like INFEST, but we were goofy so that obviously showed through, and we weren't very good. The first million records even with Chris playing bass, we still pretty much sucked. All the bands like LACK OF INTEREST and NO COMMENT were already breaking up, CROSSED OUT were already in the middle of their life, INFEST were gone. So it's kinda weird that people think that we had anything to do with the birth or the resurgence of powerviolence, we were just in the middle of it.

### THE END OF SPAZZ >>>

It was 8 years. Our last show was December of 2000 and we started in November of 1992. Chris moved down to LA so that was like the feather on the camels back. What the hell were we gonna do? We'd toured the States, toured Japan. Did we really wanna tour again, did we really want to write another LP... so we were like, "fuck it".

### WHAT HAPPENS NEXT? THE JOKE GETS OUT OF HAND >>>

It was so weird.. it was just an idea, me and Devon since like '95 or '96 were talking about all these old bands that we were into like CHALLENGER CREW or HEIBEL, the crossover stuff. In Europe all this stuff was super political and DIY and pissed off and in the US it was on Restless Records. So we thought wouldn't it be rad to do some band that was totally DIY, but still totally 80's thrash, no powerviolence, no crew cut straight edge - just straight up NEGAZIONE, so the flipped up hats came out, the fuckin bandanas and shit. It just totally blew up.

## THE WHAT HAPPENS NEXT? BANDWAGON, THE NEW WAVE OF HARDCORE AND "BANDANA-CORE" >>>

First of all WHAT HAPPENS NEXT? was copying something that already existed, and to put it in perspective bands like FLASH GORDON and CRUCIAL SECTION had already been doing it, there was no name to it, that's the shitty part that happened here was I did that compilation Bandana Thrash and the next thing you know, and I totally take all blame for the stupid label, it just blew up... like 3 weeks after that comp came out a band sent me a tape saying that they were "Bandana Thrash" and it sounded just like powerviolence to me... and it hit me right then "oh fuck, people are going to define themselves as that", but I think if you put WHN? into the bigger mix of at that time when powerviolence was over, the '88 straight edge thing was getting milked and then there's all these bands DEAD NATION, LIFE'S HALT, NO REPLY, NO JUSTICE - all these bands came out with a resurgence of what punk rock / hardcore is - really political but DIY, really fast, really rough, not overproduced, but it happened in all these different places so I think it was just one element of a bigger thing that happened - everybody was just like "lets get talking again, lets start being political, let's sound like old YOUTH OF TODAY but I want to be saying something, I don't want to be mimicking the same old stuff." We were just one band of many who did that at that specific time, we just had the flipped up hats and all that kind of stuff, but I think people wanted that - they were like, "I don't want to hear about serial killers in powerviolence, I don't want to hear about some 8<sup>th</sup> generation YOUTH OF TODAY band talking about some friend who has fucked them over, I want to hear a LIFE'S HALT song singing in Spanish, I want to hear some band that's totally pissed off."

## THE IMPORTANCE OF POLITICS IN PUNK >>>

I just think its important to say something, on the flipside of that is that... this happened right at the time when SPAZZ split up, I got really fed up with punk rock politics, you can only hear the same fuckin' slogan over and over again. You have to get beyond the very simplistic, on the surface, "I got it all figured out, black and white, we're in the right, constant struggle, fight, fight fight" and all that kinda shit, so yes, I love it when bands have something to say, but sometimes you can get in that rut where politics are just another shirt to put on. I really like lyrics that are thought out and challenging, even if they're not even saying something.

## TOURING THE USA WITH LIFE'S HALT AND THE STATE OF THE HARDCORE SCENE >>>

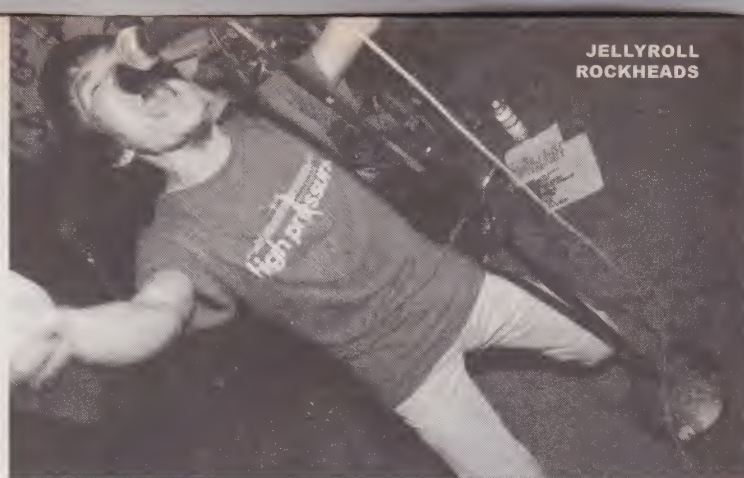
It was totally awesome, WHN? was pretty bummed on our own performance, we were really hit or miss and we knew it. There was not one night LIFE'S HALT sucked, so pretty soon by halfway on the tour we knew, ok we're the band that gets to tour with LIFE'S HALT! But going to all these places, it was basically the same feeling that I got with the SPAZZ thing because when SPAZZ toured, hardcore was really strong, everything was at its peak and there was a fall right after it, like '98 - '99 when everything turned to shit. So with SPAZZ we toured at the right time, there was all these cool people being totally awesome to us. I don't tour for 4 years and once I tour again with WHN? there's all this hype around the 2 bands, and there was all these expectations that all these people had. So we go on tour, there's all these people that were very supportive, a lot of people curious. So a lot of the shows were good, there were only a few shows that we all thought sucked, everybody was basically nice. Really it was the same people that we were in contact with, the same people who set up shows in '97 just broke up and have new bands or doing something or maybe they just lived at a house we stayed at but it's the same contacts, there was still continuity - but it was hard for me to gauge any difference 'cos there was such a curiosity factor, we had a ton of good shows that we didn't really deserve. To me it felt like the shit - "American Hardcore scene is strong" (laughs).

## SINGING FOR SCHOLASTIC DETH >>>

I sang during SPAZZ for a band called ETO, it was the same thing with SCHOLASTIC where I knew this band, I was friends with them, they didn't have a singer and we would talk. So this band ETO, they lost their singer and they asked me to sing and it was kinda like grindcore style, or really fast powerviolence, so I sang that style... so when they broke up I stopped singing except when SPAZZ would go into the studio. But then SCHOLASTIC, who didn't even have a name, they had 10 songs for about 2 years and they would just practice them over and over again, they just didn't have a singer. So they needed a practice space and they moved into my space where all these bands practiced and I was like "what's up, you guys rule", I was like "I'll play second guitar, Ill do something... lets get it going", so they just said "fuck it - sing". They

EXCLAIM





asked me and I didn't know if I was going to feel too comfortable singing, I feel weird as a frontman, but it just happened like that, through conversations.

I like writing lyrics, 'cos when the lyrics work and after they're recorded and I get to digest on them for a little while and then I look at them and go "y'know what, that fuckin' hit the nail on the head for how I feel", then I'm stoked and I feel really proud about something like that. As far as drums, I just feel comfortable behind the drums, nobody is looking at me, they're looking at everything else that's going on. And then with SCHOLASTIC I'm on vocals and I don't have to worry about playing anything, and here I am totally nervous, and I've been playing for however long and I'm like "ok... oh shit...", so I look at bands that have awesome frontmen who are totally comfortable about their shit and I go "fuck"... so it's kinda weird.

#### EXPECTATIONS >>>

I'd be lying if I didn't say that I know that if I jam in a band there's a certain amount more curiosity than there would be about 4 dudes who'd just started playing their instruments. Not only because I'm in contact with a lot of people, so it'll come in conversation, but also if anybody drops the word "ex-SPAZZ", or "ex-WHAT HAPPENS NEXT?" people are all over it from there. But I really like how SCHOLASTIC DETH approached what we did 'cos when I started singing for them we still held back, we didn't record for a year and a half, we did 2 shows in that period. We could have gone out there "hey Max from SPAZZ... lets GO..." I felt good about waiting and the product of that was the EP and people genuinely liked it, people said "I don't care if its Max from fuckin' whatever... this band is good, it stands on its own", which was great. The guys from SCHOLASTIC didn't necessarily ask me because of who I was, it was just one of those things... I was the rent collector for the room, they moved into the room, we started talking, and the next thing you know I'm in the band doing something. I know that if Scholastic is going on tour, those guys could probably set up the tour, but I know, I have contacts, just because of past experience. I know first base, I know where to start and everything. Its just one of those things, yes, SCHOLASTIC DETH is going to have an easier time touring because I know what to do. It has nothing to do with "its Max from SPAZZ, the notoriety is going to set up the tour"... it's more like the experience of doing it before, "he has friends in each town. Max should probably set this up, it's going to be easier for him to do that."

#### ORGANISING TOURS FOR JAPANESE BANDS >>>

Actually those are just the bands that have approached me. I'm talking to SHANK from Scotland, BRUCE BANNER from Sweden, so there's other bands that are coming over, but the thing is that the Japanese bands are willing to drop the money and know that they're not going to get paid, 'cos you can't come over to the West Coast and play only 10 shows where you're gonna get maybe \$80 a show and pay off your plane ticket that was \$800 for 4 people. So the Japanese bands approach it like "I'm going on vacation, but I just happen to be playing as well". I don't think a lot of European bands just want to come over for a West Coast tour. So Felix Von Havoc has been helping out with DS-13 and he's doing ETA, and SKITSYSTEM might be coming. But so far the only bands I've really been in contact with are Japanese 'cos they're just like "fuck it, we'll blow the money we just want to come and play and have fun."

So far I've done tours for CRUCIAL SECTION, JELLYROLL ROCKHEADS, EXCLAIM, LIE, SHIKABANE, FUERZA X from Guatemala (although I just took care of the Northern California ones), apart from that one those were the tours where I just drove people around and printed up their shirts and stuff like that.

#### BEING SPOILT IN THE BAY AREA >>>

We're totally spoilt here. We've got Mission records, we've got Gilman, we've got other places... other towns would just kill just to have a basement that would last longer than a year. And we have so many fuckin' kids, that there's kids who don't even go to shows, they just want to collect records... even like me, there's so many damn shows, I just got done with a 2 week tour with a Japanese band, I drove them, sold their shit, broke down the equipment and the next thing I know I drop them off at the airport and there's another show, and the last thing I want to do is go to another show! We're totally spoilt, but it's just one of those things, all the bands that are on tour don't know what's going on here, their experience is that one show when they get here, so every person counts... so I try and go to every show even though sometimes it kills me!

#### THE BIRTH OF 625 AND THE FREQUENCY OF RELEASES >>>

It just happened, it's just one of those things where the label started to help local bands. There were a load of bands from the West Bay in the 90's that just weren't getting a lot of coverage, so I decided to start putting out records of my friends bands, all these bands that no-one knows about like NO LESS or AGENTS OF SATAN or ETO... and maybe from that record some real label will go "shit this band is pretty good I'll do an EP with them". That was my first thing, I just want to get this band on vinyl, document this band. And then there was a boom in the scene here, there were all these new bands. And finally it turned into an international thing where I was running into people either on tour or just coming to visit or we would just trade letters and they were small bands and I just decided I should release a record in the US so American kids can hear this band. Or maybe no-ones ever heard of this band, so help out some band that no-one else has done a release for and that's been the guiding line for the whole label up until now and there's so many releases 'cos it mainly works after tour, like the BG record, I just met them on tour and we started talking. So the next thing you know you've got 5 EP's for bands that sent you DATs... or your friends like "hey I started a band" and they send you a tape and it's really good, and then you've got 5 releases ready to be released 'cos they're going on tour or something... so I put 'em all out. It's just been this snowball effect of me running into more bands and communicating with more people. Also I've started working, I got out of college, so out of the blue I had all this money that after rent was paid and my minor costs of living, I could take on more. And to this day after 83 releases you'd think there'd be some stockpile of money, but I'm still putting in money 'cos I can't schedule the distributors to pay the label... 'cos a band is going on tour and I've got 6 weeks to release the record and I can't get the distributors to pay up early so I just throw in a pay check... so I'm still putting in my own money.

#### EXCLUSIVE DISTRIBUTION AND ITS EFFECT ON THE DIY SCENE >>>

It's relative to who you're talking about, like I'm pressing 1000 records of a small band that nobody has heard of and instead of the stores all

writing to me which they would never do, I'd have to get my records to the distros no matter what. So, however many examples of that exist through the world, like Japan, my records weren't carried there until I started getting my records to distros, there came a point where I couldn't handle how much stuff I was doing. It was mainly a stores issue and a shipping issue. There's was like 20 distros that all wanted some copies of a 12" that I put out ... and I had like 20 40lb boxes without a car... and I was like I either quit the label or I try and figure out something with somebody where I can still have my hand in it as much as possible but still direct everybody to them. So I started talking to Ebullition. Unfortunately what sucks is that while on tour I was talking to some people who run DIY distros and they were like "fuck, everybody is going exclusive and we can't get the goddamn records", and although Kent and Lisa are totally awesome, DIY, and doing it for all the right reasons, I'll stand by them 100%, there is the fact that they do their shit so well and have such good politics that everyone gravitates towards them. So people are like "I'll keep putting out all these great records and Ebullition can do all the work", so the next thing you know Kent and Lisa are stuck with all this shit, all this work. So Ebullition is helping out all these fucking labels more so than they should be, and everybody is at Ebullition, Kent didn't ask anybody, they all went to Kent "please, do all the fuckin' work for me, pay me big checks", so I talked to Kent "I want to sell to these small distros", and Kent was totally cool. That's why I would say I'm semi-exclusive with Ebullition, 'cos I sell to some really big distros that take hundreds of copies of my records that should really be going through Ebullition, but Kent's like "hook up some mailorder in Germany or the East Coast or whatever". So the bulk of every release goes to Ebullition 'cos they deal with all the stores, but I've taken it upon myself to make available to all these little distros that want like 4 copies or whatever.

#### **625 RECORDS AND THE IMPORTANCE OF A GLOBAL SCENE >>>**

Who the hell have you heard from Guatemala city? These kids (FUERZA X) took it upon themselves to define their lifestyle and have started something on their own. They're in a situation that doing anything underground, DIY or challenging is punk rock!

The whole thing is, I always kinda have these really big moral challenges, like I'm always going "what the fuck am I doing?" I just can't stand people getting fame or being comfortable with their popularity... the last thing I want to do is go ask 'Johnny Thrash Band', "lets do your 3<sup>rd</sup> LP, I know it's going to sell, no work to be done, instant seller, put out a couple of ads, make sure everybody knows that I put it out"... So about 2 or 3 years ago I was putting out the Japanese bands but that was mainly because we were in contact emailing back and forth and we were friends so it was natural, it wasn't like that I was going to focus on Japanese bands, but it totally turned into the Japanese bands got hyped - now there's this hype about Japan... and Japan isn't necessarily the shit... so I started thinking about why the fuck am I doing this? who am I helping out here, other labels would have done the record I did, so I kinda re-evaluated what I was doing and started thinking who the fuck is putting out a DISCARGA EP in the US, or EDORA from Singapore? So just from the tape trading that I've been doing and buying demos and all this shit, I get all these new bands and I feel that it's worthwhile, why drop a grand on an EP from some band that is coming from some popular scene that are already hyped up - instead of helping this band from Singapore that have this demo that shreds. That's kinda my focus, there's a band in Indonesia, there's a band in the Philippines, Malaysia, in Malaysia its really hard for them to record so I'm probably going to have to send down a couple of hundred bucks just to get an eps worth of material. So it kinda gives me relevance, why am I here on a Saturday night stuffing an EP? - because this band fucking rules and I stand behind them 100% and people need to hear them.

#### **THE RELEVANCE OF PRINT 'ZINES LIKE MAXIMUM ROCK'N'ROLL AND FRACTURE IN THE AGE OF E-MAIL AND WEBSITES >>>**

The lines of communication have changed and it's not about print anymore, but, I think kids in the US don't realise that not everyone has computers and there are kids in places with not enough money to buy a guitar amp let alone a computer to write emails. So these kids luckily will get one MRR and they'll fuckin' read it and look at it, and digest it, and I just think it's so much more enjoyable to look at a 'zine. I think there's a lot of kids still doing underground 'zines that are awesome, that are interviewing bands that I enjoy, and writing articles that are really insightful. I really don't think there's any decrease in 'zines or any

decrease in readership of MRR, I think it's still the stepping stone, you get MRR and find out about a band and it just happens to list the website and you go to the website. I've yet to see anything on the internet that's like a 300 page monthly 'zine that's on top of it with reviews coming in. All during the early 90s MRR for me had nothing to do with the columns or the interviews, 'cos the bands in there were shit, but it was all the people who were sending in the ads and all the reviews, so it became a documentation of what happened that month. I think that's how people use MRR, there's not some kind of unified website that is that kind of a starting place.

#### **LIVING IN A PUNK ROCK BUBBLE >>>**

I'd hate that, that's one thing that I always could not stand is marrying somebody or living in a household that all it was, was punk rock and that's how I've been my whole life. The kids in high school I hung out with weren't punks, I'd go mad if I heard punk all the time or if all my politics were diluted through punk rock, everything that was discussed was from a punk point of view.

#### **STILL PUNK IN 10 YEARS >>>**

I did it all through high school, and back then people would be like if you've been doing something for 4 years that's a long fuckin' time and people were like "I bet you'll be a 60 year old punk rocker"... I don't know what's going to happen in 10 years. I kinda think now I've been doing this shit for so long... what else am I gonna do? I put a lot of thought into pursuing my interest in history in grad school and going into research scholastics or publishing. I can't see myself being someplace or travelling someplace and not being like "lets go to the record store... lets see if there's a show"... there's just some draw.

#### **BEING A ROLE MODEL TO KIDS GETTING INTO HARDCORE >>>**

I had a discussion on the WHAT HAPPENS NEXT? tour with a guy and we started talking about SPAZZ and he was like "don't you get it? There's like a million kids out there who just love you, and SPAZZ changed shit" and here I am on the other side of it, "I didn't do a fucking thing man, we were just some stupid ass band sitting in a goddamn practice space, writing stupid ass songs about not doing anything and everybody fell for it, some goddamn big joke", so I was super negative and he was super positive and we were talking about a couple of kids who had SPAZZ tattoos on the tour and I was like "oh my God what the hell's going on?", I basically dealt with the whole issue really badly... "fuck SPAZZ, fuck anybody who thinks... whatever"... it was just a reaction. But the thing is at shows and stuff, it's hard for me to talk about a band I'm in if it's not on that level of "hey where are you guys going next", not like "dude I think you guys are great"... what the fuck do you say to that? What I do is try to express my interest in what's going on there, like some kid will come up and be like, "the whole reason why I started playing drums is because of you" and I'll instantaneously be like "what band are you in? Are you guys from here? You guys got a demo?" and start talking about that and that's where you'll really start making this connection when you start talking about what's going on right there. I mean I know there's emulation out there, I don't think it's deserved and stuff and I deal with it really bad, the reason why I deal with it bad is that I'm such a fan myself, that's what the label is, that what the bands are, that's what everything is. It's not like I'm expressing myself, it's like I'm getting to see all these great bands and meeting all these great people through what I'm doing, so as long as I remain real to that... I always try to keep myself in check so that I'm never too comfortable with my situation, I never want to take advantage of whatever's happened in the past and sometimes it's hard to do, 'cos people come up and talk to you and they're not talking to some 16 year old kid who's never had a band, they're talking to you 'cos they've seen your face on something, what really matters is how that conversation develops.

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  - REINFORCE - "Youth Shall Sing!" (awesome melodic oldschool SxÉ HC, USA)
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  - RUDDO / INSULT - split (ultrafast US Crust-Core in Crudos style, on red vinyl!!)
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  - STANDARD ISSUE - "Incite" (oldschool SxÉ HC from USA, on Third Party records)
  - STINKING LIZAVETA / HELL MACH 4 - split (Emo/Punk vs Touch & Go sound)
  - STRENGTH IN NUMBERS / TREPAN NATION - split (SxÉ and HC from Chicago)
  - STRONG INTENTION - "Each Day Lived..." (furious SxÉ HC from USA)
  - THIS SIDE UP / DOG HOPPER - "...And Then Were None" (oldschool melodic HC/Punk from Italy / Pop-Punk from USA, ltd. to 800 copies, 2 different covers)
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NATHANIEL GREEN - "Down To You Then..."  
THURSDAY - "Full Collapse"
- 21> BABIES THREE - "File Under Retaliation"  
LEFTOVER CRACK - "Mediocre Generica"  
PROPAGUMBHIS - "The Rise and Fall of..."  
WEEZER - "Green Album"
- 22> ANNALISE - "Versus Everything"  
GOOD RIDDANCE - "Symptoms of a Levelling..."  
KIDS NEAR WATER - "There Is No I In Team"
- 23> DS-13 - "Killed By The Kids"  
GUNMOLL - "Anger Management in Four Chords"  
MOGWAI - "Rock Action"
- 24> ANTI FLAG - "Underground Network"  
BURNING AIRLINES - "Identikit"  
EIGHTY SIX - "What's My Problem Today?"  
GRAMPUS 8 - "Turn Up Your Stereo"  
MILEMARKER - "Anaesthetic"  
THE STROKES - "Is This It?"  
VOORHEES - "Crystal Lakes Legacy"  
WOOLWORTHY - "Blasted into Ashes"
- 25> BANE - "Give Blood"  
BLUETIP - "Post Modern Anthem"  
CANAAN - "Gehenna Made Flesh"  
JUNO - "A Future Lived In Past Tense"  
DINA - "Electricity Gave Me a Heart Murmur"  
MANIFESTO JUKEBOX - "Desire"  
NERVE AGENTS - "Butterfly Collection"  
TRAGEDY - s/t  
TRAVIS CUT - "Shambles"  
YAPHET KOTTO - "Syncopated Synthetic Songs"



## ★ THE FRACTURE ★ ★ POLL FOR 2001 ★

It's a pretty simple concept. You, the discerning masses, vote for what was "the shit" and what was just shit of 2001. 279 polls were returned, and this time there was a noticeable lack of polls with "suck my cock" for every answer. Those witty cads must have realised that went out in the 1998 poll. Please obey the one rule of The Fracture Poll: if you feel harshly treated in it, your dummy should be spat out immediately and you must loudly inform all present how fucking shit Fracture is because the readers didn't shower your band with plaudits. Do it seriously and with gusto too, as though it really matters.

### THE BEST THING ABOUT THE PUNK SCENE IS...

- 01> The friendliness of people involved and general community spirit.
- 02> The DIY ethic.
- 03> Leeds.
- 04> More UK bands getting support and recognizal.  
More DIY gigs being organized and more people attending them.  
New people getting involved and active.
- 05> All-dayers.  
Punk record shops run by nice punk kids.  
Nothing is good about it (woe is me).

AND...

"Naked men at gigs showing there willies to other naked men."  
"The Fracture Forum riding out September 11th with up-to-date news all day!"  
"The way Vique managed to piss so many people off with her column!"  
"...everything except Leeds."  
"Being in Japan and not having to be involved with it."  
"Seeing NIE and feeling the power of metal!"  
"Friendly people that say sorry when you accidentally walk into them."

### THE WORST THING ABOUT THE SCENE IS...

- 01> Apathy, both political and general.
- 02> Jas Toomer's death.
- 03> Elitism and cliqueness.
- 04> British bands using the punk scene as a stepping stone to majors and glossy mag spreads (plenty of names mentioned).  
Good bands splitting up.  
Not enough women or non-white people involved.
- 05> The emo bandwagon.  
The screamo bandwagon.  
Fat pants-chains-and-caps-Kerrang-kids.  
Leeds.  
There is no scene where I live.  
Everything is bad about it (woe is me).

AND...

"It's still full of fickle fucks."  
"People suffixing every single word with 'core'... 'hope you're happycore' - fuck off!"  
"Too many fucking southerners. And northerners."  
"The lack of good quality hecklers in London."  
"It's in the UK and not in America where I am."  
"The fact that the Irish scene is far superior, and none of you have realized this yet."  
"...same ol', same ol'..."

## THE BEST DAMN FANZINE IS...

- 00> FRACTURE (Please try harder next time, you saps!)
- 01> REASON TO BELIEVE
- 02> HEARTATTACK
- 03> SCANNER
- 04> GADGIE
  - PUNK PLANET
  - STRAY HOUSEWIVES HANDBOOK
  - SUSPECT DEVICE
- 05> ARTCORE
  - GEEK ESSAY
  - MASS MOVEMENT
  - REAL OVERDOSE
  - RUMPSHAKER
  - TRAIER PARK TRASH
  - VISION ON
  - WHERE EAGIES DARE

## THE BEST LIVE BAND IN 2001 WAS...

- 01> HOT WATER MUSIC
  - PLANES MISTAKEN FOR STARS
- 02> PROPAGANDHI
  - STRIKE ANYWHERE
- 03> DISMEMBERMENT PLAN
- 04> AMERICAN NIGHTMARE
  - AND NONE OF THEM KNEW THEY WERE ROBOTS
  - MELT BANANA
  - CAPDOWN
  - ROCKET FROM THE CRYPT
- 05> ALKALINE TRIO
  - CATHARSIS
  - DS-13
  - FIG 4.0
  - STANDSTILL
  - THIRTY SECONDS UNTIL ARMAGEDDON

## THE SHITTIEST BAND IN THE WORLD IS...

- 01> SUM 41
- 02> THE STROKES
- 03> BLINK 182
  - LIMP BIZKIT
- 04> ERRORTYPE:11
  - LINKIN PARK
  - JIMMY EAT WORLD
- 05> A NEW FOUND GLORY
  - AS FRIENDS RUST
  - NEW END ORIGINAL
  - LEFTOVER CRACK
  - MILEMARKER

## THE MOST UNDERRATED BAND IS...

- 01> AND NONE OF THEM KNEW THEY WERE ROBOTS
- 02> BABIES 3
- 03> BLOCKO
  - DOUGLAS
  - STAPLETON
- 04> DINA
  - GREEN ACRE
  - TWOFOLD
- 05> DRIVEN DOWN
  - DUGONG
  - HORACE GOES SKIING
  - MEND THIS TEAR
  - OTHERWISE
  - SOON THE DARKNESS
  - STAND
  - THE WOW

## THIS SHIT REALLY OFFENDED ME...

- 01> SUM 41
- 02> BLINK 182
- 03> GUTTERMOUTH
- 04> ASSERT
  - CRACKOUT
  - NEW END ORIGINAL
  - SNUFF
- 05> CAFFEINE
  - GREEN DAY
  - HUNDRED REASONS
  - LEFTOVER CRACK

## THE BEST FUCKING BAND IN THE WORLD IS...

- 01> STRIKE ANYWHERE
- 02> FUGAZI
- 03> PROPAGANDHI
- 04> JIMMY EAT WORLD
- 05> HOT WATER MUSIC
- 06> CONVERGE
- 07> APPIESEED CAST
  - HEY MERCEDES
- 08> ALKALINE TRIO
  - LES SAVY FAV
  - SMALL BROWN BIKE
- 09> CATHARSIS
  - WOOLWORTHY
- 10> DS-13
  - YAPHET KOTTO

## THE WORST LIVE BAND IN 2001 WAS...

- 01> AS FRIENDS RUST
  - ERRORTYPE:11
- 02> HUNDRED REASONS
  - NEW END ORIGINAL
  - RYDELL
  - SPUNGE
- 03> CAPDOWN
  - VOODOO GLOW SKULLS
- 04> ASSERT
  - GAMEFACE
- 05> CRACKOUT
  - PYLON
  - THE LOCUST

## HMMM, THE WORST BAND IN THE UK IS...

- 01> ASSERT
- 02> SPUNGE
- 03> HUNDRED REASONS
- 04> CAFFEINE
  - LOST PROPHETS
- 05> RAGING SPEEDHORN
- 06> RYDELL
- 07> KIDS NEAR WATER
- 08> CAPDOWN
  - IN THE CLEAR
  - KING PRAWN
- 09> CRACKOUT
  - FIG 4.0
  - LEFT 2 YESTERDAY
- 10> SUGAR COMA
  - SUNFACTOR
  - UNCLE BRIAN

## THE BEST FUCKING BAND IN THE UK IS...

- 01> IMBALANCE
- 02> CAPDOWN
- 03> DUGONG
  - STAPLETON
- 04> AND NONE OF THEM KNEW THEY WERE ROBOTS
  - BABIES THREE
- 05> FIG 4.0
- 06> PYLON
- 07> ANNALISE
- 08> DEAD INSIDE
  - KIDS NEAR WATER
  - WOLVES OF GREECE
- 09> BLOCKO
  - DINA
- 10> DOUGLAS
  - MILLOY
  - THE TONE
  - TWOFOLD

## THE BEST LABEL IN THE UK IS...

- 01> BOMBED OUT
- 02> SUBJUGATION
- 03> HOUSEHOLD NAME
- 04> BOSS TUNEAGE
- 05> FIREFLY
- 06> ARMED WITH ANGER
- 07> ENSLAVED  
PIGDOG
- 08> COMPLICITY  
HERMIT
- 09> CRACKIE!  
FLAT EARTH  
RUGGER BUGGER
- 10> BLACKFISH  
DEVIL ROCK  
RAGE OF ACHILLES

## THE BEST LABEL IN THE WORLD IS...

- 01> NO IDEA
- 02> DISCHORD
- 03> DEEP ELM
- 04> JADE TREE
- 05> VAGRANT
- 06> FAT WRECK
- 07> BCORE  
SNUFFY SMILE
- 08> EQUAL VISION  
REVELATION
- 09> BRIDGE NINE  
FUELED BY RAMEN  
INDECISION
- 10> DEFIANCE  
EBULLITION

## THE SWEETEST RECORD ART/DESIGN IS...

- 01> CONVERGE - "Jane Doe"
- 02> NATHANIEL GREEN - "Down To You Then..."
- 03> DS-13 - "Killed by the Kids"  
FUGAZI - "The Argument"  
TOOL - "Lateralus"
- 04> BURNING AIRLINES - "Identikit"  
FIG. 4.0 - "Action Image Exchange"  
HOT WATER MUSIC - "A Flight and a Crash"
- 05> FUTURE ADVENTURES - "Movimenti il Futuro"  
IMBALANCE - "Wreaks Havoc with the Inner Ear"  
MILEMARKER - "Anaesthetic"  
PROPAGANDHI - "Today's Empires..."  
STAPIETON - "On the Enjoyment of..."  
V/A - "The Best Punk Rock in Japan, Tomodachi"

## ▼ for no real reason, it's the...

### DARIO ADAMIC

STRIKE ANYWHERE - "Change Is A Sound"  
IGNITE - "A Place Called Home"  
BAD RELIGION - "The Process Of Belief"  
THIS SIDE UP - "Caught By Surprise"  
SOMMERSET - "Fast Cars, Slow Guitars"  
FRIDAY STAR - "Long Life Debut"  
PINTSIZE - "Collapse In Style"  
UNABOMBER - "Come Io Sono"  
VOMITORS - "Tegnom Dur"  
GOOD CLEAN FUN - "Straight Outta Hardcore"

FANZINE: STEWEY'S STAR  
LIVE BAND: STRIKE ANYWHERE  
UK BAND: IMBALANCE  
UK LABEL: BOSS TUNEAGE

### ANDY BRYANT

DUGONG - "The Eastmoor Rules"  
DS-13 - "Killed by the Kids"  
LOVE - "Forever Changes" (re-released 2001)  
FIG 4.0 - "Action Image Exchange"  
INK AND DAGGER - s/t  
PROPAGUMBHIS - "The Rise and Fall of..."  
Q & NOT U - "No Kill No Beep Beep"  
VOORHEES - "Crystal Lake's Legacy"  
PROPAGANDHI - "Today's Empires..."  
FARAQUET - "The View from This Tower"

FANZINE: SHORT, FAST & LOUD  
LIVE BAND: WILBUR COBB  
UK BAND: DEAD INSIDE  
UK LABEL: BOMBED OUT / ENSLAVED

### AND ANOTHER THING...

- >> "No point - you never print them."
- >> "Are you the scene, or the fuckin' scenery?"
- >> "If anyone wanks in my shower again I will be most upset."
- >> "If there's grass on the wicket lets play cricket!"
- >> "More cuddles in hardcore."
- >> "The world is not as rocking a place without Chuck from DEATH..."
- >> "This year I hurt my knee real bad. The previous year I hurt my left testicle. So I suppose things are getting better."
- >> "We love Pissed Si!"
- >> "Put enjoyment before punk rock you divs."
- >> "The other day I was told I looked like Bungle from Rainbow."
- >> "More cats and free hats."
- >> "Mice are nice, but men with bouffants shall rule the world."
- >> "Fracture READY, feel it mon petit chou you are un grand zine wiz lots of naughty naughty bits."
- >> "I hate it when people call me sweet. Or say bless."
- >> "I think mini-skaters in LIMP BIZKIT hoodies has reached an epidemic. Can we vaccinate?"
- >> "NEW FOUND GLORY can suck the stinking shit from my arse crack... wankers, especially the fat one."
- >> "Thrash not cash, ska not moolah, punk not profit"
- >> "Sorry, I used the word "wicked" which doesn't even exist."
- >> "I love trees... books and fanzines and furniture are a good way to keep trees close to home."
- >> "More girl bands and more experimenting and more dressing up stupid for shows."
- >> "They can take our emo, but the NME will never buy Aston's empire!!"
- >> "Started the year with a dislocated shoulder and ended it with a broken heart. Roll on 2002!"
- >> "Stick a fork in me, I'm done!"

### PETE CRAVEN

PEEPSHOWS - "Today We Kill... Tomorrow We Die"  
HYDROMATICS - "Powerglide"  
X - "Aspirations" (re-issue) LP  
RC5 - "American Rock-n-Roll"  
SMOGTOWN - "Domesticviolenceland"  
NEW CHRISTS - "Groovy Times" 7"  
MONARCHS - "2001" 7"  
T(I)NC - "A New Morning... Changing Weather"  
ANNALISE - "Versus Everything"  
TSOL - "Disappear"

FANZINE: PASSIVITY = COMPLIANCE  
LIVE BAND: BREZHNEV / ENDSTAND  
UK BAND: THE X-RAYS  
UK LABEL: Couldn't say...

### MONK DAVE

SMALL BROWN BIKE - "Dead Reckoning"  
ANNALISE - "Versus Everything"  
FUGAZI - "The Argument"  
SUPERCHUNK - "Here's to Shutting Up"  
RAINER MARIA - "A Better Version of Me"  
STRIKE ANYWHERE - "Change is a Sound"  
GUNMOLL - "Anger Management in Four Chords"  
HOT WATER MUSIC - "A Flight and a Crash"  
BLOCKQ - "Oimo"  
BABIES THREE - "File Under Retaliation"

FANZINE: MAXIMUM ROCK N ROLL  
LIVE BAND: STRIKE ANYWHERE / PROPAGANDHI  
UK BAND: ANNALISE  
UK LABEL: BOSS TUNEAGE / FIREFLY

# ...STAFF POLLS ▼▼▼▼

## HILARY ELLIS

DISMEMBERMENT PLAN - "Change"  
NATHANIEL GREEN - "Down to You Then..."  
TOKYO ADVENTURES - "One Kiss for Luck"  
MILLOY - "Belt Up"  
JIMMY EAT WORLD - "Bleed American"  
TARA JANE O'NEIL - "In the Sun Lines"  
DASHBOARD CONFSSIONAL - "The Places..."  
RIVAL SCHOOLS - "United by Fate"  
IMBALANCE - "Wreaks Havoc With the Inner Ear"  
SAVES THE DAY - "Stay What You Are"

FANZINE: SCANNER  
LIVE BAND: DISMEMBER. PLAN / PROPAGANDHI  
UK BAND: PYLON  
UK LABEL: BOSS TUNEAGE

## TREV HAGL

UNSEEN - "Anger and the Truth"  
THE EXPLOSION - "Flash Flash Flash"  
BARSE - "Hardcore Pissing Stories"  
ROOTS & BOOTS - "Working Class Heroes"  
CITIZEN FISH - "Life Size"  
THREATS - "Back in Hell" 7"  
BARSE 77 - "Negative Reaction"  
TV SMITH & PUNK LUREX OK - "Future Used To..."  
GENERATORS - "Tyranny"  
Only 9 listed. He must have been drunk.

FANZINE: PUKE  
LIVE BAND: HARD SKIN / COCK SPARRER  
UK BAND: GRIPPER / BARSE / CITIZEN FISH  
UK LABEL: CAPTAIN OI

## MAX MITCHELL

ANTHEM EIGHTY-EIGHT - "Q: And Progress?..."  
GOOD CLEAN FUN - "Straight Outta Hardcore"  
MAIEFACTION - "Crush The Dream"  
MY NAME IS SATAN - "Refuse To Kneel"  
PROPAGANDHI - "Today's Empires..."  
REACHING FORWARD - "Burn The Lies"  
RIGHT BRIGADE - s/t  
RUINATION - "Year One"  
STAX GOLD - "Caught Up In The Moment"  
VJA - "Sturm Und Drang"

FANZINE: REASON TO BELIEVE  
LIVE BAND: FIG 4.0  
UK BAND: TWOFOLD  
UK LABEL: BOMBED OUT

## SEAN FORBES

RANDY - "Human Atom Bomb"  
SCREAMING FAT RAT - "Idiomatic Breakdown"  
SAGOR AND SWING - "Orgelfarger"  
4 SKINS - "Secret Life of the 4 Skins"  
HEARSAY - "Popstars"  
LOS CRUDOS - "Discography"  
FARRAH - "Moustache"  
ME FIRST & GIMMIE GIMMIES - "Blow in the..."  
TINA AND THE TOTAL BABES - "She's So Tuff"  
DEVOTCHKAS - "Live Fast, Die Young"

FANZINE: FEAR AND LOATHING  
LIVE BAND: COCK SPARRER  
UK BAND: CAPDOWN  
UK LABEL: FIREFLY

## MEL HUGHES

BREATHE IN - "FROM THIS DAY ON"  
HOLDING ON - "JUST ANOTHER DAY"  
DUMBSTRUCK - "AND WE ALL FALL DOWN"  
LAST IN LINE - "CROSS ME" 7"  
HAYMAKER new CD  
DS13 - "KILLED BY THE KIDS"  
DEAD INSIDE - "NO 4"  
DOWN IN FLAMES - s/t 7"  
TEAR IT UP - "First Four Months"  
WHAT HAPPENS NEXT? - "Stand Fast Armageddon..."

FANZINE: DOWNSIDED  
LIVE BAND: E.T.A.  
UK BAND: IMBALANCE  
UK LABEL: FIREFLY

## RUSSELL REMAINS

YETI - "Things to Come"  
ANNALISE - "Versus Everything"  
IMBALANCE - "Wreaks Havoc With The Inner Ear"  
THE ROBOCOP KRAUS - "Tiger"  
AND NONE OF THEM KNEW THEY WERE ROBOTS - s/t  
MILLIGRAM - "Hello Motherfucker!"  
SCREAMING FAT RAT - "Idiomatic Breakdown"  
THE FUCKING CHAMPS - "IV"  
DUGONG - "The Eastmoor Rules"  
WOOLWORTHY - "Blasted into Ashes"

FANZINE: WAXFACE / XENON  
LIVE BAND: WOOLWORTHY / ...ROBOTS  
UK BAND: ...ROBOTS  
UK LABEL: BOSS TUNEAGE / BOMBED OUT

## TOM FOWLER

P.A.I.N. - "Our Universe Commences Here"  
HARUM-SCARUM - "Mental Health"  
RESIST AND EXIST - "Kwangju"  
CITIZEN FISH - "Life Size"  
RIOT/CLONE - "Do You Want Fries With That?"  
BLOOD OR WHISKEY - "No Time to Explain"  
RUNNIN' RIOT - "Monk's Not Dead"  
INNER TERRESTRIALS - "Escape from New Cross"  
THE SLACKERS - "Wasted Days"  
THE FRONT LINE - Boxed Set

FANZINE: MORGANMUFFEL  
LIVE BAND: CONFLICT  
UK BAND: Not given  
UK LABEL: REJECTED (Irish, but still the best!)

## SEAN McKEE

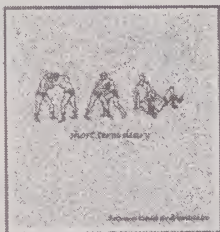
TOOL - "Lateralus"  
xCANAAANx - "Gehenna Made Flesh"  
THEKEVORKIANSOLUTION - s/t  
CATHARSIS - "Passion"  
FANTOMAS - "The Director's Cut"  
GOATSBLOOD - s/t  
DARWIN - "This Mental Nourishment, My Drive"  
KNEEJERK - "The Half Life of Kissing"  
BRAIN RESIN - "Unreality Remains"  
DARKER DAY TOMORROW - "Crazy Like a Killer"

FANZINE: WHERE EAGIES DARE  
LIVE BAND: UROTSUKIDOJI  
UK BAND: xCANAAANx  
UK LABEL: RAGE OF ACHILLES

## DAVID STUART

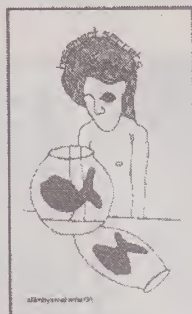
DIGGER - "Train Wreck"  
VIA - "Early Summer Campfire Songs"  
MILLOY - "Autodrive!"  
THE TANK - "Demonstrating Potential"  
DUGONG - "The Eastmoor Rules"  
FIG. 4.0 - "Action Image Exchange"  
SAVES THE DAY - "Stay What You Are"  
ALKALINE TRIO - "From Here To Infirmary"  
RIGHT TURN CLYDE - "3"  
IMBALANCE - "Wreaks Havoc With The Inner Ear"

FANZINE: RAZORCAKE  
LIVE BAND: MILLOY  
UK BAND: MILLOY  
UK LABEL: BOMBED OUT



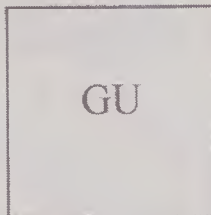
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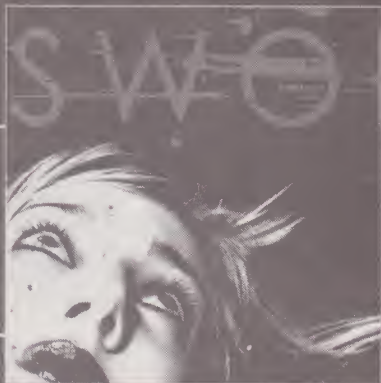


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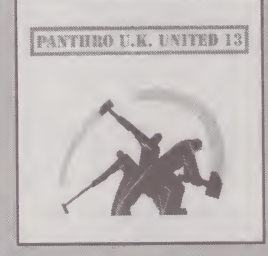
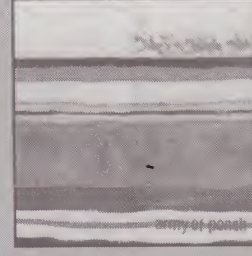
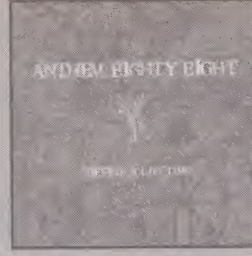
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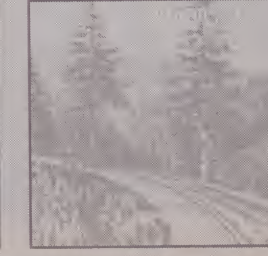
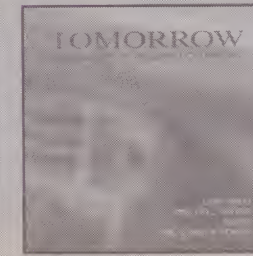
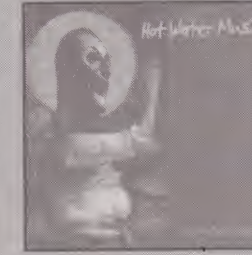
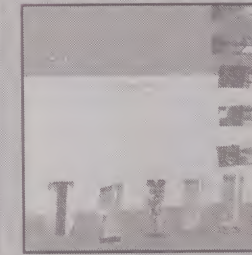
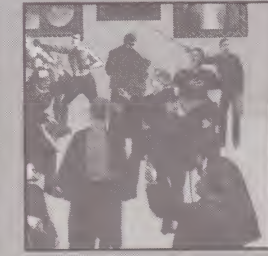
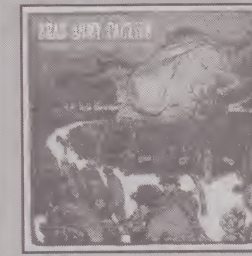
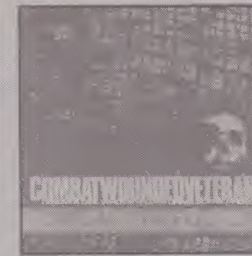
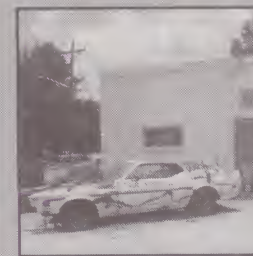
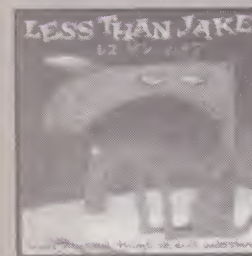
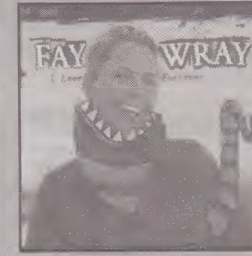
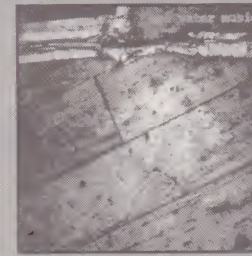
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# NO IDEA

AN INTERVIEW BY CHRIS BTN AND MONK DAVE



No Idea Records is the prime example of how Doing It Yourself can sometimes really pay off. The story begins like many others - teen punk kid gets bored and starts a fanzine because, well, why not huh? Fifteen years later though, No Idea is still around and going stronger than ever. You see, the fanzine had quickly progressed into a record label, and later on into a national and international distributor of all things punk rock. In all that time, the ethos has remained the same and the ideals that got No Idea up and running in the first place are still in tact - do it yourself and do it to the best of your abilities.

From choosing what amazing bands to put out, to helping out with the recording, to designing all the layouts for the record covers, posters, shirts, stickers, and adverts, Var Thelin, label setter upper type person,



THE HEAD NERDS, VAR & JEN,  
ON THEIR WEDDING DAY!

# RECORDS

and his wife Jennifer do it all. The whole shebang. They don't rely on professional design companies or major label style "scouts" to do the work for them, they're totally hands on and the end result is always what you've come to expect with No Idea - perfect.

On a personal level, we've been a big fan of No Idea releases for quite some time now. We always look forward to what's coming next, be it a new **SMALL BROWN BIKE CD**, **SWARM 7"** or **TWELVE HOUR TURN** two colour vinyl album - they're all special, incredible releases in their own way, as are the other 100+ records that No Idea has out over the years.

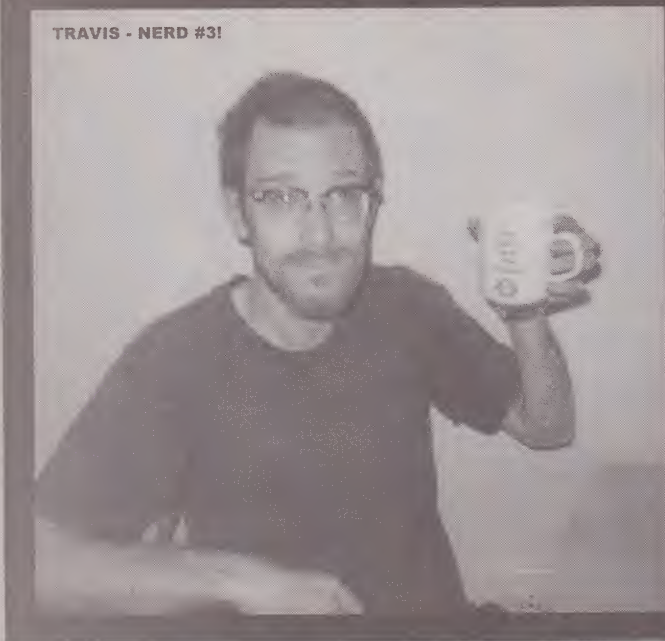
But just because you probably consider No Idea to be a "big label" (and there's no denying its massive output and affect on the Gainesville punk scene over the years) doesn't mean they act like one. Whenever we've had the pleasure of dealing with them, there's never been any bullshit. Just because Var is "the boss" doesn't mean he won't deal with you direct. He doesn't just give you the time of day, he gives you whatever you ask of him, be it advice on design, quick responses to interview questions or laying out the cover of **Fracture #20** for us. He'll do it because he obviously cares about what he's spent his life involved in and he understands that the passion for punk rock and its DIY roots are the same all over the world. He knows, as do the rest of the people at No Idea, that if you want anything at all back from punk rock, you have to put something in first. And that's exactly what they've done.

This interview was conducted via a series of E-mails with questions from Chris BTN and a few additional bits and pieces thrown in from Monk Dave. The great band photographs are by Icki Murrmann and all questions are answered by Var, with help from Jen!

**Fracture** - Can you describe the label's origins for us?

**Var** - It was in mid-chant, dancing naked around the fire, that our eyes met. It was then that we knew what we must do. We started a fanzine. Of course, we hated the word "fanzine" at the time, so we insisted that it was a "magazine". In hindsight, I have no recollection of why the word "fanzine" seemed so damnably goofy. It was certainly a FANzine, make no mistake. Leave that sort of nonsense to the fifteen year old brains that rattled around in our heads. It seems like along time ago now, the days when I struggled to find even the remotest grasp of coordination. I skated to and fro, but never adequately. I never did learn to hop curbs correctly. In fact, I'd be hard pressed to say that I even learned how to STOP correctly! Who says you can't skate in combat boots? 1985, December. No Idea, issue #1, is born. A half-size, sixteen page endeavour. We print it on an offset press in the graphic arts room at our high school. I turn sixteen. (Oddly enough, I flunked out of graphics: the one class in high school that I can honestly say had the largest impact on the rest of my life.) The 'zine started as an outlet for our unending fits of creative expression, which would otherwise remain bottled up... or possibly channelled into other avenues: painstakingly silly haircuts and dye jobs, unrealised attempts at lyrics for bands that never came to fruition, scrawled across notebooks. I flunked out of a Civics class, hunkered in the back row doing paste-up with Elmer's Glue and a one-sided razorblade. How I got out of high school without getting in trouble for having a razorblade in class, I'll never know. I thought nothing of it at the time. A couple of years earlier, when he was in middle school, my friend Ken Coffelt had made a comic book. He even sold ads. To a fifteen year old me, this was nothing less than a revelation. We, as lanky, hormone-addled teenage freaks, we THE KIDS, could actually do something ourselves!! Suddenly the world was on its side. The floodgate broke. The water smelled good. I insisted that we revive the comic. I wanted in. Instead, we started something completely different. By 1988 and issue number six, I was out of school and working a night job doing production work at a college newspaper. This was the first issue to come with a musical accompaniment: a four-song 7" by the local powerhouse at the time, DOLDRUMS. (Bear in mind that this was the first record to come out of Gainesville since ROACH MOTEL put out their final 7" about four years earlier.) Bands didn't put out records. At best, they played around town for a couple years, mostly at house parties that often were shut down by the cops, eventually recording a few songs on a 4-track and releasing a cassette tape,

TRAVIS - NERD #3!



JON - NERD #4!

only sold locally. For us to get bands onto vinyl and out into the world seemed like a very big deal to us. It was a logical extension of the 'zine, which had a strong local slant already. (This was also Ken's last issue of the 'zine as a major contributor.) That, as they say, was the nut that sprouted a forest.

**Fracture** - *Did the original issue of the No Idea fanzine have any particular focus at all?*

**Var** - Not at the beginning. Once we started interviewing bands and taking photos, the direction shifted almost entirely to music and bands. We developed our own photos, etc. We were always attempting to support the local scene. We helped set up shows for a while as well.

**Fracture** - *How did the label morph into releasing records and what prompted the decision. Did it just work out that way?*

**Var** - It was a natural progression. Issues six, seven, eight, and ten (the infamous "Jawbreaker issue") all came with 7" records. Issues eleven and twelve came with compilation CD's. At the time, that was a relatively new idea, so folks freaked out. "A \$5 zine with a 33-band CD???" That was cheap. Plus, the songs were all unreleased. Now comp CD's are common to the point of disposability. They still make

I listen to the most during the day. That and 1930's jazz.

**Fracture** - *Is having a huge university in town a help or a hindrance at shows? For example, do you get a lot of jock mentality at shows or is it no worse than in other towns?*

**Var** - I dunno. It's not really a factor, for the most part. Seems like it was 10-15 years ago. In the mid-to-late '80's more of the shows happened at clubs that also had dancing. Any kind of new-wave or dance club would eventually attract fraternity and sorority creeps looking for a little "danger". That is, if the clubs survived long enough.

**Fracture** - *How do you think the Gainesville music scene changed since you started the record label?*

**Var** - It's bigger: more bands, more venues, more records! Another important factor is Rob McGregor. He records bands for \$20 an hour in his house. This means that a band can scrape up a little money and document what it is they've been up to. Combine that with the possibility of earning a little here and there from playing shows. Factor in the free flow of information. Every time someone does something, it raises the bar for everyone else. One band puts out their own 7" record. Now every band sees that as a real possibility. Same goes for setting

## "I WILL NOT INCORPORATE A BARCODE INTO

sense, of course, but folks are used to seeing them. And we have made more than our share... with more to come! (Ah, the irony!) Anyhow, as the local music scene continued to blossom, from 1990-on, I ended up following the records more than the 'zine. The issues started coming further and further apart. We only made twelve issues of the 'zine total, but they spanned about ten years, with the last one breaking water in 1996. A lot of people keep telling me that I should restart the 'zine. I agree, but I have to find a way to get an extra twenty hours added to my week first!

**Fracture** - *What is it about a band that makes you sit up and say "yeah I want to release music by them"?*

**Var** - I dunno? The right aftershave? A desire to suffer? Mostly, it has to do with the insane amount of interesting bands that have come out of Gainesville, continuing to surprise us with their music. It's crazy. We've also been incredibly fortunate in meeting and working with some amazing bands from other places. There's not really a clear cut answer to your question. It definitely has to do with the songs themselves, as well as the individuals behind them. We feel a connection. It runs deep. Honestly, the music we put out is the music

up tours, making shirts, whatever. It's very healthy. I guess the "scene" has garnered more attention over the last few years, due to the perseverance of some of the bands, the fact that more bands stick together a bit longer, put out records, etc. I'm sure we played a part in it, as did the Hardback Cafe. The Hardback offered a stable place for shows for eleven years, or so. Another really positive factor for me, having been born here, lived my whole life here, and growing into (erk!) semi-adulthood here, is that more and more people are STAYING put. Rather than graduating from college and moving away, they are putting down roots. Some have married, some have kids, some are compelled to stay simply to create and be a part of the community.

**Fracture** - *Were you involved in the running of the Hardback Cafe at all? Do you have fond memories of the place?*

**Var** - I went there a lot. I helped set up a few shows over the years. Matt and Drew ran it for the last couple years it was open. Of course, there are so many memories. That's what eleven years of shows will do for you. The burst of bands in the early 90's all played there frequently... and it continued with up to seven shows a week until the place closed in 1999.



RYAN - NERD #5!



MATT - NERD #8!

THE NERDS!

**Fracture** - Are you still as passionate about it as you once were?

**Var** - There is a lot more to that question than you may realize. In some respects, nothing is as crucial as the discovery of punk rock when you are young. In many ways though, I am more passionate. I have been doing this full time since 1994. Over the years, it has grown and mutated to the point it is at today. And I'm sure it will ooze and bubble forth in other directions. Right now, there are seven of us, including everyone who works on the "No Idea Distribution" side. It's a different dynamic, being able to work with friends and also being able to help keep them in food, rent, insurance, etc. I know everyone puts a lot more into this than just the hours they work each week.

**Fracture** - How many people currently work at the label and who are they? I presume the distribution is the biggest aspect of it?

**Var** - To understand how this all works, you need to know the dynamic of what we do. No Idea is a label. No Idea is a mail-order. No Idea is a distributor. There is a lot of overlap. Over the years, we have brought in friends to help us keep up with the staggering amount of work. (I'm sure that you, personally, have a fair idea of what I'm talking about here!) We are no strangers to twelve and eighteen hour work days.

it affordable. Though we don't want anyone to fall into a pit of iron spikes (or vipers), just to use their insurance, it's still nice to know that they are covered... just in case!

**Fracture** - How do you feel about making money off punk rock? Is it a case of, it differs from scene to scene? I mean, it's very much the 'anarchist' way, non-profit, but things can go wrong, remember Profane Existence went under at one point through lack of funds and, I think, total exhaustion on the part of the workers...

**Var** - I don't think we could do what we do without paying our bills. I would still put out records, but it would have to be at a very slow rate... I love seeing successful collectives. I think that they are a testament to what can be accomplished when people come together. Plus, you have to give the crusties something to do after the patches run out, right? It's hard to keep collectives together, especially if one person ends up doing 70% of the work.

**Fracture** - I know you have a big warehouse type thing where people occasionally come through, could you tell us about the current set up, as you recently moved, right?

**Var** - We were in a basic concrete-block warehouse for about five

## THE ARTWORK ON ANY OF OUR RELEASES."

That's just what you have to do to get things moving. There are seven of us now: Me, Jennifer, Matt, Replay Dave, Ryan, Travis, and Jon. I run the label and do all the layouts. I spend a lot of time in the studio with bands, too. Jennifer runs the distribution side of things and keeps the rest of us in line. (She signs our paychecks!) Matt fills all of the mail-orders and makes ridiculously strong, nearly unpalatable coffee. Travis is a librarian in real life and comes in twice a week to help shelve records and stock-check. Ryan packs wholesale orders and wins giveaway contests on the radio. Jon also packs wholesale orders, answers the phone very politely, and plays golf. Colonel Culpepper sleeps under the desk. Replay Dave is the glue that holds everything together.

**Fracture** - As this is "punk" business, is a wage at No Idea still a low wage compared to, say, your average office job?

**Var** - I think that our wages are roughly comparable to a boring office job. Better than most restaurant jobs, plus 95% less dishwashing! We also pay everyone's health insurance in full. We have no socialized medicine or healthcare in the USA, so a trip to the doctor or hospital is ridiculously expensive (eg. Five stitches = \$600.00) Insurance makes

years. It was a decent jaunt away from the college area, in a less than picturesque industrial park setting, even though we were lucky in that the facing lot was vacant and full of trees. Infestation one: Ants!! We found ants making a hill inside the building on several occasions. Infestation two: Termites!! Termites ate their way through the wall and started milling about. Infestations three and four: Bees!! Did you know that bees are attracted to fluorescent lights? Honey bees found a hole in the outside wall, made a hive within the blocks... and then made their way inside the building. First there was one bee buzzing around the overhead lights... then another, and another! By the end of the day there were dozens. Instead of calling a pest-control service, our brilliant landlord sprayed insecticide into the gap, then sealed off the hole to the outside. Guess what? The bees then had nowhere to go but INSIDE!! That's right, hundreds of bees inside the building: flying! falling! dying! What a mess! Dead bees smell bad. But not nearly as bad as a rotting honeycomb in the middle of Florida's summer heat. And guess what comes with rotting honey? That's right, GNATS!! Tiny insects flying up your nose, getting everywhere, raising a ruckus. Dave collected all of the dead bees into a jar. We still

## QUICK FIRE ROUND!



**Fracture** - What would you say have been your three favourite releases on No Idea and why?

**Var** - That would be impossible to say. They all have a story... a reason why they are special...

**Fracture** - Is the Discount DVD idea now dead in the water?

**Var** - I think it will actually happen.

**Fracture** - Why did the DISCOUNT singles collection not happen on No Idea in the end?

**Var** - DISCOUNT wanted us to buy them out of their contract with New American Dream / Liberation / Kat / Liquid Meat. In the end, I opted not to. Not much of a story, really.

**Fracture** - Is the re-issue of the BLACKTOP CADENCE album ever going to come out?

**Var** - Yes, it gets closer every year (ha, ha). Actually, it is mastered and ready to go. As soon as HOT WATER MUSIC and ARMY OF PONCH are both home from tour for a couple weeks, we'll nail

down the final art details. Honestly, everyone involved has been really busy with other things.

**Fracture** - What is the biggest band that No Idea have turned down a release by?

**Var** - Well that band A NEW FOUND GLORY seems to be pretty popular these days.

**Fracture** - If you could have released one record in the last 25 years that you didn't, what would it have been?

**Var** - Again, with the impossible questions!! I know I'll get this wrong and flunk the test! I suppose it could have been a record by : BIG BOYS, BIG BLACK, CLASH, CURE, FUGAZI, LEATHERFACE, MINOR THREAT, ROACK MOTEL, Ozzy... who else? Oh, I'm sure someone I know would be happy if I said THIN LIZZY!

**Fracture** - Any plans for any more videos?

**Var** - J Page shot, edited, and did all the layouts for "Sight and Sound". All we did was put it out and distribute it. I do not have the time to learn the editing process myself, so it requires a large commitment from others to make these projects happen. I expect that you will see more live video from us in the future.

**Fracture** - How did you hook up with those (luv a duck, guvnor!) South London wide boys THE 'TONE?

have the jar... and I dare you to take off the lid and smell it. Needless to say, the building we have been in since August is much better. It is a house built in the 1930's. It was converted to offices about ten years ago. It's right in the middle of town, so we can walk to get food and just about anything else. It's got windows all around, so we now have the sublime joy of working in actual sunlight. It's a much more positive environment. Did I mention the upstairs patio? Just think, in another nineteen and a half years we will actually own the place!

**Fracture** - Epitaph Records, a label that is affiliated with major label distribution, a label that "takes over and buys out" other labels... how do you justify selling their releases, and indeed dealing with them on a release basis, due to HOT WATER MUSIC getting the CD version of their last album put out by them?

**Var** - That's a tricky one. It sounds like you either know a lot more about the Epitaph Europe doings, or are privy to more gossip than I am! I have no clue. I was under the impression, admittedly from across the ocean and very removed, that Epitaph and Burning Heart had some kind of mutual collaborative union. Dealing with Epitaph, as far as setting up an account to order records, was not particularly difficult. Their approach floored me at first. I definitely felt like a yokel with a roadside produce stand, in comparison. They sell, what, seven million records a year and have forty-some-odd employees? They're in a different world, compared to us. For the HOT WATER MUSIC "A Flight and a Crash" record, I got the master from the studio and the art from my friend Jon Resh who did the layout. No contract, no bullshit.

**Fracture** - How would you define selling out, and is there, for you, a distinctive line that you personally would never cross?

**Var** - Selling out is doing something you know is wrong for personal gain. Right? I have said it a few different ways, but the gist of it is this : A person is not defined by what they say they will do in a given situation, but rather what they actually do once the opportunity and choice are truly an option. I will not incorporate a barcode into the artwork on any of our releases.

**Fracture** - What is your honest opinion on "exclusive distribution"? You just lost Second Nature Records, which was an exclusive label

for No Idea Distribution, what happened there?

**Var** - It's a double edged sword. It does help some labels get paid more regularly... or get paid at all, in some cases. It tends to drive the prices up overall, which is stinky. One aspect that really bothers me is the intense sense of competition that has been fostered. We never really aimed to have lots of "exclusive labels". Second Nature was an exception. We're not excited about the loss, or the way it came about.

**Fracture** - You recently took over part of the distribution of the legendary Maximum Rock'n'Roll due to their breaking of business with Mordam, how did that come about?

**Var** - Maximum Rock'n'Roll leaving Mordam had nothing to do with us. MRR switched their newsstand and bookstore distribution to a non-profit company called Big Top. Mike at MRR discussed this with me and asked if we would help them close the gaps by selling to record

stores and also to other music distributors. We wanted to try and help out MRR because they have been such an institution. They are a staple that needs to get out there.

**Fracture** - How do you feel about selling those DEAD KENNEDYS re-issue CD's on Plastic Head / Decay when they're totally against Jello Biafra's wishes? Due to a possible UK tour, it's been quite a talking point over here...

**Var** - The DEAD KENNEDYS debacle received a lot of press over here but it's really hard to

tell what the hell is going on, and to be honest I haven't really been following the dispute that closely. The whole thing seems fishy to me and it does seem like someone is getting fucked... or was getting fucked. I just feel like I'll never know the truth. I don't know if people are really talking about it all that much over here anymore, as it's been going on for so long. I didn't realise that the uproar had reached such a fevered pitch in the UK. When the DEAD KENNEDYS (three quarters of) played Jacksonville, Florida recently with a different singer, I didn't go. I felt a bit of morbid curiosity, but it's just not the same band. I wouldn't go and see the MISFITS either. I missed the DEAD KENNEDYS in 1985. That would have been worse seeing, perhaps. I like the utopian punk rock "royalties" breakdown where all members get an equal cut. In the cases where anyone gets a larger portion, I would think that everyone else would become resentful. But I mean, just



**Var** - Sean Rugger Bugger made the mistake of sending some of their first 7" to me. I was hooked. It was one of the few records at the time that immediately knocked me to the ground. They toured the US with DISCOUNT, so we saw them play... and things just kinda ended up happening! How could I find two other labels (Rugger and Snuffy Smile) to split a release with and be happier?

**Fracture** - *If there was a shortage of coloured plastic, what would be the essential vinyl pigment for future releases?*

**Var** - At the moment, a dark, opaque purple.

**Fracture** - *Have you ever had any one try to steal / rip you off either from where you're based or in any other way?*

**Var** - We have not had any break-ins or that sort of thing (knock on wood). We have always had a security system and alarm. We did have an unlocked bike and a ladder stolen from outside the building, which is a bit of a bummer.

**Fracture** - *I know that "suing one's ass" is a really very popular American pastime, so I was wondering if you guys have ever got close to having to do something like that?*

**Var** - Well, I was considering suing you, but I only want the left half of your ass. I try to stay as far away from legal stuff as possible. Not to say that I like illegal stuff either!



DAVE - NERD #7!

how punk rock are the DEAD KENNEDYS at this point anyway?

**Fracture** - *What new bands are you interested in at the moment? Any names we should be looking out for?*

**Var** - Sounds like pimping time! Well, we have a lot of new stuff just now out and in the works. I mean, we are putting these out, so we obviously like them. If you have an ear for what we've done so far, I imagine these will do it for you as well: AGAINST ME!, ARMY OF PONCH, GRABASS CHARLESTONS, BILLY REESE PETERS and BITCHIN'. There's a new COMBATWOUNDEDVETERAN record that will bludgeon previous conceptions about the band. And the FLOOR album is the heaviest record that we've ever put out... and catchy too! TWELVE HOUR TURN just finished recording their new album on Friday! It's a doozy! (they'll be touring Europe in June and I think they are trying for a week in the United Kingdom as well, so look out for that)...

**Fracture** - *Tell us about the band BOMBSHELL. All I know of you is the album you put out on Dakota Records. How long did the band last for and are you involved in any other musical endeavours besides the label stuff at the moment?*

**Var** - Well I played bass in BOMBSHELL (or Smellbomb as was often hollered at us) for two years. It was my first band. We put out an earlier 7" on No Idea. We made a six-song recording right before we broke up. I still like that one, even though it did not come out as a

record unto itself: most of the songs came out on comps. I am not in a band currently, although I would like to be. Rob just replaced a speaker and rewired my cabinet, so I am once again able to make sad noises fall out of my guitar. I broke the smallest two strings a while ago, so I just play the top four. I may add the others back on at some point... I'm not sure. But the question you really want answered is, "What was it like being a member of PUNG?" Well, how can one answer that? It was like reaching the top of Mount Killimanjaro! What else is there to achieve once one has reached the summit, the pinnacle?

**Fracture** - *As labels get bigger it becomes somewhat inevitable that it becomes a kind of badge being used to identify a type of music. Although there are a variety of things on the label, has there ever been an aim to establish a 'No Idea' sound?*

**Var** - We've never really tried. We just put out whatever suits us at

the time. As you can tell, there are not ten bands from Gainesville that all sound the same, so it keeps us from having a trademark sound.

**Fracture** - *Is the famous rumour that you have a plaque on your house that says "This is The House that Less Than Jake Built" because you made so much money off them?*

**Var** - We talked about framing the painting that was later used for the cover of "Losers, Kings..." and putting a small brass emblem at the bottom that said something like, "Artist: Armadillo, Title: Bad Boy Fido. Thank you: Less than Jake." We might even get around to it someday. I meant it in the unjaded, direct way, as well as bringing light to the fact that every record we put out gets recycled back in and from there, we make other records and help other bands. That's equally as true for LESS THAN JAKE as, say, BURNMAN, though in some cases, the bands go bananas and stay together for a decade, touring

the world. When I put out the first LESS THAN JAKE 7" back in 1992, I made 300 copies and desperately hoped that we would eventually sell all of them. You just never know.

**Fracture** - *What are your future plans for the label?*

**Var** - A lot more of the same, I suppose. I would like to take a short breather, but I'm not sure when that will happen. I'd love to take a month or two off. I would like to see us get back to doing more weird sized records with creative packaging.

**Fracture** - *It looks like we've reached the end of a dusty road, so is there anything else at all that you want to tell us about? You know, something really important!*

**Var** - I'm paranoid. I like African and Central American fish. I have a 1948 Studebaker. It's the first car I've ever owned.

Well that's it, a really interesting insight into the monster that is No Idea Records. On a final note I just want to thank Var and Jen for really getting their shit together with about a day to spare, and (as ever) Icki Murrmann who really saved my ass on the layout with about 3 hours to spare! Thanks!



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# JADE TREE | 2002



**New End Original**  
 "Lukewarm"  
 CD EP (Online Only)



**Owls**  
 "S/T"  
 LP/CD (Ex-Cap'n Jazz)



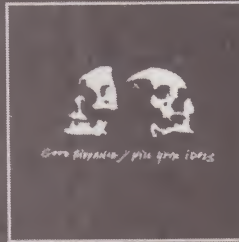
**Strike Anywhere**  
 "Change is a Sound"  
 LP/CD



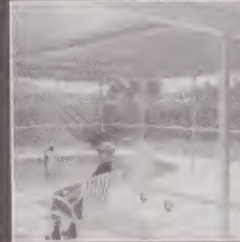
**Milemarker**  
 "Anaesthetic"  
 LP/CD



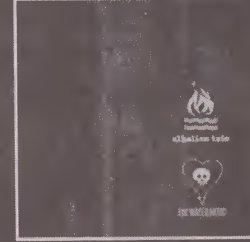
**New End Original**  
 "Thriller" LP/CD  
 (Ex-Far/Texas is the Reason)



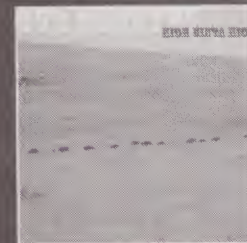
**Good Riddance / Kill Your Idols**  
 Split CD EP



**Miighty Flashlight**  
 "S/T" LP/CD  
 (Mike from Rites of Spring)



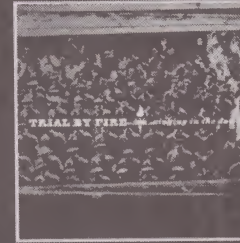
**Alkaline Trio / Hot Water Music**  
 Split CD EP



**Cub Country**  
 "High Uinta High" LP/CD  
 (Jeremy from Jets to Brazil)



**Milemarker**  
 "Frigid Forms Sell"  
 CD



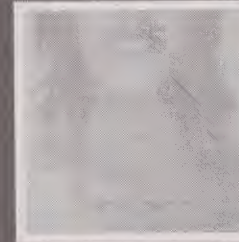
**Trial by Fire**  
 "Ringing in the Dawn"  
 LP/CD Out 3.19.02



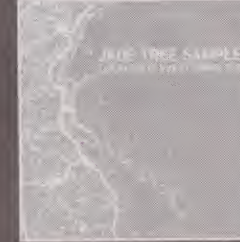
**My Morning Jacket / Songs: Ohia**  
 Split CD EP Out 4.2.02



**Pedro the Lion**  
 "Control" LP/CD  
 Out 4.16.02



**Denali**  
 "S/T" LP/CD  
 Out 4.16.02



**Various Artists**  
 "Location is Everything Vol. 1"  
 CD Out 4.16.02



**Girls Against Boys**  
 "You Can't Fight..."  
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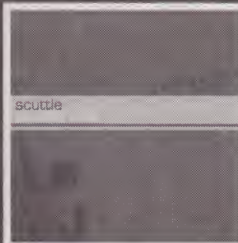
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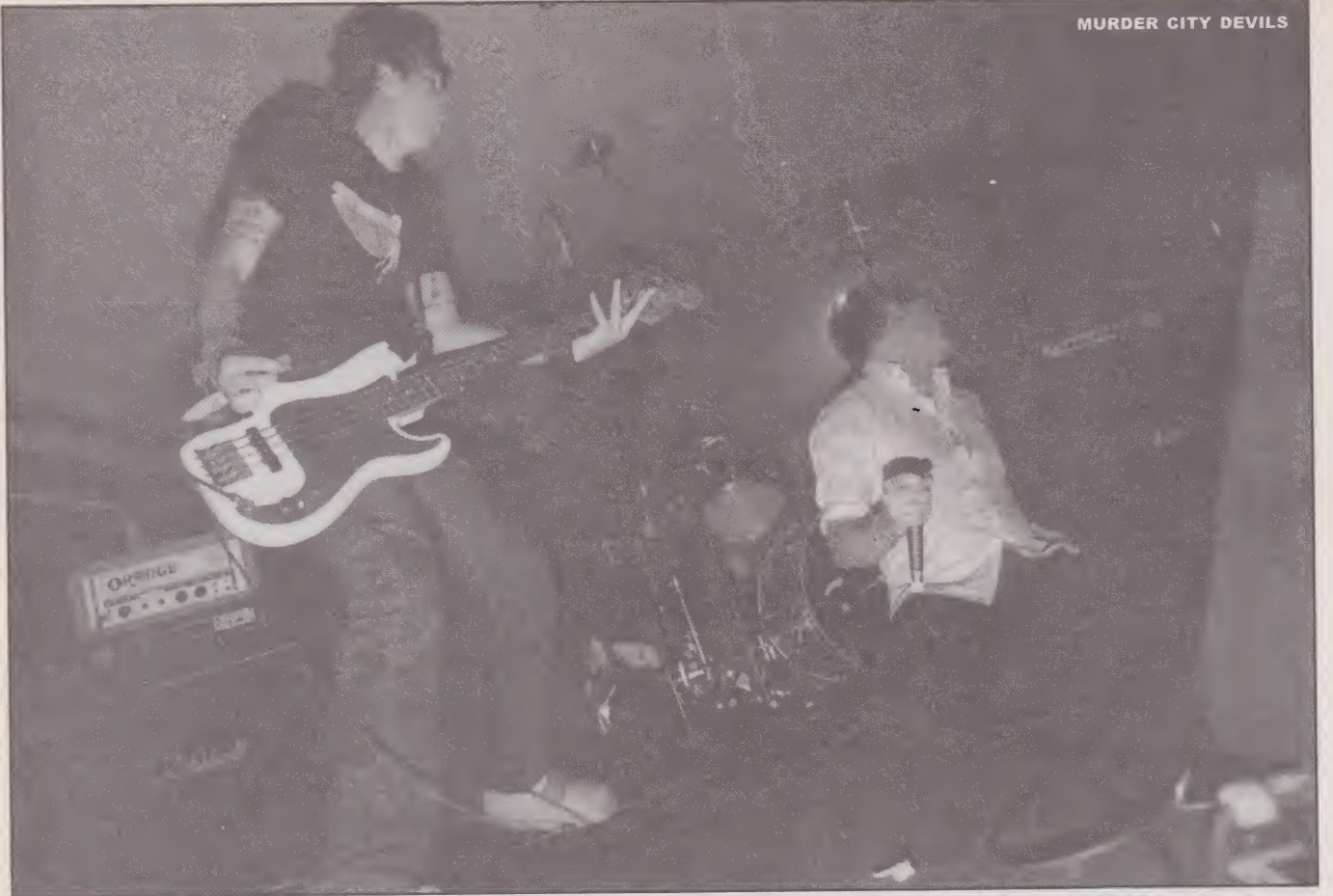
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seven songs by this emo punk band compared to early starmarket, jimmy eat world and foo fighters, with a former member of jr ewing and the guitarist of kids like us.

SF 004 **sickboy** seveninch  
stripwalk & harmonia

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SF 005 **the union policy** seveninch  
i.o.u.

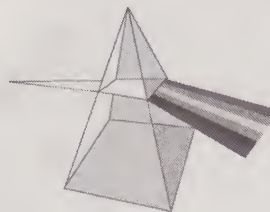
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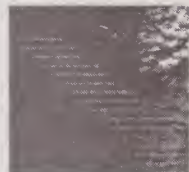
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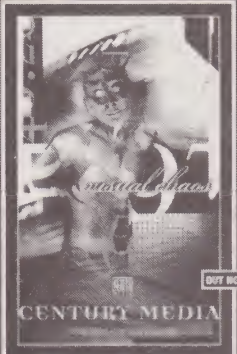
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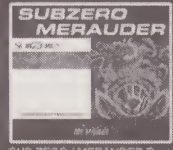
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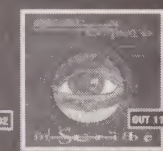
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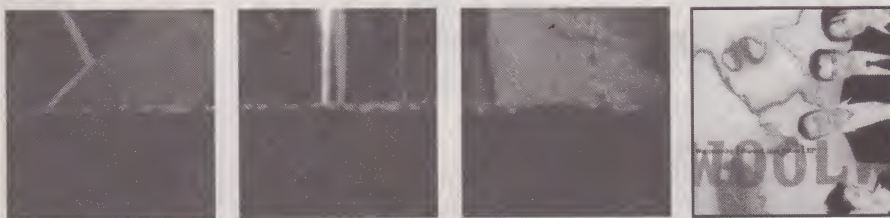
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**Fracture** - Okay, for those people who don't know WOOLWORTHY (more fool them), introduce yourselves and your music.

**Rudy** - Hello, I'm Rudy. I am the singer and guitarist for WOOLWORTHY. We are a "rock n roll" band. I used to describe our sound as "slop-rock" but I think we have evolved and we also have gotten better on our instruments. We live in Chicago.

**Rick** - My name's Rick and I play bass in the

band. Rudy and I have been playing in this band since 1995 with a few different line-ups along the way. Dave (lead guitar) and Mark (drums) round out the line-up and have been playing with us for a few years now. We self-released two full-length CD's during the 90's and put out a six-song EP on Boss Tuneage Records in March 2001.

**Fracture** - What bands were you guys brought up on? And, while I'm on this point,

*what inspired you to start the band?*

**Rudy** - I started actively listening to music at a very early age. When I was little, my mom would play her records around the house. Motown, THE BEATLES, THE STONES and ELVIS, as well as Spanish music. That affected me. Then I started seeking out music - looking for that certain something. I have been exposed to a lot of different styles of music, but who really slapped me in the face were THE REPLACEMENTS and HUSKER DU. They were singing about what's in their guts, what really hurts deep down inside....songs didn't have to only be about cars and girls. And that really inspired me. I knew I had to start a band because I felt that way too. But lately I've been listening to songs about cars and girls, so I guess it all comes around. There is a time and place for every song.

**Rick** - I was introduced to bands like THE RAMONES, HUSKER DU, THE REPLACEMENTS, REM, THE SMITHS, THE CURE, and SOCIAL DISTORTION at a pretty early age, but I think THE DESCENDENTS had the biggest impact on me. Years later, I moved to Chicago and became friends with a lot of musicians. They really inspired me to start a band. It just seemed like the natural thing to do. Plus, Chicago has a really good climate for starting a band. Lots of musicians, lots of bars, and a good music history... NAKED RAYGUN, CHEAP TRICK... STYX... kidding!

**Fracture** - WOOLWORTHY made their UK debut a little while ago and impressed a whole bunch of people. How did you find the tour? Was the British audience much different from the American one? I've always imagined shows in the United States to be a little more lively, probably because most folks at gigs over here are reluctant to move their feet at risk of looking uncool.

**Rudy** - It was a great tour. We didn't know what to expect and I got the feeling the UK didn't really know what they were going to be getting. The reaction from people was fantastic. WOOLWORTHY has always been a live band, so it pleases me to watch kids staring at us with that "holy shit" look on their faces or jumping around because they are enjoying the music. I am the same way when I hear a song that knocks me out. The British audiences were pretty diverse - one night kids with mohawks, the next night people wearing heavy metal t-shirts. We appealed to both, and that crossover doesn't happen much in the US.

**Rick** - The tour went really well. We covered quite a bit of the country in only two weeks,

and played with a lot of cool bands like SCARPER!, SERPICO, BLOCKO, MILLOY, VANILLA POD, EIGHTY SIX, and MILES APART. As far as comparing crowds, I thought the people in England were very responsive. I'd say maybe more lively than crowds in the US - we had our first stage-diver in London! All probably because we played mainly all-ages shows on the tour and in Chicago we play a lot of 21+. No one moves at 21+ shows. They don't want to spill their drink.

**Rudy** - We really dug playing at Shake Some Action Records. Record store shows have a strange feel to them, it was like 3 in the afternoon. Those types of shows I would like to do more often.

**Fracture** - *You came over here just after the September 11th happenings....did you have any worries about flying over? I ask because a whole load of 'bigger' bands pulled out of UK dates as a result of it, dates which were in some cases several months after, which seemed a little excessive to me.*

**Rick** - Our tour started less than two weeks after September 11 and I think we were all wondering if the tour was even going to happen. But when we decided to go over as planned, I think we were all pretty nervous about the flight. Actually being in a different country during that time made me more uncomfortable than the flight, because we didn't know what the retaliation was going to be like. But I'm so glad that we went!

**Rudy** - Everything was in place for the tour by mid-summer and we were ready to go. But after September 11th I didn't want the tour to happen - I felt depressed. I felt guilty for preparing for a tour when chaos was all around me, I thought for sure the tour would be cancelled. When I found out the dates were still on, we all agreed to do it. Aston from Boss Tuneage was a big help in making that decision. He really wanted us to come over, so we did. We kept our ears peeled to the BBC while we driving from show to show, so we definitely stayed informed.

**Fracture** - *Boss Tuneage put out your last release, which was the 'Blasted Into Ashes' EP. How did you end up hooking up with them? As far as I can tell, the band isn't too well-known outside of Chicago, so how'd you end up releasing a CD on a UK-based label?*

**Rick** - We recorded a song called "Love Goes Plaid" by the ASEXUALS, and after reading that Boss Tuneage was putting out a retro CD of ASEXUALS stuff, I sent them a demo of the song for kicks. Aston, from the label, loved

it and offered to work with the band.

**Rudy** - Aston is working with a lot of talented bands. I think it's only going to get better.

**Fracture** - *Rudy, as the chap who handles most of the songwriting duties for the band, where do you get your lyrical inspiration from? I think it's quite admirable that the band steers clear of the cheese that bands like the GET UP KIDS are occasionally guilty of, while tackling the same sort of subjects.*

**Rudy** - Well for me, the lyrics are the most important part of a song. Words drive the melody. As a listener they are what I notice first about a song. I figure if it's coming out of my mouth it has to be true to me. Lyrics are what I usually write first. They come from different places every time. Sometimes certain words just rhyme and work. The best songs I have written have always come to me all at one time - I hear the words, the melody, the drums....the whole song. 'Leap Year' was like that, and so was 'Moped Song'.

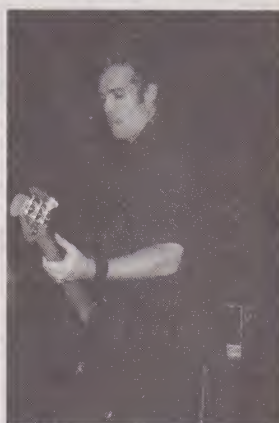
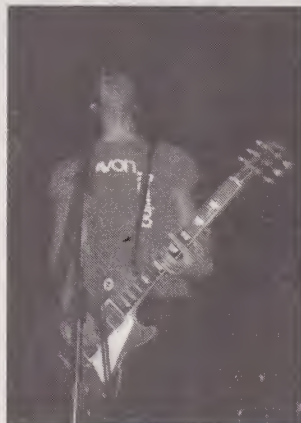
**Fracture** - *You've played with a decent number of bands since your inception....any*

*ried going into it because we hadn't met before the tour was booked, but everybody clicked right off the bat. Besides being a great band, they were very hospitable, exceptional tour guides, and some of the nicest people that I've ever met. Hopefully we'll be doing another tour with them this summer. In the United States I guess it would have to be ARMCHAIR MARTIAN. Great songwriting.*

**Fracture** - *Heck, you're going to make Russell blush. Anyone you'd like to play with that you haven't had the chance to yet? I know Rudy for one was chasing some shows with the NEW BOMB TURKS...*

**Rudy** - We would play with any band at any time. Ideally I want to play with bands that I feel are on the same page as WOOLWORTHY, not necessarily the same sound but the same attitude. But it doesn't always work that way. I would love to do shows with GUIDED BY VOICES, the supers... SUPERDRAG, SUPERCHUNK and SUPERGRASS, and ALKALINE TRIO. Oh, and of course THE WHO.

## WOOLWORTHY ■ ■ ■ ■ ■ ■ ■ ■ ■ ■



*favourites?*

**Rudy** - We have played with a lot of good bands. Too many to mention. There is a list of past shows on our website. The most memorable shows have been when we played on the same bill with friends, or when we had a chance to get to know the other bands before the show. Those are the shows that turned into a big party. The shows with the SCARPER! gang always turned into a party. You know, like a party going on at somebody else's house, no one was worried if we trashed the club or broke something.

**Rick** - Touring the UK with SCARPER! was probably the best experience that I've had in this band. I think both bands were a little wor-

**Rick** - I'd say SUPERCHUNK, ALKALINE TRIO, THE GET UP KIDS... THE REPLACEMENTS reunion tour as well!

**Fracture** - *Coming out of Chicago, a scene in which the band are actively a part of and support a great deal, are there any bands you want to plug for us limeys?*

**Rudy** - Chicago has a very unique music scene. It's a town that is known for big guitar power pop and house music. There are a lot of bands, unfortunately my favourites have all broken up. I do like MUCHACHA and LIGHT FM. And there is always CHEAP TRICK.

**Rick** - MUCHACHA is a great Chicago punk band. They have two records out, a self-titled on Slip-Disc Records and 'Plug in and Go' on

Veronica Records, that are definitely worth picking up. Another Chicago band that was extremely over-looked was NOT REBECCA. They put out two classic records in the 90's, 'Twin City Obituary' and 'Rocketship to Canada', which were on Johann's Face Records. MUCHACHA is still together and NOT REBECCA has splintered off into TOM DAILY and TEXTBOOK.

**Fracture** - *If you could be in absolutely any band, past or present, transcending space and time itself, who would it be and why? I always wanted to play bass in VAN HALEN,*

clubs in the city put on a similar event. The shows are usually sold-out and the bands end up taking it pretty seriously - the concept is hilarious until you start to learn the songs and put the costumes together. Then you start to question what the hell you're doing! But it's a lot of fun.

**Fracture** - *Hopefully something like that can happen over here sometime.*

**Rudy** - I know a lot of cities across the US have big Halloween shows. My birthday is the day after Halloween so I have always been a big fan of Halloween. I still go trick or treating

and liked it.

**Fracture** - *Sounds fair enough to me...I only just found out you released a record before 'Sweet Second Place' in 1999, a self-funded self-titled effort. Is that still knocking around?*

**Rick** - I think that there's a few copies left at interpunk.com, but not too many. We're going to be re-releasing a compilation of songs from our two self-released CDs on Boss Tuneage Records in April.

**Rudy** - There's also been discussion of doing a split 7" on Rock 'Em Dead records with a band yet to be determined.

## WOOLWORTHY



## WOOLWORTHY

*Diamond Dave era, so I could admire DLR's leaping techniques at close range. Not sure I'm physically capable of playing 'Hot For Teacher', though.*

**Rick** - MOTLEY CRUE, before it got ugly, because those guys know how to party.

**Rudy** - THE REPLACEMENTS, '83-'89. The best songwriting and the best drunks, a stripped down rock n' roll powerhouse. I have a bunch of live recordings. They would play the worst cover songs, then go off into a bastard blues jam, and then hit you with a gem. No other band could make you cry then make you jump around. Don't forget Bon Scott-era AC/DC or THE WHO when Keith Moon was on drums. We have played Halloween shows as other bands. Last year we were AEROSMITH and the year before that we were JOURNEY. So we know what it's like to travel through time and space. It sucks.

**Fracture** - *Ah yeah, I read about that, sounds like an ace concept, tell us a little about it.*

**Rick** - A popular tradition among Chicago bands is to play on Halloween as a cover band. It's gotten really popular here and four or five

every year.

**Fracture** - *The song 'Pretty With Me' has been used on radio ads in the U.S. for Miller beer...did you have any qualms about that? I know a lot of people in the scene, over here at least, frown down on that kind of exposure for an essentially DIY punk band.*

**Rudy** - I drink Miller beer, plain and simple. WOOLWORTHY has always been a DIY band, but at the same time, we do want to expose our music to as many people as possible. The key is not to compromise our beliefs in the process. If Gibson guitars wanted to use one of our songs...we would consider it. If I had it my way all songs would be free.

**Rick** - I have no reservations about it. This band has been totally DIY and self-sufficient for six years. In order to do that the band NEEDS to make money. Miller wanted to license a song to use in the background of a radio advert, so we said "sure, go ahead". We still own the rights to the song, and we'll put that money right back into the band. Plus, that's just another way of getting our music out there. Hopefully somebody heard the song

**Fracture** - *So, you may be rock n' roll superheroes by night, but by day what mild-mannered professions do you practise?*

**Rudy** - By day we are still rock n' roll superheroes! I just spend most of my days at my desk or away from my desk at a graphic arts/printing company, waiting for danger.

**Rick** - Graphic design.

**Fracture** - *Final question; Spiderman versus Batman versus The Incredible Hulk in an anything-goes street brawl. Who wins? I gotta side with Spidey, what with his awesome combination of speed, strength and brains. Oh, and he has those webshooter things, they can really screw you up.*

**Rudy** - Spiderman does whatever a spider can. Hands down he would destroy those punks. Not only does he shoot web and climb walls, but he has that special "spidey sense". Just like WOOLWORTHY.

### CONTACT:

**Woolworthy, 1374 N. Wolcott #1R, Chicago, IL 60622, USA. [www.woolworthy.com](http://www.woolworthy.com)**

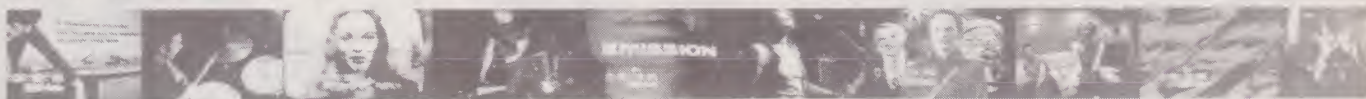


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# T A I N T

ABILITY TO DEFY WHATEVER TYPE OF PIGEONHOLE YOU TRY TO SHOVE THEM INTO. DESPITE A SEVEN YEAR EXISTENCE, THE SWANSEA BAND THEY DESERVE, AND TO MANY IT WOULD SEEM THAT THEIR DEBUT CD "DIE DIE TRUTHSPEAKER" ON HOUSEHOLD NAME RECORDS WAS RELEASED TO CELEBRATE THE 4<sup>TH</sup> ANNIVERSARY / 20<sup>TH</sup> ISSUE OF FRACTURE, AND TO CELEBRATE THE FACT THAT WE LITERALLY HAVE THIS FUCKING RAD BAND TO WRITE UP WITH THEM TO FIND OUT WHAT'S NEW IN THE TAINT CAMP. QUESTIONS ARE ANSWERED BY JIMBOB (VOCALS), AL (DRUMS) AND STOPHE (BASS). OH, AND LOOK OUT FOR ONE OF THEIR NEW TRACKS ON THE NEW ASSEMBLY LINE COMPILATION CD.

INTERVIEW BY SOUTH WALES DESERTER SEAN MCKEE.



**Fracture** - I suppose most kids outside of South Wales will know you mostly because of the CD on Household Name. What's been happening since it came out?

**Jimbob** - We've just been playing out as much as possible, which has been hard when trying to juggle full time education and part time work. We've been writing when we can and have brand 2 new songs in the making as well as 4 other ones that will be released on the split CD we're doing with BLACK EYE RIOT which should be out by February on Black Phoenix Records. They're from Swansea too and are a band that certainly live up to their name. Stophe has also got a 7" of his other band SOMETHING IN THE WATER coming out on Mingflight Records, which is really cool. I also had the pleasure of going out on tour with the DUKES OF NOTHING and SPIRIT CARAVAN for two weeks earlier this year. DUKES' drummer Chris couldn't make the tour so I learned the songs with 2 weeks notice. It was a blast. I'm not too clear on how many records we've sold, so I'm not sure what to believe.

**Fracture** - Are those labels the new stuff is coming out on done by you guys too?

**Stophe** - Jackpot Records is the label that has been created to put out a TAINT / BLACK EYE RIOT split CD which should be out by the time you read this. I think there are plans to also put out a BLACK EYE RIOT 7" with 2 original tracks and two CIRCLE JERKS covers. Midflight Records is the label I've just started. So far I've done one 7" for my other band called SOMETHING IN THE WATER and I'm also doing a few CD-R's while I get money together for another vinyl release. Basically there is a lot of music that I want people to at least get a chance to hear, and that music isn't just punk. I'm going to be doing hip-hop and experimental stuff but doing it in a DIY way. The only reason that I'm going to do CD-R'S is I can't afford to put out more than a few things a year on vinyl, and this music would just be gathering dust which would suck.

**Fracture** - How does your other band SOMETHING IN THE WATER compare to TAINT?

**Stophe** - I've never thought about it. On first listen you could say we play a lot faster sometimes, but I don't think that is massively important. On the 7" we were a 3 piece but have recently added another guitarist which makes us sound very different than TAINT. But I didn't start another band because I wanted it to sound a certain way, I started another band to play with a different group of people because they are my friends and I thought we'd get something out of it. The music is written very naturally without specific goals or sounds in mind.

**Fracture** - What other projects do you have going on?

**Stophe** - I have quite a few projects at the moment. I've been working on hip-hop instrumentals for about 3 years and feel like I'm getting good enough to release something soon. I've just found an MC

to work with so that should be happening pretty soon. Also I've done a CD-R with my friend Ritch The Turk which is called MONKEY IN A WASHING MACHINE. It's got live drum beats chopped up and really minimal guitar riffs, I think if you like TORTOISE, MOGWAI or DJ SHADOW it might be your cup of tea.

**Fracture** - Do you feel that you are often judged on your sound? Do kids lump you in with the stoner thing and maybe overlook the fact they you have a totally punk approach? How does this reflect in the types of kids who come to TAINT shows?

**Jimbob** - I think the punk side of us is more evident when you see us live. We grew up amongst a predominantly punk scene in Swansea. I've never really heard any kids tag us with the 'stoner rock' label but if that's what they're getting told by the press and record label then it is to be expected. We listen to a few bands associated with the stoner rock thing and we love SABBATH and ZEPPELIN but that whole stoner rock scene or sound is not what we're about. Those labels are there for marketing convenience if nothing else. Apart from at home we only ever support bigger bands anyway so we're mostly playing to other people's crowds. I'd like to think we can attract people who love punk rock, stoner rock, anything, y'know? There's too many divisions. If enough people looked back a bit they'd see how BLACK FLAG and ST VITUS (Wino from SPIRIT CARAVAN / OBSESSED's old band) would play together all the time, VITUS had records out on SST.

**Fracture** - I think lots of kids ignore the contexts and backgrounds that these bands came from. They think it has to sound generic to be 'true' hardcore. But then you take a label like Southern Lord or Mans Ruin and the bands on those labels are still running on a shoestring budget and playing dingy little venues but most of them totally destroy your average 'metalcore' band any day. Why do you think kids seem so polarised and picky?

**Jimbob** - I agree, Mans Ruin just folded too, so it seems they weren't running the kind of operation that someone like Victory or Revelation are running. Looking at those labels makes me think that I'll be able to buy a GORILLA BISCUITS hand towel set any day now, y'know? There's the problem of sounding generic in every style of music. I could name as many generic stoner rock bands as I could hardcore bands, and someone reading this who knows our music could try and pigeonhole us in a second too. After touring with SPIRIT CARAVAN I learned that Wino is more hardcore than a lot of the new 'hardcore' or 'punk' bands, who are backed enough to be put in a tour bus. He's been in this game for years and has no rock-star egomania or spoilt-kid demands. He's out there every night selling shirts, y'know? Style means nothing over content. You can see when someone's playing from the heart or not. You've got to look under the surface.

**Stophe** - But in some ways I think kids should be more picky because

only a certain percentage of bands from any genre are going to be really good. You see kids at gigs all the time who have every hardcore album ever made or every stoner album and they would probably be better off getting a just few of these and really listening to them rather than hearing them a maximum of 20 times before shelving them. I think there are too many bands around today. When we were younger we'd only have 15 tapes and we'd know them inside out. I'm not sure it's like that anymore. After years of buying loads of music I've started buying less, taping what I've got and leaving it in my walkman for a week or two at a time.

**AI** - I think that there's a lot of truth in angry young kids liking



aggressive music particularly when its hyped as a subversion of 'today's new / big thing'. These kids have grown out of SLIPKNOT but not really been introduced to any other genres that bend their understanding of heavy music, even escape heavy music for a time. I'm a believer in eclecticism... I think, coming through age. 'Phases' sounds patronising but there lies some truth in it.

**Fracture** - *I've noticed your website describes Swansea as a "life sapping, career stunting water hole". What do you think it is that makes South Wales so fucking depressing, bleak and apathetic?*

**Jimbob** - I think that Wales as a whole lacks confidence. The distance or idea of distance from the more media-rich cities or the media producing capital ties in with this lack of confidence and results in a lot of Welsh people accepting whatever is channelled down through the media. It's almost like a school-yard situation where the quiet kids wait to see what the 'cool' kid does or wears or says so that they can follow suit. I also think that the strong cultural traditions don't leave much room for more diverse musical or artistic culture. People just want easy, throwaway entertainment, which manifests itself in the mainstream nightclubs and so-called alternative club nights. I think it's quite a similar story in a lot of places though. As for Swansea, there just seems to be an inherent propensity towards fucking things up and going completely the wrong way about doing things. Whether it's the local council making a balls up of the recreational areas or certain people trying to put on gigs.

**Stophe** - The thing about Swansea is it's the end of the line, hardly any bands come and play here because there isn't another city to play after it, it doesn't make economic sense to play here, so there aren't any decent music venues. You basically have to go on road trips to experience music that isn't of a "local band" nature.

**Fracture** - *So is there much going on there at the moment?*

**Stophe** - Finally a proper recording studio has opened called Mighty Atom which is where we recorded the split CD. The HEADCASE LADZ have released a new EP called "Absurdisms" which is really good wonky hip-hop. A new shop has opened called Role Model where you can get independent music. So far in the history of Swansea I've always had to get records mail-order so it's nice to be able to actually purchase them from a shop and take them home. It seems that this year some bands are really getting it together, but at the same time loads of really weak bands are not splitting up which is a shame. I went to a gig on Saturday but before that I hadn't been to a gig in Swansea for a couple of months. The live situation isn't good down here.

**Jimbob** - As always and forever there will be the slew of pub rock bands, drink/fight/fuck nightclubs and supposed alternative nights, trying to persuade us to piss our money away time and time again. A couple of people have put on a few punk gigs - one or two of which have had good attendance's - but most people just don't seem to have a clue about how to flyer properly. We recently ended up putting KARMA TO BURN on down here which turned out really well. It was quite a thing as not too many 'big' bands come this way. We're also opening for CLUTCH at the start of February, so it'll be good to finally show those guys the 'delights' of sunny Swansea.

**Fracture** - *You've played with CLUTCH before, right? How come you've had a few tidy support slots but not really been given the chance to shine on your own. Why do you think this is, and don't you think it sucks that the highest accolade a UK punk / hardcore band ever gets is bagging the support slot with whatever trendy Yank*



*band is passing through that week?*

**Jimbob** - Well, even though we've been together for about seven years now, we've never made ourselves available to tour, as well as having never being offered a tour. So for people to regard you as a band worthy of headline status you need to get out there in front of people on a support tour. It's fair enough that we headline shows at home but a lot of people need to see you out supporting a bigger band first. I also think that a lot of people don't know what to make of us anyway. For example, when we opened for AVAIL and SNAPCASE, some kids were enjoying us and some were stand-off-ish because they didn't know what to do with us. It's just funny because one of the SNAPCASE guys, the singer I think, complemented us later on for being a bit different yet some kids won't look at it like that. I think that UK bands can achieve higher accolades than just getting good support slots. It just seems to take twice the leg work that some of the US bands need.

**Fracture** - *Can you talk us through the meaning of your track 'Fatman Sedates Us Again' off the CD?*

**Jimbob** - The fatman is greed. The song is just about the way I see a lot of people out there when walking around the town centres of the country. There's a sedation going on that helps keep people in their place; consumerism. It's the new religion as some say. I know it's hard to escape and no-one's perfect (certainly not myself) but so many people are duped into buying into so much pointless shit. That desire or greed can be linked to people's possessiveness when it comes to relationships too I think, some people become jealous over their partners and want to own each other like a new toy or something. I don't know.

**Fracture** - *What do you think of the current crop of nu-metal / pop punk bands who are receiving regular MTV rotation, radio airplay and regular press coverage? Is this any different from the HEARSAY's of the world?*

**Jimbob** - These bands are marketed to suit particular niches in youth culture. When I watch these videos I feel like I'm watching an advert or some kind of in store promotional video that a clothes shop like Topman might use. These bands are nothing short of boy-bands; they have such a sheen on their sound production and their physical image that they're almost unreal. They're transformed into these iconic plastic figures. It's like they have plastic underwear and no genitals so as not to frighten the teenage girls that they attract.

**Stophe** - Especially in the whole rap-metal crossover thing. I hate all those bands. What you always get is a singer who thinks he can MC but would be laughed off the stage at any hip hop gig, combined with unimaginative bedroom hero style metal.

**Fracture** - *Do you think that the mainstream success of THE LOSTPROPHETS will stir up any enthusiasm for smaller bands in*



*South Wales or do you think that today's metal kids see them as some exciting exception to the rule of the dire music scene in South Wales? How far would TAIN'T go if such overwhelming opportunities just landed in your laps?*

**Jimbob** - I can imagine that some record labels will come down for a sniff around but I don't think that their success will encourage the kids that buy their records to go and check out other bands or gigs if they haven't done so already. Most of these kids only take their cues from the magazines and MTV. I'm not sure if or why kids would see them as an exception to that rule. TAIN'T would go as far or as short as we would want to go. I don't think it would really be too far in that kind of arena though - I don't feel we have that much to offer that kind of audience of business men, companies and kids.

**AI** - I wish LOSTPROPHETS luck, the music isn't for me but they've been doing their thing for a while now. I probably would be less diplomatic if they were Yanks. I don't know what TAIN'T would be like if we suddenly 'got big'. I know we wouldn't compromise musically, something most bands have to do now. Hopefully the band would be the same as today but with groupies and cash!

**Fracture** - *Have you ever thought of getting another guitarist in? Does being a three piece make things easier?*

**AI** - I've thought about another guitarist, just for the sound (to make it possibly fuller) and for the dynamics because we all like a layered and big sound, somewhat MOGWAI-ish. It's just playing around really, which is what we do in a studio environment anyway. Organising jams is much easier and, as a three piece, we could, in the old days, get away with jamming in my ma's house, a time which was instrumental in getting ideas into the melting pot. We can't do that now but probably couldn't have ever done it as a 4, 5 or 10 piece. Thinking about it I certainly would like collaborating with others in the future, but not really with people one would immediately associate with the TAIN'T sound.

**Jimbob** - We've often toyed with the idea but we wouldn't take in someone we aren't sure of musically or personally. It might happen one day but we won't force it and don't really strive for it. I suppose

being a three piece makes things easier but we've lived in different cities for the last four years so it's never has been that easy for us. Another member may provide more musical options, but I feel that we explore depth and dynamics more than a lot of bands do with two guitarists. A lot of people say, when they see us play, that they can't believe how powerful we are, especially as there's only three of us.

**Fracture** - *You produced the artwork for the "Die Die Truthspeaker" album. Which members did what? Do you feel it is important to have full creative control?*

**Jimbob** - The inside photography was taken by Stoppe and myself while I put them together as graphical pieces. I also drew the cover illustration which is based on an old skateboard design by Sean Cliver. It's very important for us to have full control of our artwork, as I'm sure it is for most other bands. Stoppe and I are very visually aware so being able to produce every single piece of artwork gives us peace of mind; knowing that it's outcome is exactly as we want it to be. I'd also like to take it further at some point. Creating moving visuals and CD ROM media will happen eventually as well as some really cool packaging. Budget providing of course.

#### Further Information.

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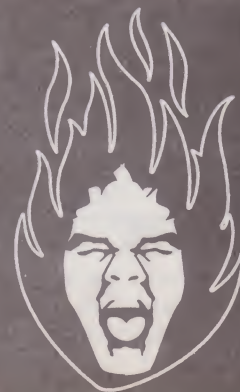
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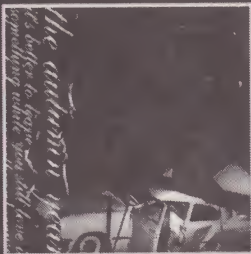
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# TSOL.

**TRUE SOUNDS OF LIBERTY**, one of the original Southern Californian hardcore bands and a band whose entire concept has been about change, for good or bad. The following interview took place at singer Jack Grisham's apartment in Huntington Beach, CA. one afternoon between Christmas and New Year. As soon as I met Jack I found him to be very friendly, funny and hospitable. He laid out red liquorice, candy, cookies, coffee and cigarettes and made me feel most welcome. It was a lot of fun to do and we laughed a fair bit, but I won't do that (*laughs*) crap, it was good natured and I hope that shines through in the written word. Jack is a very talkative individual and before I'd had chance to set the tape recorder up he was already telling me a story about the band CHANNEL 3 which is where this interview starts!

Interview by David Stuart.

**Jack** - ...I have a funny story about them (CHANNEL 3), they were playing and I pulled a patio down on top of them!

**Fracture** - *Dare I ask how & why?*

**Jack** - They were playing outside and there was this metal patio and I was up on the patio roof jumping up and down and then the whole patio just came down and smashed on top of them, it was pretty funny!

**Fracture** - *They went kinda serious somewhere down the line though, huh?*

**Jack** - All those bands got serious, I'm the only one that didn't get serious and ended up living with my mother until I was 30 and it really didn't do me any good.

**Fracture** - *So when did you first discover punk rock and come to realise that it was for you, it was your bag so-to-speak?*

**Jack** - Ok, I like that, that's a nice question! Well my brother-in-law is from England and he brought the SEX PISTOLS record over when it first came out. But I was never into music, I would listen to it now & again but I wasn't into music. I grew up listening to FRANK ZAPPA and the ROLLING STONES, BEATLES and BOB DYLAN because my sister was a hippy and they were like hardcore hippies, my sister and my brother dropping acid, they

were like revolutionary hippie people. But I listened to that stuff and I never really cared, then I heard the PISTOLS record when it came out and I thought "Yeah that's OK, but what do I care? I don't like music and that's really no big deal to me." But the first thing that got me into it was that I was causing a lot of trouble, I was stealing and getting kicked out of school, I was a juvenile delinquent, first time I got arrested I was only 13, just a kid and getting in a lot of trouble. I met this girl and she said "Hey I know these guys just like you, you should come meet them" so I went to this girl's house and the guy I met turned out to be Todd Barnes, the drummer from TSOL. He said "Are you into punk rock?" and was like "Yeah, I guess so" even though I was more into stealing! He said "Do you wanna make a band?" and I said "Yeah, sure" and that was it. I had listened to some stuff, but it was more the trouble I liked. Basically you could have substituted us for a bunch of rednecks listening to LYN YARD SKINARD and kicking ass in a bar, it was the same type of deal.

**Fracture** - *So was that part of the notorious Beach punk scene? The story has it that the guys from the Beach were just thugs who would go into LA and fuck shit up? Like the LA music scene was kinda arty and then these Beach kids just turned up and caused riots! Is that how it was?*

**Jack** - Well it's like you said, a lot of those early Hollywood guys, they were art guys. They were like smaller, quirky, almost Andy Warhol type guys sneaking around... you know what I'm saying? There were some that weren't but the majority of them were like that and then we were like Beach kids, we grew up surfing everyday, we were like corn-fed fucking beach kids. In TSOL everyone one of us, well I'm 6'3, our bass player is 6'5, our guitar player is 6'2 and our drummer is 6'1 and you were looking at us as these big 200 pound guys. A lot of people used to pick on punks, it'd be like "Hey, a punk" and it'd be some little arty punk guy and they'd get picked on. Then we came along and if someone yelled "Hey it's the punks!" we'd be like "Yeah, and you're gonna get your fucking ass kicked!" and the tables kinda turned and all of a sudden there were people starting to get scared of punk instead of the other way around.

**Fracture** - *So what about the band VICIOUS CIRCLE? Now that's a band who are almost legendary, but no-one I have met has ever heard them!*

**Jack** - Well, it was more legendary for the fighting! That was my first band, like the first ever show I played was with the GERMS and MIDDLE CLASS. Some chick I knew was seeing the guy in MIDDLE CLASS and she got us the gig, basically it was a bunch of criminals, I mean seriously, that's what that band was. I tried to explain to people and they just didn't get it. If you went to a prison and took in some instruments, hey this is the prison band! And then all the guys that came out to see the band were a bunch of prison idiots also and that's basically what that band was like, it was just a bunch of violent fucking idiots. I finally had to split to Alaska, some guy tried to kill me because I kicked his eye out. It had gotten real bad, there was just fights, fights, fights. There's like one book that says "At a VICIOUS CIRCLE show there'd be twelve ambulances and twenty-four stretchers outside" and that's how it was, really violent. But the music was actually good! There's tapes but we just never got the chance to do a record because no-one would talk to us. But there are actually some really good tapes going around of the stuff and the music was really cool.

**Fracture** - *Someone should release it then!*

**Jack** - Well yeah, it's just hard getting it off people, that's the trouble.

**Fracture** - *So did TSOL start immediately after VICIOUS CIRCLE?*

**Jack** - No, they were like another band. The drummer Todd and I were in VICIOUS CIRCLE and Mike Roche and Ron Emory - the bassist and guitarist - were in other bands. When VICIOUS CIRCLE split I took off and left the country. I had to get out of there. They blew up my car, some guys put a bomb on my car. I lived in a heavy little neighbourhood, it was a suburban neighbourhood with a lot of biker and greaser guys who weren't very happy with me. There was like constant death threats out after me, they'd come by shooting at the house. It was like Billy The Kid man, I told my daughter that from now on, on the next record I'm gonna be called Billy The Kid! But there was always people out wanting to kick my





ass, people going "I heard he was crazy - let's see if I can take him" and all that kinda shit went on. Finally I split, They'd done a lot of shit, I was in my car when it blew up and they did a lot of stuff. The last straw was when I had kicked some guy in the face and really fucked him up pretty badly, he then went out to his bike, got a gun, came back in to the club, took a shot at a cop then tried to shoot me and I just thought "I've had enough!" I had like post-traumatic stress and I was like fuck it, I'd had enough and I split to Alaska and then quit. Like I was done with punk rock, I wanted no part of it and I went on to Canada for a little while. Then when I came back I showed up at a couple of parties, just kinda pottered around, go to a party, get in a fight and leave. And at that time the guys in T.S.O.L. were together as a 3-piece, they'd got our old drummer Todd and it was Mike and Ron, they came over one day and said "Hey, do you wanna sing for our band?" and that's really what happened, that's how I got involved with T.S.O.L.

**Fracture** - The first TSOL record, it was a strange Californian punk record because it was very political. It looked almost like a CRASS record, were they an influence on TSOL?

**Jack** - Oh we loved CRASS, oh yeah. But it wasn't a strange thing for us, but for the bands around here yes. We were pretty political and I know it's funny, but we still believe in the same fucking shit! Our political views haven't changed in twenty fucking years! But yeah, we got into CRASS then we got into ZOUNDS - that was what we liked, so yeah!

**Fracture** - The first record was on the Poshboy label, how did that deal come about?

**Jack** - Not a lot of people know this, but the first record we were gonna do was gonna be a split with the GERMS. It was going to be a split 12" and Darby was trying to put it together, but then he died so that never went through. Then Poshboy asked us to do a record and we just said "Yes, we'll do it" and flushed the contract down the toilet of a motel, I'd ended up signing the thing in blood and it was like we didn't care. We had no idea what was going on, we'd signed away our rights. We were punks, we weren't gonna get jobs, we were never gonna stay out of jail and we were gonna slit our own throats at any chance we got and that's how it was.

Poshboy gave us a record contract and we just signed it, we didn't care.

**Fracture** - That was just for the one record?

**Jack** - Yeah, just the one record.

**Fracture** - Did you ever see any money from that? Poshboy had and still has a reputation of fucking bands over.

**Jack** - Actually yeah, I like him (Robbie Fields AKA Poshboy) and I'm friends with him. To me he's like the Fagin of punk rock you know what I mean! I did actually get in a fight with him once, I beat on him a little bit! But whatever. At the same time we signed the contract for the "Dance With Me" album with Frontier Records and both those records came out in 1981. We had all the songs and the reason why the Poshboy record is so political is because they were the slightly older songs, they were the first songs we wrote so we thought let's use those for the Poshboy record and the others we used for the "Dance With Me" record.

**Fracture** - Oh, I remember a bootleg EP came out called TSOL - "1980 demos" and that had songs from both records. That kinda confused the bands history for the fans as it was thought that after the first record the band THEN went and turned a little dark and gothic!

**Jack** - We were always dark and gothic! It's a funny thing as a lot of people gave us shit for being gothic on the second record, yet when I was in VICIOUS CIRCLE I used to have a white face, I'd paint my face white all of the time and that came from ADAM AND THE ANTS. A friend of mine went over to England, like I had a stolen credit card and paid this guys flight over to London, he hung out with Adam Ant and Jordan, then he came back and said "You gotta paint your face" and that's how the face painting started right and the whole Gothic trip, I was doing that the whole time and then people were saying "Oh they were political and now they've changed and they're a goth band" and if people had seen us back then they would've known it was the same band. Even if you look on the front of the Poshboy 12", I have eye make-up on, I've got my hair standing up and my face is painted all white.

**Fracture** - There also seemed to be an English fixation - would you say that was true?

**Jack** - Well yeah, I loved all those bands. The

bands around here were like our friends and you don't really listen to your friends. You go somewhere else. I was into SIOUXIE & THE BANSHEES... the early stuff, ADAM & THE ANTS "Dirk Wears White Sox", that was a great record and you can hear vocal lines that I have ripped off from those early ADAM & THE ANTS tracks on the first couple of TSOL records!

**Fracture** - There is certainly an English-ness to your vocals, the pronunciation for sure.

**Jack** - Well yeah, there's a ton of bands we were into, we loved the PISTOLS, THE DAMNED... we fucking loved the DAMNED, THE JAM and all of those English bands, that's what we listened to, CRASS, ZOUNDS and all of that stuff.

**Fracture** - Image aside, the band always seemed to be evolving sound and style-wise. Most bands pretty much stayed the same for those years but even from the start T.S.O.L. always seemed to be moving on. Was this an attempt to stay ahead of the other bands of the time and not stagnate?

**Jack** - That's what you were supposed to do, the guidelines were laid out for us when we were kids. They said this is what you do. First off, how do you make a good band? Well looking at bands like the PISTOLS and the DAMNED, how do you make a good band? You rip off everybody! Never give a straight answer, sign contracts in blood, never play the same music because the whole punk thing was against conformity, so I was like well I'm not gonna wear the same clothes and play the same music over and fucking over again because that is what were against in the first place! Fucking with people, causing trouble and stirring things up and that's what we tried to do musically with TSOL. We could've taken that first EP and written every song like that and kept doing it and made a million bucks or whatever, who fucking knows what would have happened. But we said "Hey, let's experiment, let's try this and this" and this is what we were taught, this is what we were supposed to do.

**Fracture** - You brought Greg Kuehn in on keyboards around 1982, how did people react to a punk band having a piano player? Keyboards were decidedly non-punk, especially in a hardcore band.

**“When TSOL changed they were like total fucking rockstars. I’d tell them that too, I’d bust their balls about it all the time and I’d go, “You guys are fucked!” and it had nothing to do with the music, it was their whole attitude and that was my problem... I didn’t give a fuck what they were playing, they were just assholes, they were fucking assholes, just rockstar assholes...”**

**Jack** - Well before we got Greg in I was playing, we had a couple of songs that I’d bring the keyboard along and play before we had a keyboard player. We started writing songs with keyboards and then we got Greg in because I didn’t want to sit behind a keyboard, I wanted to run around. But yeah, we got him in and tried something else new. But if you saw us live back then, even when we were playing something which was totally mellow, the whole place was still going fucking crazy.

**Fracture** - *There was the Penelope Sheeris movie SUBURBIA and you got a fair bit of screen time in that - did you enjoy that? Was it a true depiction of LA punk at the time?*

**Jack** - I walked out of it, I was in the movie theatre, got mad and walked out of there!

**Fracture** - *It is a bad movie, but it’s pretty interesting & the music scenes are enjoyable.*

**Jack** - It was pretty fun, fun just to hang with our friends and just do it. I had no clue man, I knew they were making a movie but seriously, I was so fucking clueless to what was going on. I was a fucking kid and didn’t care.

**Fracture** - *The TSOL footage from that movie, is it a little Hollywood-ed out?*

**Jack** - It was Hollywood-ed out a bit, our shows at that time were a lot more out of control than that, there’d be a lot of craziness and stuff. But one thing that a lot of people give us credit for, was having like pretty girls come to shows. I hate to say it, but we were like the punk rock DURAN DURAN you know what I’m saying! You’d come to one of our shows and there’d be tons of chicks and college kids, it wasn’t just punks. I think we opened a lot of stuff up for people who weren’t just punks and all sorts of people came to see us.

**Fracture** - *Then came the album “Beneath The Shadows”, or did the Alternative Tentacles 7” come out before that?*

**Jack** - The “Weathered Statues” EP came out just before the album.

**Fracture** - *Both those releases marked a real change in musical style, tempos and instrumentation, how were those records received when they came out?*

**Jack** - Well they got mad at every one we put out! Every time we put a record out they got pissed off. We did the Poshboy 12” and then we did the “Dance With Me” record and everyone went “Why have they done this?

*What’s the matter with them? We liked the first record” and then we put out the “Weathered Statues” EP and everyone went “Hey, what was wrong with the “Dance With Me” style?” and then when “Beneath The Shadows” came out it was like “But I really liked the “Weathered Statues” style!” and every record took a long time for the audience to catch up to what we had done and they complained every time, and what’s what they always do, complain every time on every record we put out until the next one comes out and then they all look at the last one like they loved it so much!*

**Fracture** - *I’ve heard live tapes from your 1982 US tour and all those songs from different albums fit so well together in the same set though.*

**Jack** - That’s how it was and that’s what they say now about the new record. When they hear the new stuff live they’re like “Fuck, it sounds exactly the same as the older stuff!” and it all fits in.

**Fracture** - *There was obviously something going wrong around 1982 / 83 as the band split up! Why did the band split up?*

**Jack** - I was a little fucked up, they were always mad at me, like the drummer and I, they were constantly mad at us because we fucked around a lot. I wouldn’t give straight answers to people, like funnily enough I was telling my daughter before you came around that I was gonna tell you my name was Billy The Kid and I wasn’t gonna answer to any other name than Billy The Kid, not even just Billy... but Billy THE Kid every time you talked to me!

**Fracture** - *With a capital T!*

**Jack** - Yeah! And that’s the kinda shit I was doing back then, like I’d only wear grey. I’d do things like “I only wear grey” and “I don’t touch metal”. I made up this language if you wanted to talk to me you’d have to talk in this language and I had people with pieces of paper and a dictionary. I wouldn’t talk to people, I’d lock myself in the house and not come out on show day. They’d be pounding on the windows and I’d have a baseball bat in the house, they’d be trying to get me out. I’d go to some shows then just leave, walk off... a lot of that Syd Barrett shit ya know, I was pretty fucking gone and I’d just gotten sick of all the stuff and said “Hey, let’s change the name” and I said “Let’s just stop being TSOL, let’s make

*up a brand new name and let’s just start again as another band” and they didn’t want to do that, they were upset and said they didn’t want to do that, so I said “Well I’m walking, I quit” and me, the drummer Todd and Greg just left and that left just Mike & Ron. And when they came to me and asked if they could still use the name I said “What do I care?” and that was a mistake!*

**Fracture** - *So Ron Emory and Mike Roche kept the name, got in Mitch Dean (drums) and Joe Wood (lead vocals and guitar), re-recorded and released the 1984 album “Change Today?” - how did you feel when that album came out?*

**Jack** - Well I didn’t even listen to it and they gave me a lot of shit, those guys bad-mouthed me a lot, like in a lot of interviews they bad mouthed me and stuff, but I didn’t listen and I certainly didn’t care. I was listening all sorts of different music then, I was getting into ROXY MUSIC, getting into a lot of later BOWIE stuff that I’d never listened to. Basically punk rock had gotten me into music, I hadn’t been like a fan of music and I could never understand why people would want to dress like their favourite musician, I didn’t get it and by that time I had started listening to all kinds of stuff. I’d gotten into listening to all this stuff and I was completely away from punk rock. I wanted nothing to do with it. I’d done it!

**Fracture** - *You formed the band CATHEDRAL OF TEARS at that time.*

**Jack** - That record sucks! The first tapes we did were great, it was ahead of it’s time and then the band broke up, but the record that came out was written the week before went into the studio. It was like “Hey we gotta do this, I’ve already taken the money” and I fucking hated it. My dad died during the middle of that record and it was one of the worst records I’ve ever made.

**Fracture** - *I have a copy of it and it is a strange record, I don’t think I ever liked it that much but it’s a keeper in the same way that the second BAD RELIGION album is, it’s a timepiece, like “Did that really happen?!”*

**Jack** - But the tapes, if you ever heard the tapes! You know Jack Rabid from BIG TAKE-OVER magazine? Jack had heard the first tape and he was just raving about that tape and he’s a pretty hard critic man, when he heard



the record he said "This is a piece of shit man, what happened to the tapes?" and those first tapes were brilliant, they were really good and it was a lot like the "Beneath The Shadows" stuff, but pushed a little bit more.

**Fracture** - It actually turned out sounding like SPANDAU BALLET.

**Jack** - Yeah, it was pretty bad. There's a couple of records that I can't stand which I made and that's one of them.

**Fracture** - I remember getting that through mailorder and having a whole bunch of friends round, I was like 16 and I just remember putting it on and standing over the record deck as it played, all my friends were laughing at me saying "What the fuck is this shit!" and I was mortified, but I've kept it ya know and on special nights it gets an airing!

**Jack** - The reason that it was like that was me going against everybody who wanted me to sound a certain way, it was like "Fuck you, I'm not doing that anymore - you go do it!" and after SUBURBIA came out the whole punk rock scene had been sold out as far as I was concerned, it was starting to get popular, it was getting on TV and all these people were getting into it and I was like "Fuck that, let's start a lounge band, I'm gonna start dressing like a chick and do that!" and did everything I could to fuck people off.

**Fracture** - 1984 was a strange period for Southern California punk rock, some of the bands really changed dramatically and that was kinda hard for a punker kid to take.

**Jack** - I think you have to look at what we were all going against. We didn't want this to be accepted, this was our scene and they were taking it from us. That was pretty much my reaction, this was my spot, like a favourite camping spot or fishing spot and one day you show up and there's like a thousand people there! "It's like no man, you don't fish here and we'll throw fucking acid in the water so you can't fish here!" and that's basically how we reacted to it.

**Fracture** - When did you start TENDER FURY?

**Jack** - That was around 86 / 87, my dad had died and I was drinking a lot, taking a lot of pills and the TENDER FURY thing started as a drunken band, it was like let's just get drunk and be fucked and that's what it was. I was fucked. I didn't like another record I made until

the last TENDER FURY record "If Anger Were Soul I'd Be James Brown" and that was when I started liking playing music again. It was like I'm into this again, I stopped drinking in '89 and haven't had a drink, or pill or drug since then. That was really when music started changing for me, that record was the point where I said "Fuck, this is what I want to do".

**Fracture** - So at this point in time the other TSOL were still going...

**Jack** - They were fucked, they got really bummed at me because we played a show with them and this was when I was still drinking and I was just completely fucked, getting people to throw bottles at me, getting into fights and pulling PA's down. Well we played this show with them and they were everything... you know the big difference between TSOL and that TSOL, it had nothing to do with the music, nothing to do with the way they looked, it was all in the attitude. Like I have always been totally anti-rockstar and that's how I grew up, this is what you do, you're not a fucking rockstar and this was what we rebelled against and we didn't want that and that has always been the attitude that I've had, we never had a backstage area, it was like "Fuck this is YOUR show, get on stage, drink our beer and do whatever the fuck you want!" and we had 200 person guest lists, it was just all full insanity and if the club didn't like it we'd rip the fucking place apart! But when TSOL changed they were like total fucking rockstars, I'd tell them that too, I'd bust their balls about it all the time and I'd go "You guys are fucked!" and it had nothing to do with the music, it was their whole attitude and that was my problem. They'd hang out backstage with their chicks, I remember going backstage once and they were there with these chicks and I just got my dick out and threw beer on 'em and said "What's the fucking matter with you?" and that's what I hated, and when people say "TSOL turned into a metal band" well whatever, I didn't give a fuck what they were playing, they were just assholes, they were fucking assholes, just rockstar assholes.

**Fracture** - The singer was dating your sister, did that lead to any awkward situations?

**Jack** - Well no because I didn't care, at that time they were dealing with a fucking maniac.

One time I turned up at one of their shows with nothing on, just a trench coat. The guy on the door goes to frisk me as I used to carry knives and a lot of shit, I just open up the coat with nothing under it! So I was like this bad uncle who'd show up and I didn't care, I was getting arrested all the time, I'm drunk constantly and I didn't care what they were doing.

**Fracture** - They just got worse and worse, I gave up listening to them and god knows what happened to them.

**Jack** - They just kept going that same way, Ron quit, he'd had enough of it and they just turned into a fucked rock band and that's what I get mad at when people say "This is TSOL" because for me TSOL wasn't about the music, wasn't about the look, it was the attitude behind the music and when you take the attitude out of the music it's no longer the same band. Like when I die, this is my body but the soul would've gone and that's what happened to that band, there was no soul left in that band anymore. It was a band to make money, it was a fucking commercial enterprise to make money and there was nothing artistically valid about it whatsoever and the attitude behind it fucking sucked.

**Fracture** - So your next band was THE JOYKILLER, this band initially had Ron from TSOL in it, so how did he fit into the plan after all this aggro between you guys?

**Jack** - Well he was just hanging around and I said "Hey Ron, do you wanna play and do this stuff with me?" and he came and played guitar. But what a lot of people don't appreciate or realise, is that we used a keyboard from the start, but what we did we ran it through a fuzzbox and when you hear that first JOYKILLER record there's a lot of keyboard stuff on there but it sounds like two guitars. But anyway, we had Ron come in and play on that record, but at the end of it he was so fucked up, he was so strung out on junk that he played in the studio and then that was it, we got rid of him. We couldn't deal with it anymore.

**Fracture** - Somewhere around this time the original TSOL line up reformed to play a show that was to be released as a live album titled "LIVE 1991", how did that fit in?

**Jack** - Which was actually done in 89, it had to be worked on as it was such a fucking

**“A kid got hurt at one of our shows and it really fucked me up, it really fucked me up. I mean, people get hurt having fun and it’s like “Hey, I got a black eye!” and it’s fun, but this kid got hurt bad and he was in intensive care for a couple of weeks. He had brain surgery and really got fucked up. He landed on his head, got hurt really bad and that was it, I thought I’d killed him...”**”

nightmare. I was clean, I had just gotten clean and we did that show in the December of 89, I'd been clean since January 89 and I'd been away from the booze and I get with those guys and our drummer is smoking fucking speed, our bass player is strung out on junk, Ron was just starting to get strung out and it was a fucking nightmare just to play that show. It was a huge fucking show, sold out and it was fucking packed, like 4,000 people at this show. Our bass player had pawned his gear 3 or 4 times, he borrowed gear. We hadn't played for years, first practice no-one shows up, second practice we do 2 songs and then everyone split and we practiced 3 times for the show and he borrowed gear, for each practice he borrowed gear pawned it, borrowed gear pawned it, borrowed gear pawned it. For the show he borrowed gear and pawned it and at the show he ended up borrowing the RED HOT CHILLI PEPPERS gear to play the show and all these guys are standing around the stage going "Where's our shit?" and looking for their stuff and it had been hocked, it was just a nightmare and when we did the live record, we'd already taken the money, like I'd gotten the money up front and we'd spent all the money. We did the recording and there's amps falling down, there's these people fucking yelling, it's a fucking mess. I cannot listen to this! What am I gonna do? Then they sent me the tapes and I finally said I'd listen to them and I went through all the tapes and just cleaned some shit up and ended up releasing it but it didn't come out until 91 even though we did it in 89.

**Fracture** - *What were the reasons for getting back together at that time? Was it to see if there was any magic left in the pot?*

**Jack** - Just to have some fun, they offered us a lot of money, don't get me wrong, it was a lot of fucking money for a show and it was just kinda fun, but it did get to a point for me where it just wasn't fun, it's not worth the money. I even told the guy at the show "You know what? Fuck this, I'm not doing this, it's not worth the money you're paying us for me to deal with this shit" and the guy goes "Well I'll give you more money" and I said "OK".

**Fracture** - *So were the 'other' TSOL happy about that?*

**Jack** - Well that rock band TSOL was still

going, they did a show to say "We are the real TSOL and these guys are bullshit" and they did that show on the same night at a rock club and they had like 20 people there.

**Fracture** - *To me, the second and third JOYKILLER records are Jack Grisham's return. After all the bands and projects since "Beneath The Shadows" this was the return to form and felt like the true follow up to that record, it sounded like it was TSOL record, do you think there's any truth to that statement?*

**Jack** - A lot of truth, that's what a lot of people said when they heard it and actually the last JOYKILLER record and the record I just gave you, the GENTLEMAN JACK record, they were the funnest records I got to make. On the last JOYKILLER record, when we got in the studio I apologised before we even made one note, I said "I'm sorry for what I'm gonna do to you" because I was a fucking animal, I was like "Fuck you, I know what this record is gonna sound like, this is how it's gonna go and I don't give a fuck what you think about it", "I'm sorry you're gonna be upset but that's the way it is and if you don't like it - quit!" and there's not a note went on that record that I didn't have something to do with. That "Three" record, I knew how this went into this and this went like this, you were meant to listen to the whole record, you weren't supposed to pick a song out, you had to sit back and listen to the whole record.

**Fracture** - *That record has a lot of piano and keyboard and it's really close to the last TSOL album in feel, was "Beneath The shadows" a Jack Grisham record more than a TSOL one?*

**Jack** - Well that had a lot to do with TSOL breaking up, the other two were really mad at me and didn't want to do the piano thing. But it's funny because now that record is seen to be such a cool record, even Kurt Cobain used to say the same thing about it and a lot of people do look back on it now and go "Fuck, that's a really great record" and I was pushing that record real hard, I pushed them to do that record and at the time those guys hated it, they wanted no part of it and when TSOL broke up they said "Look at that last piece of shit he made us do" but now they look back and go "It's a cool record" and I'm like "Fuck you! Why didn't you say so then fucker!" But anyway, when the JOYKILLER played live we

actually played some TSOL songs, but the way we did the JOYKILLER shows was that we ran all the songs together with no stops, we wouldn't say anything between, we'd start with the first song off the first record and end up with the last song off the third record! It really fucked people off, like it was hard to listen to!

**Fracture** - *Yeah, I actually missed the London show which sucked, that was with...*

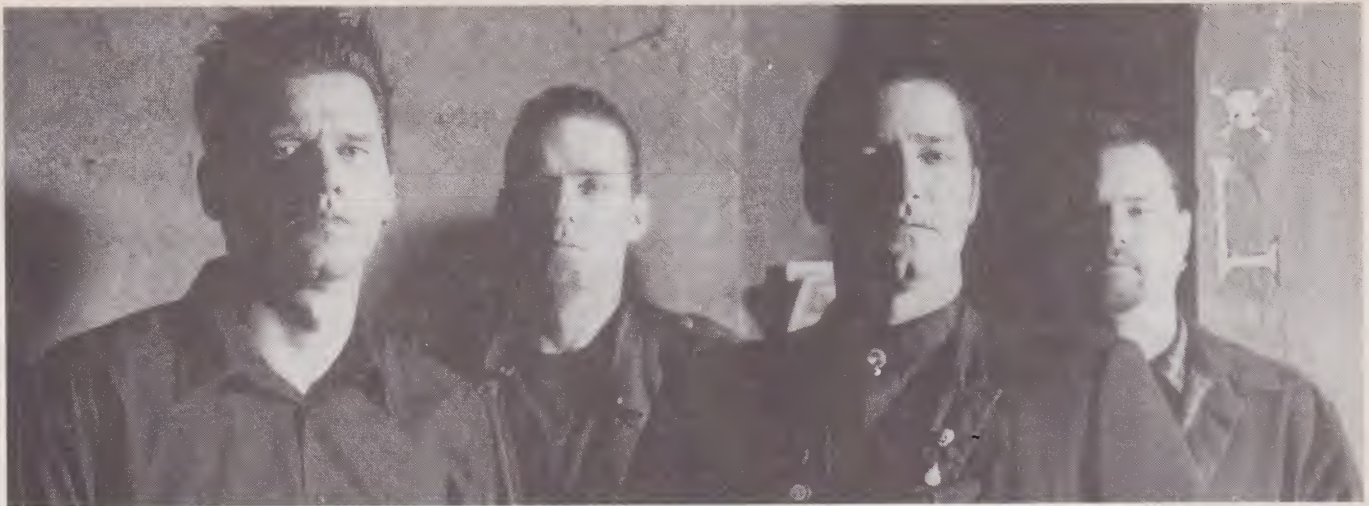
**Jack** - That tour was with PENNYWISE...

**Fracture** - *So how did their fans respond? They've got a pretty hardcore following!*

**Jack** - Well live they loved us, it was the same with TSOL. People would hate the record then go see us live and say "This can't be the same band" because live it's still got all the power and we were always insane live, the same went for the JOYKILLER and there were times when PENNYWISE would say "Hey, you gotta mellow out" and they were telling us we had to mellow out! The JOYKILLER is the only band that got PENNYWISE shut down from playing a show, like we went on and that was it, the show was over. The club owners said "Fuck, you're out!" and called the police, the show was closed down. I asked Fletcher from PENNYWISE afterwards, because they had us out on tour with them, "Are you bummed at me man?" and he goes "No way, I'm stoked, you're the only band that's ever stopped us from being allowed to play!"

**Fracture** - *Then JOYKILLER disbanded around '97 was it?*

**Jack** - Yeah, well we couldn't afford to play, we just couldn't afford to tour, I got a wife and 2 kids man and we'd go on tour, a lot of people think... well a lot of these bands make money but I've never really made money doing this and we'd be going on tour with the JOYKILLER for a month and I'd be coming home with 500 dollars. That's 125 dollars a week for a 7 day-week, 24 hours a day job, I'd come home with 500 bucks and tell my wife "Here" and that's not gonna pay the rent, it's not gonna feed anybody, I was basically making those records and living in total poverty, living with my mother and having no money and basically we couldn't afford to go on tour because the musicians on the record were so good and they are really good players, so they could go play somewhere else and make money. Like



Sean the guitar player, he went and played guitar on the Mike Ness solo record and went on tour with him and Ness was paying him 500 a week! Or whatever he was paying him and they were all good guys so I couldn't afford to do it.

**Fracture** - The GENTLEMAN JACK record was a project you did right after JOYKILLER?

**Jack** - Yeah, Epitaph said "Hey we'll pay if you want to make a record" and I was like "Yeah, sure".

**Fracture** - So that brings us to the TSOL reformation, who came up with the idea for that seeing as ten years earlier it had failed to work? Were you at all sceptical about doing TSOL again?

**Jack** - Totally, I was totally sceptical about the whole thing. What had happened was that Ron had finally gotten cleaned up, Mike had gotten clean. He was off the junk and the dope and it'd been 4 years since he'd gotten high. He had started coming around when I was doing the GENTLEMAN JACK stuff, he was coming around the studio and just saying "Hi" and visit and stuff, then the same happened with Ron, he started showing up and we were just kinda talking. Then there was this art gallery exhibit, it was for this punk rock book and this was a history of LA punk and the guy had contacted me and asked if I'd be interested in just getting on stage and singing a couple of TSOL songs with like a back-up band. But I was like "I don't know, that sounds kinda weird to me" so then I talked to Mike about it and he said he'd be up for doing it and then I talked to Ron and he said he'd do it. Our original drummer Todd was fucked up on speed and shit at the time and was unable to do it. (Todd Barnes died shortly after this) So I got the drummer Danny Westman from the GENTLEMAN JACK stuff and he was into doing it. So we played this show and it was a great show man, DEVO played, X, THE WEIRDOS, THE URINALS, THE SCREAMERS, ADOLESCENTS, THE CROWD, AGENT ORANGE and we walked on, did 4 or 5 songs, the PA falls down, the lighting rack goes down, I bust some bouncers nose and there's fucking blood all over the place and I'm like "Now this is fun again!" and from that someone asked us "Hey, there's this big Summer tour with all these bands - would you be

interested in doing it?" and I was like "Well, I don't know, I guess" and the tour was with The VIBRATORS, UK SUBS, The BUSINESS, CHELSEA, VICE SQUAD... it was like a bunch of old bands so we just said "Yeah, what the fuck, we'll go!"

**Fracture** - Only in America would that tour work! There's some ropey old bands there! But anyway, I started reading about these TSOL shows in FLIPSIDE magazine (RIP) and it seemed like you guys were going down well with the kids.

**Jack** - Yeah, it was the same thing, as soon as we walked on stage there would be insane stuff going on and they were right, it was like stepping into a time warp. When people come see us live, they get a good show, they just go "Fuck, this is what they're supposed to do".

**Fracture** - Some of the stories I read were incredible, there's the time you set some kid on fire and the one I liked was the show where there was this huge pit between the stage and audience, and then you brought on this huge plank of wood and bridged the gap so the kids could get to the stage while the bouncers paced below unable to get them!

**Jack** - And the bouncers liked me, like you'd be surprised because you would think they'd hate me! But I'm pretty big!

**Fracture** - And they like to pick on the smaller guys, they respect people who fuck shit up because that's what they try and do!

**Jack** - Like I'm 6'3 and I weight 220 pounds, I look like a football player and then when I put these shoes on it takes me to 6'7! But we get going and the kids are going fucking nuts and then a bouncer will grab a kid and I'll grab the kid off the bouncer, so then it's a tug-o-war which a lot of the time I win! But then the bouncer would get up and try to come at me and I'd have to bitch slap him, I slapped a few of them and told them they were fucking with the wrong guy! Also, I have a bunch of fiends, that won't let me be touched. They're like "You can do whatever you want but don't touch Jack" and there's all these like criminals standing around on the stage, all these old VICIOUS CIRCLE prisoner type guys, yeah, this guy has done 20 years, this other guy just got out after a 15 year stretch and they won't let anyone touch me! The bouncers look over

and see all these fucking animals just making sure that I'm not touched and then it gets fun man! Like the kid getting tied to the chair was funny, he had a bad haircut! His haircut was fucking bad man and so I roped him to a chair and piled a bunch of paper and rags underneath him, the bouncers are looking at me trying to figure out what's going on right and then I get some little girl from the crowd to torch him and give her a lighter! So she leans under, lights the kid on fire. So one of the bouncers tries to run on and I just wave him off, but the kid doesn't realise he's actually going up, there's this big fucking flame behind him! But it's not to hurt people, I mean, a kid got hurt at one of our shows and it really fucked me up, it really fucked me up. He was in the hospital and I was gonna quit, I mean I was done, I could not stand him getting hurt. I mean people get hurt having fun and it's like "Hey I got a black eye!" and it's fun, but this kid got hurt bad and he was in intensive care for a couple of weeks. He had brain surgery and he really got fucked up.

**Fracture** - What happened to him?

**Jack** - We were playing this game with a blanket, like we'd throw a blanket in the crowd and then they'd start shooting people way up in the air like a trampoline, but this time they didn't catch this kid and he came down and landed on his head. They should've caught him and they didn't fucking catch him. He got hurt really bad and that was it, I thought I'd killed him and I was saying "I am fucking done with this, it's not worth it and I don't want to see anyone getting hurt like that."

**Fracture** - As a result of those shows I guess Nitro Records offered you the chance to do a new record?

**Jack** - Well, actually at first it was going to be Epitaph, but we'd done some new songs and I didn't like them, they didn't like them either. Brett heard them and didn't like them, it just didn't sound like us. You see we hadn't made a record together since 1983, I had made records, but the trouble was that the records I had made, I had made them, and it was one guy in charge saying "This is what we're gonna do" and with TSOL it wasn't like that, it was a group effort so everyone has an opinion and it took us a long time to make a fucking record man, one guys wants to do one thing,

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another guy wants to do something different. The first tapes I didn't like, they said I was crazy but then Brett heard them and he didn't like them either so I was like "Look, I'm not the only one who doesn't like 'em!" so it was a lot of hassle and finally Nitro said they'd do it. They did it on a fan level, like Dexter Holland was a fan and he wanted to have us on his label, but he hadn't really heard anything either.

**Fracture** - So how did you feel about the "Disappear" album? Is it more like a practice run before the next album? Like for the next album you'll be more familiar with working together, have more songs to work with etc.?

**Jack** - That's how it felt, there's a lot of stuff on "Disappear" that I was really unhappy with and told them the whole time that I was unhappy with it. I was arguing with them a lot and there were fights in the studio and I'm not happy about that record. It's good for the fact that it's a record that we made after not having done a record in so long, at least we've made a record. We've taken that step, it's kinda like waking up out of a coma, we're gonna take a couple steps and with "Disappear" we've done that. Live some of the songs work really good but I wasn't happy with the way I sang on that record, I wasn't happy with the drumming on it. It's like down to opinions, Mike and Ron have an opinion on that record and it's really tough. But that's the main thing with this band, the fucking arguing!

**Fracture** - When a lot of older bands reform, they tend to listen to some of the new records and use that as a gauge as to what they should be sounding like or fitting in with, did you do that? Do you listen to much contemporary punk rock?

**Jack** - Oh no, not really, in fact I listened to stuff I used to listen to. I'm sure a lot of this new stuff is OK, you know I've heard some stuff that was good, but not as much. I hate saying this because I sound like a fucking old man now, but if you look at those old bands, like The JAM sounded like the JAM, The DAMNED sounded like The DAMNED, The PIS-

TOLS like the PISTOLS, The BANSHEES like the BANSHEES and SHAM sounded like SHAM. Even if you look at the early Orange County scene, The CROWD, BLACK FLAG, CIRCLE JERKS, TSOL, ADOLESCENTS, AGENT ORANGE... everyone sounded different and the scene was so much more vital and so much fucking cooler, and now you get NO FX and a million bands who sound like NO FX, PENNYWISE and a million bands that sound like PENNYWISE and that's basically what a lot of punk rock is now. And like a lot of them are nice guys, great guys but there's nothing inventive about them and that's something I have a problem with.

**Fracture** - A lot of these bands have borrowed heavily from you guys, the first couple of OFFSPRING records were a total TSOL rip-off, the guitar riffs and especially Dexter's vocal style, how do you feel about that?

**Jack** - I don't care, a lot of those bands ripped us off. I got mad the other day, basically we're all fucking broke, I live in an apartment with a buddy of mine and sometimes it's hard because you see all these bands that admit to ripping you off, admit to sounding like you, looking like you and trying to act like you on stage and they're making millions of bucks and driving around in nice cars while you're riding the bus around. Like a lot of the time I feel like one of those old black blues guys! But is kind of flattering to hear people say that TSOL was a big influence and I guess that's nice as we ripped off a ton of stuff ourselves.

**Fracture** - You mentioned feeling like one of those old black blues guys, well with Dexter being such a fan and borrowing from you over these years, now he's put your new record out... it's like when Eric Clapton brought out BB KING or MUDDY WATERS!

**Jack** - And that's a lot what it's like. I do a lot of interviews, a lot of TV shit, there's these movies coming out and fucking books, a lot of these people write about it, but you yourself are broke. It's like great, you're a fucking legend, wow big deal, that's great, tell my law-

yer that, tell the child support people, see how they like that!

**Fracture** - So have you guys started writing or working on the new record yet?

**Jack** - We've just started, it's going to be on Nitro and we've just started right now and I kinda wish in a way man, I wish those guys would just let me say "Look, listen to me, try it this way" as I hate having to verify everything all of the time. I got a record in my head, I know what it's gonna sound like.

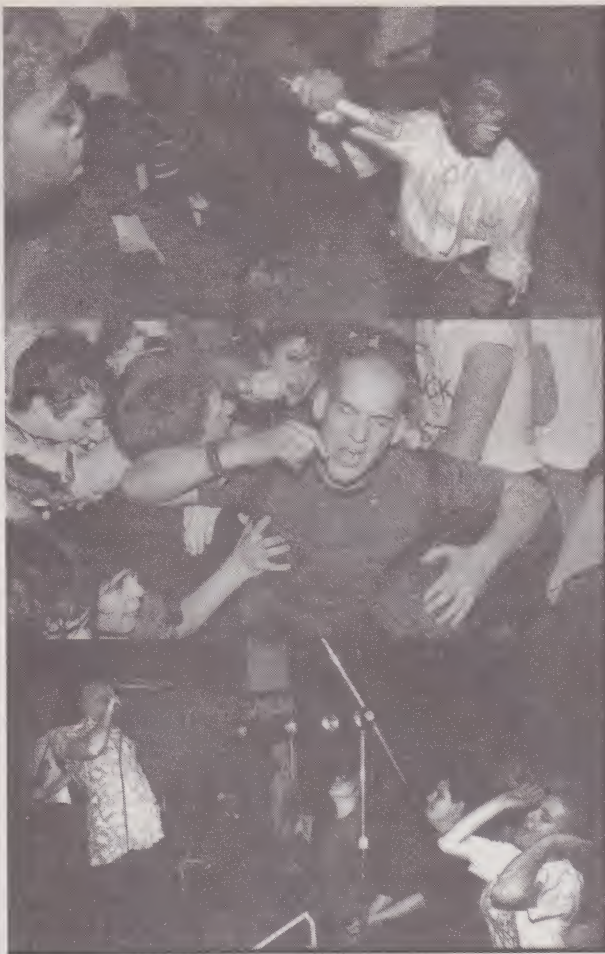
**Fracture** - Will this new record have more keyboard and piano on it? Is that something you're keen on bringing into your sound still?

**Jack** - I just got a call today from this guy, a keyboard player called Paul Roessler, he played with The SCREAMERS, 45 GRAVE and NINA HAGEN and I'm good friends with Paul, he actually played with the JOYKILLER for awhile. So I asked Paul if he'd be interested in coming in and playing on this record also, but the other guys don't know yet! It's another one of those Syd Barrett trips ya know, "I've, er, cough, brought in some cello players" but it's still gonna be a hard record, I know what it sounds like but we'll see if that actually happens! With this one, if things go well it's gonna be great, if things go as they're supposed to, then it's going to be a fucking great record, but who knows, maybe people won't think it's great for 25 years.

**Fracture** - I know you're not a big fan of flying, but do you think we'll ever see TSOL over in England fucking some shit up?

**Jack** - We tried to come last year and then they bombed those fucking buildings. I don't do too good on planes, I'm a real fucking freak, like on take-off I'll lock myself in the bathroom, if it's an 8 hour flight I'll be locked in the bathroom for 8 hours until they drag me out to land! I have some control issue problems, but hopefully yeah. I told them "Hey I'll take a boat" but they're trying to set up a tour for the Spring I believe, but hopefully we'll get over real soon and you can see what we do when we play live.

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**Aziz (NRA / Independent Outlet), Mike LaVella (Gearhead) & Mireille (Independent Outlet)**







# NRA

I first heard about the band NRA when, a few years ago, I got sent a copy of their "Is This For Real?" album from some ropey press agency here in the UK. At the time, I didn't realise it was their first album, and that they already had a much larger collection of releases behind them.

I played the record and thought it was a great mix of poppier 7 SECONDS meets HUSKER DU, but then didn't really think that much more about it until a copy of their "Fuel" CDEP showed up in the mail a few years later. This was another classic piece of melodic punk rock from NRA and soon after that I got a copy of their "New Recovery" album and that's all it took - I was won over. Fast forward to the time period between December 1999 and October 2001. Four trips to Amsterdam occurred in these two years for me, and it was through the latter two that I really got to speak properly to

Aziz (NRA lead singer) at his record / skateboard shop Independent Outlet. Our first proper visit to the shop was a blast. A few of us went over to see HOT WATER MUSIC and OIL play at the Melkweg in May 2001, and the day / evening after was spent in the shop basement drinking Grolsch and just talking punk rock. It was a great time, and gave me a real insight into what Aziz and Independent Outlet was all about. The second time I got to hang out with the cool cats of Amsterdam Jo and I had gone there for her birthday in October of 2001. Again, a killer time was had, due, as always, to our ever friendly hosts. We even conducted an interview at a bar just down the road from the shop, but as the night went on and the beer and liquor flowed like water, all hell broke loose (to put it mildly!), the tape got turned over about three times (duh) and if it wasn't for Jo I think I'd

still be lying in some seedy alleyway in downtown Amsterdam, naked, with alcohol poisoning and stab wounds! Luckily I made it back to the UK alive, and finally, after wanting to get NRA in Fracture for about 6 issues now, an interview was done. Sure this is a big introduction, but then NRA are one of my favourite bands ever, so as far as I'm concerned it's totally deserved. You see, quite simply put, NRA are one of the most under-rated bands in Europe, if not the fucking world.

Interview by Monk Dave.

## THE BAND

**Fracture** - So when did NRA come about, what were the reasons for starting NRA and what releases have you put out so far?

**Aziz** - We got together as a four piece in the fall of 1989 and we started to play because we were fed up by all the bad metal stuff that was polluting punk and hardcore at the time. We just wanted to play fast basic and simple punk / hardcore. We thought we were some rough badass band like BLACK FLAG or FEAR, but when we recorded our first demo we were shocked by the fact that it sounded so poppy. Because we were horrible musicians we could not copy the stuff we liked, so we were stuck with what came out of it. Our first demo got some good reviews in German and American fanzines and before we knew it Smash Hit Records wanted to release a full length. We hit the studio with our friends Bill and Stephen who were touring at the time with ALL and recorded and mixed the record in two days before they flew back home. We did not need more time, because we were still playing crappy and no matter how many times we played a song, it was never any better than the version we played before. Bill later told us that the record would be a lot better if we had been able to spend an extra day on the mix. Anyway, we had our first record "Is This for Real?" out and it got us some attention in Holland. We did some shows and soon afterwards we released a 7" that was recorded with another friend Vic Bondi at the controls. Some people wrote that we were relying too much on our famous friends, but you have to keep in mind

that at that time nobody was into our kind of music and we did not know anything about recording, so we used all the help we could get. Working with Vic was an important step for us because he was really into our music and made us realize that we were actually doing something good. With an extra guitar player we recorded our second CD "Surf City Amsterdam" for Ignition. It had a weird blend of poppy punk and really got noticed. In 1992 / '93 a lot of the melodic American punk bands came over to Europe and since we were about the only band in Holland doing that kind of stuff, we opened up for almost all of them. With the release of "Access Only" in 1994 and the new popularity of punk music, we were suddenly one of the more well known bands in Holland. We played a lot of shows in Germany and France and got a loyal fan base there too. In 1996 we toured the US on the release of a 7" and CD on OffTime and we were asked to record for Epitaph, which did not work out the way we wanted to. All this did not mean we were very satisfied with what we had accomplished so far. We still felt the records sounded weak compared to our live set. We had started to work with engineer Menno Bakker and he got us on tape the way we wanted. It got released as "Leaded" on Virgin. It was the first record that we all liked. However, we found out we are not major label material. We don't sell very well, we basically don't like the music industry and we are certainly not capable of moulding our music into something the mainstream audience likes to hear. Virgin dropped us, but we managed to release "New Recovery". It got released in Europe, in the US on Gearhead and in Brazil on Peliculos, the label of Boka from Ratos de Parao. Not long after the release the drummer, Slick, and our second guitar player left the band. With Feaver, our new drummer and just one guitar we have found new momentum.

**Fracture** - As you've been around for quite a while now, I guess you've been through a fair few band members - who did what in the past, and what's the current line-up now? Do you feel this is the best, tightest version of the band so far?

**Aziz** - We actually managed to have about the same line-up for almost ten years. Just before recording "Surf City Amsterdam" we added an extra guitar player. Our drummer Slick started to lose interest in what we were doing when we were preparing for "New Recovery". He was listening a lot to country and jazz and wanted to play music in that direction. He still recorded the album, but after that he decided it was enough. He is now with a great band called HI DRAMATIC and also plays with different jazz and blues outfits. When Virgin dropped us, our second guitar player kind of lost the energy. He still played on "New Recovery" and did the tour with BLUETIP after the release, but then he

told us he wanted to leave. He's still playing with HUMAN ALERT. So now we have Feaver on drums, Gwynn in bass, Aziz on vocals and Orange on guitar. The move back to one guitar has led to a drastic improvement in our sound. It just rocks harder and there's more room for the vocals. We have always been a vocal oriented band anyway, and now it comes out right. It was hard to start with a new drummer. We started to play with Feaver because we liked him a lot and he has the same approach to music as we have, but it's fair to say we spend quite some time getting it right. However we are now preparing our new record in a way that was never possible with our old line-up, and that's what we need to take the next step. We are sure we have great new songs, but in the past some of the great songs ended up being not too great on our records because we played them poorly. We try to make sure that won't happen this time.

**Fracture** - Outside of The Netherlands / mainland Europe, NRA have rarely got the recognition they deserve - why do you think this is - distribution of your records, the labels not pushing your records in the right way, not ever touring certain countries, or...? Considering your output over the last 13 or so years, NRA are almost unheard over here in the UK, which is crazy.

**Aziz** - We are not a band that is on the road 8 months a year, and since our records are not on the radio we have limited exposure. We have build up our following in Benelux, Germany and France gradually and have not really spent a lot of time and effort on new areas. I think "Leaded" was the first record that was good enough to put energy in

new territories, but with Virgin it didn't work and besides a 7" on BYO and a small tour in the US, it didn't take off. But it's never too late. **Fracture** - You mentioned that you almost signed to Epitaph at one point, but things went wrong - what happened? were your friends at Epitaph Europe upset about that?

**Aziz** - Because we were opening up for almost every band on that label around 1992 / 1993, we got to play with one of their bands who we thought were funny. We made jokes about them, but they did not laugh. When a few years later Epitaph made plans to sign us, that band was in Europe with Epitaph's main man, and when our name was mentioned they apparently freaked out. Since they had become huge and Epitaph had just lost their other millions selling band to a major, Epitaph's management thought it was not a good idea to sign us with the risk that it would be one of the reasons the other band would leave too. I think in the end everybody at the label was really disappointed that it fell through, but it was all kind of a joke really.

**Fracture** - At around that time "Leaded" finally came out on Virgin; how did this come about and looking back on it, was it a wise move for NRA? Being such long-standing local punkers who were always pretty DIY did this cause bad feeling from fans / locals or whatever who felt you'd 'let punk down' by selling out to a corporate, major record label?

**Aziz** - We had a friend working for Virgin and since our label Bitzcore was out of money and we were not in a financial position to pay for the recordings, he talked us into looking at Virgin as a possibility. We had some good talks with their manager and decided to do it. Since most independents we worked with fucked us over and acted like wanna-be-majors we did not see it as a big step, because we could continue to do what we've always wanted to do. We were wrong, because they were looking for the hit that never came. They had no connection to mail-order distribution and their international distribution was horrifying. The CD in France was more expensive than 24 karat gold of the same weight. It turned into a nightmare, but we learned a lot. We are no major label material and never will be.

**Fracture** - I guess, in a way, NRA are the "grandfathers" of the Dutch punk scene, 13 years is a long time for any band - does it feel like that to you? What is it that keeps you going?

**Aziz** - We never think of it that way! We just enjoy ourselves and we are fortunate that we still can without huge success. A lot of bands break up because people are disappointed by the amount of success. As long as we love the music we make, we go on.

**Fracture** - Last time we spoke you mentioned 20+ songs ready to be edited into a new album; when will that see the light of day?



**Aziz** - We are working on our new record and we have songs that really smoke 'cause they're so hot! It's back to '77 without being retro. We have selected the songs and start recording in may with Menno Bakker. The release will probably happen somewhere in the fall.

**Fracture** - You've done a fair few tours in your time, including the US - how were you received over there compared to at home? How come you have never played the UK, you're pretty close?

**Aziz** - I think the US is special for us, since it has the roots of our music. Also I think we are perceived in a different way than in Europe. People over there sense something different in our music and I think they pick up more of the non-punk influences. Also in reviews they seem to pick up more than in Europe. In Europe they were still writing "skate-punk" when reviews in the United States placed us much more in the corner where we are coming from by comparing us to bands like NAKED RAYGUN. Since we never had a proper release or distribution in the UK, it never came into the picture. But then maybe the new record will be a good reason to get over there.

## THE SHOP 🐣

**Fracture** - Not only are you the singer for NRA, you also run, along with your long-time girlfriend Mireille, Amsterdam's greatest shop Independent Outlet. What is the history of the shop, like how did you get it up and running, financially speaking? Was there a great need for a punk record shop like that at the time, or was it just a case of it was something you always wanted to do, and so just went for it?

**Aziz** - To be honest it was never something I thought I would do, I mean it never even crossed my mind. We did do a small distro / label since 1988 together with our friend Edwin Wicked Witch. In 1995 an old friend of ours told us about a store space being available. So we went and checked it out just to see if we could use it as a place to have shows, hang out with our friends and drink some beer and maybe even sell some records and t-shirts. The shop space turned out to be a 15 square meter little space that was next to the old hard-ore / punk store that Konkurent used to run back in 1985 where me and my friends also used to shop at. When I thought about it more seriously I decided the world needed a place where I would wanna shop myself. We didn't have any money or sugar moms / daddys. Even worse I owed the bank some money!!! Also back then you needed a diploma to be able to start a store. Of course I bailed out of school never regretting it a day, so I didn't have anything near to a diploma. But I needed to come up with a serious bunch of plans / backup to be able to make this work. Also it turned out you didn't need a diploma if you started a record store?!? So we registered ourselves as a record store and other products such as skateboards and clothes. We started to carry all the stuff we liked ourselves like all the punk / hardcore classics, Koziq / Coop silk-screens, Thrasher, Dogtown, Beer City, belt buckles, punk books, studded belts, old school VANS and tons of other stuff. Then we needed to come up with some money to buy all this. So we asked our best friends to help us out with a backup for a loan, cause of course the bank would give us nada. Then I used my job as a travel agent to fly to the US and drive to all the companies / people we wanted to buy from (which was a funny experience in itself going to Independent / Santa Cruz with \$400 to buy skateboards and t-shirts). After that we kept our day jobs for the first few years (Mireille even finished her bachelors in the second year of the store) so we were able to put everything back into the store. Also we always had a lot of extremely cool people helping us out like Edwin Wicked Witch, Henk from Kangaroo Records, and others.

**Fracture** - You've been in your current location on Vijzelstraat for a few years now; how come you relocated to these bigger premises, and did that have much of an effect on the success and coverage of the shop, as you're in such a prime tourist route location now?

**Aziz** - Well as you can understand after 3 years we had so much stuff with no room to put / stash or store it, we just had to find a bigger space. We'd been looking for about a year when we ran into the current space. It's not a shopping street but people pass by it all the time with the tram and stuff. We decided we had nothing to lose and just went

ahead and rented it. It also had a pretty large basement which I thought would be great for to do shows.

**Fracture** - Yeah, the basement there is great, can you tell us about some of the bands that have played there? Are gigs a regular thing at the shop, or is it more for special guests / friends coming through Amsterdam to play? What's the worst experience you've had with a band playing the shop?

**Aziz** - We had actually always been doing shows with a variety of bands playing on one bill when we had the old store. Some of the bands we had on the bill include PROPAGANDHI, AVAIL, TOE TO TOE, APT 3G, LOS CRUDOS, PROMISE RING, DEADSTOOLPIGEON, SEEIN' RED, HUMAN ALERT, NRA (of course, shameless self promotion), DRIVEN, BREZHNEV, etc. Then when we found the new place we decided to do shows in the basement. We've had some really cool bands play the store, believe me it's so cool when these people decide they're gonna play a shitty basement show. Let me think who came through... LOCUST, JIMMY EAT WORLD, THE OATH, JETS TO BRAZIL, THE NEIGHBORS, ERRORTYPE.11, WASTED, MANIFESTO JUKEBOX, OIL, MILKMEAN, THE VANDALS, USELESS ID, etc. We only tend to do touring bands who really can't find a place to play in Amsterdam or just for the fun. Seriously, almost all of these bands couldn't find a show here, can you imagine that? We'll have one of my favourite bands F-MINUS play the store April 1st, I can't wait... We didn't have any real bad experiences happen except once a band asked about showers / a buffet / a towel when they arrived and other bullshit I mean hellooooo! it's an in-store show. I mean, it's always good though, and the atmosphere is always great.

**Fracture** - With the introduction of the Euro this year, has that made things complicated at the shop, like has re-pricing everything been a headache you could have done without?

**Aziz** - It was a tremendous headache!!!! Aaaaarrrrrggghhhh!

**Fracture** - Do you think, in the long run, it will be beneficial?

**Aziz** - I personally think it's ok. It makes things a lot easier it seems. I don't know, we'll just have to see.

**Fracture** - How many people work at the shop now? There always seems to be a lot going on there whenever I've been in town, is it pretty much the place to be for the locals, both skaters and punks?

**Aziz** - We have 6 great people working here now. It's insane sometimes. A lot of people come through and end up hangin' out from all over the world. It's so cool, you meet people with the same interests. I mean not necessarily the same ideas, but that makes it the more interesting

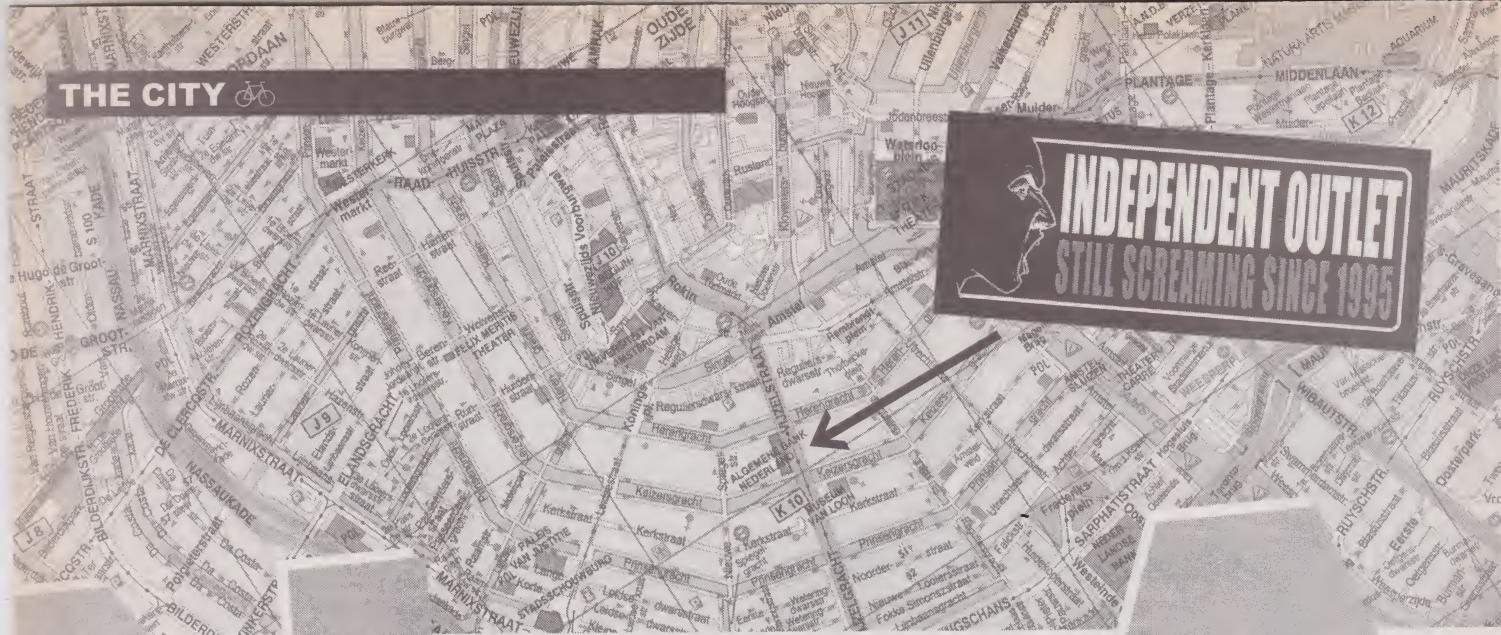


Mireille and a friend from Lookout! Records outside Independent Outlet

**Fracture** - What's the future for the shop? I know you just built a killer office out the back, but do you think the possibility of turning the space above the shop into some kind of venue could ever be a reality?

**Aziz** - Never will I start a venue! (Maybe later) WE NEED THE SPACE!! IT'S ALREADY STARTING IN THE CITY!! SO BURN ME UP!! I'LL BE JUST AS PRETTY!! We are starting a video / magazine so watch out for that (I promise it will be worth checking out!!!)

## THE CITY



**Fracture** - Being a citizen of Amsterdam for so long, I bet you've witnessed many phases in punk and hardcore - what's been the highs in general for the city, regarding the underground scene? Do you think that there is much 'unity' in The Netherlands?

**Aziz** - Now you make me sound old!! I guess I've seen just about everything come and go in 20 years of Amsterdam punk. The first bands to make it over were BAD BRAINS / MDC / DEAD KENNEDYS / CRUCIFIX / TOXIC REASONS / BLACK FLAG and YOUTH BRIGADE (this was all in '82 when I didn't go see good shows too much, I mean back then I thought the only good punk, with all due respect, was ANGELIC UPSTARTS, UK SUBS and the DAMNED). Most of these shows used to be at the Melkweg and Paradiso. Then in 84 I woke up a little bit when this great place the Emma opened up probably ending up being the most important. Saw SCREAM there twice NEGAZIONE, INDIGESTI, RAW POWER, KINA (Italian punk was hot back then), CONFLICT, DOA, TOXIC REASONS, SONIC YOUTH, LARM, PANDEMONIUM, BGK and tons more. There were always a lot of people there, I mean BIG slam dance pits. We would also go to other places in Holland such as The Chi Chi Club in Winterswijk, Parkhof in Alkmaar, Het Kippenhok in Amersfoort and more. In 1986 when Emma was over a new place called Van Hall started up. Killer shows there too such as ZERO BOYS, FUGAZI and NOFX (no joke!!!), NAKED RAYGUN, MDC, RKL, ACCUSED, HERESY, SOCIAL UNREST, RHYTHM PIGS, SCREAM, ARTLESS and more. The place closed in 1989. At the same time Melkweg started to do cool punk shows again such as the CIRCLE JERKS, GANG GREEN, NOMEANSNO, DI, etc. while Paradiso did the BAD BRAINS and SUICIDAL TENDENCIES. After that not many bands would play Amsterdam anymore, so we had to travel all over the place to see cool bands. It was worth it though seeing ARTICLES OF FAITH, POISON IDEA, AGNOSTIC FRONT and many more. Mostly like real groupies we would go see them 3 or 4 times. Also our longest going fanzine Koekrand ceased to exist in 1989. In the 1990's the most important places were The Dirk, Het Vrieshuis Amerika and The Occii (the only place still going). Of course I could keep dropping names endlessly and believe me I would have! (but since Dave rushed me I can't, aren't you lucky, ha!)

**Fracture** - What other bands / record labels are making the country a worthwhile place for punk rock? I guess it's quite a diverse place to be, what with old timers like Henk / Kangaroo Records and much younger bands like I AGAINST I and UNDECLINABLE?

**Aziz** - Old timers like Henk throw beer at the young bands and he's right cause most of 'em suck (he used to throw beer at bands who were good like LARM so in a way it's an compliment!) Killer new bands to watch out for though (if I may say so) are OIL, MIHOEN, POINT OF FEW uuhhhh... and many more that I forgot about right now. There's tons of good ol' labels like Kangaroo (10 years and counting. Actually he also put out those AGENT ORANGE 7" back in the early 80's on Count Hendrik Records), Coalition, Commitment, Stardumb, Wicked Witch (10 years and Counting) and many people are starting up new labels such as Balowski, Reflections, etc.

**Fracture** - I know you're not a big fan of American tourists, what is it that pisses you off so much about them?! Do you ever recall a time when Amsterdam was a lot less 'commercialised' and not such a hotbed for tourist activity, or has it always been like how it is now?

**Aziz** - Are you kidding me???!!!! I absolutely love all American Punk Tourists. I HATE stupid tourists though from all over the world doing the "I TOOK TOO MANY DRUGS CAUSE ITS THE THING TO DO IN AMSTERDAM / TRIED TO HECKLE A PROSTITUTE DOWN TO \$25 / THEN I GOT MUGGED / AND THEREFORE AMSTERDAM SUCKS" TOURISTS! Amsterdam has always been a tourist attraction, people here in general are very receptive towards all people from all over the world, it's history is that of an original harbour town, that's why I love it so much.

**Fracture** - I guess we should as you about why a lot of tourists go there - the hash cafes and the red light district - what is your personal opinion of these, and the way the "City of Sin" is in general?

**Aziz** - It's the most laid back CITY OF SIN that's for sure. I think there is a lot of tolerance which is a good thing. People are people so they're gonna do naughty things anyway, so why restrict them from doing them? For their own protection? I don't know it makes people wanna do 'em even more. We have a weird situation though 'cause it's not ok by law so the criminals control the drugs and prostitution. I'd say give it all out legally, it's better. The way it is right now we are murder capital number 3 in the western world because of the drug related killings. That's total Bullshit!!!

**Fracture** - What's a typical show like in Amsterdam, and where would a band play? HOT WATER MUSIC and OIL last year was not one of the busiest shows I've ever been to; are they always like that or does it just depend on the band / venue?

**Aziz** - It all depends on a lot of things. Almost every band will play Amsterdam at one point in time or another, but unless there is some kind of hype in the shitty Dutch press going on the same 50 to a 100 people show up for AT THE DRIVE-IN / HOT WATER MUSIC / BATTALION OF SAINTS / ROCKET FROM THE CRYPT / NIRVANA / SUPERCHUNK / OUT COLD / MURDER CITY DEVILS, etc. It's pretty sad sometimes. Now it's a little better cause there seems to be a great interest in old school US Hardcore suddenly / finally. I don't know it all depends I really don't care, I still enjoy it, that's what's important! Someday the world will understand, boo hoo...

**Fracture** - And just to round things off in the typical fanzine way, is there anything else you'd like to add?

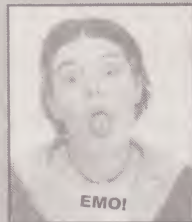
**Aziz** - Thank you for the interview and the interest. And Thank You to everybody else who is trying to actually do something to make music and life worthwhile.

I just want to end this interview by saying thanks a million to Aziz for pulling this interview together at the 12<sup>th</sup> hour. It was one hell of a close call, but we got there in the end! And of course, when in Amsterdam, be sure to check out :

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# NO MORE FUCKING BOOTLEGS

## OR : THE BOOTLEG IS THE NEW COMPILATION!

Now we've moved back in together and the wedding's finally back on, Mr. Monk asked me to write something to consolidate scene unity against, er, me. So I thought long and hard, finally deciding to eschew the requested 'SXXXE Rated Sexploits' for something a little easier to put into fathomable words. Dave wanted to keep it hot and horny for all you shakin' Emo kids out there though, so I settled on 'vinyl', something that's sure to get you equally hot under the collar as all those self-adhesive pages of columns. Even more so, when you find out what kind of vinyl it is. So, wax your stick, slap it down hard and prepare yourself for the seven and twelve inch orgy-of-one that is...

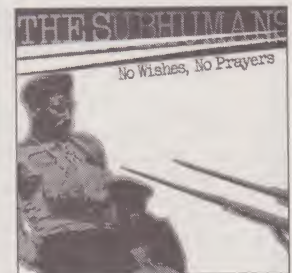
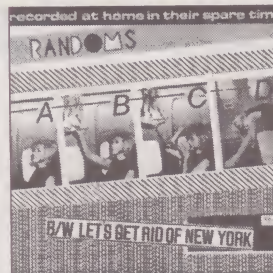
The bootleg takes its place in the history of Punk Rock more fittingly than any other genre of music. Not only is it suited to the 'do it yourself' attitude embraced by Punk, but it's tailor made to fit into the whole anti-stance of the original intentions of the music and scene. Obviously, the role of the bootleg has changed somewhat over the years; throughout the early years of Punk and the 80's it largely consisted of shit quality live recordings with crappy cover art that occasionally raised their ugly heads in Record Fairs and nowhere else, and were confined to releases of the well known and the very popular.

The 'Live' boot is the first and worst category of bootlegging, I've never been a fan of live records, and can count what I consider to be 'good' live albums (boot or not) on ten fingers (obviously, if something is historically important, there is argument for its relevance). The second category is the boot of unreleased or rare recordings, demo's and the like; these can have a valid place in the history of the band, and, if done well, can take their place in the discography too. The third category is the booting of previously released material, with packaging near to the original, or in some cases, almost or completely identical, making them fly dangerously close to counterfeiting the original record, which, obviously, if passed onto people as an original by a dealer, is a downright shithouse trick.

Personally, among the few sketchy 'ethics' bootleggers could follow, the most important is that the band does NOT exist anymore. I mean, what's the point of putting stuff out there with a currently existing and active band? Not only are their records still available, you're competing with their legitimate sales and potentially harming them, meaning you CANNOT be a 'fan' bootlegger even if you claim you are, because a 'fan' wouldn't want to put one of their favourite bands down either financially or creatively. Then again, if you think about it, bootlegs in the future aren't really going to feature too much of the 90's or this decades' underground fare, because, basically most of it is already in the public domain, with most bigger bands releasing everything from their early demo's to their answer phone messages on the wonderful CD format. Couple this with the simple fact that there are now so many labels out there that quality control has gone right out the window, and you can see why I think we're not paving the way for too many future obscurities here.

I realise there will be people in bands out there who would be more than eager to do a 'Lars Ulrich' on the subject, especially if their band was booted. But let's face facts here, the percentage of Punk Rock bands who make NO money are in the nineties of the percentage scale, and those who pretend otherwise are either liars or are on a major label, end of story. Bar covers bands make money, Bad Religion, Offspring and the like make money, Fugazi pays their mortgages and buys health insurance, the rest of us

don't have that shit-eating grin whilst prising £3.54 from the local promoters' grubby mits. I'd go as far to say that far more promoters in 'the scene' make money than band members do, and on a regular basis. They'd deny it of course. Now we've got that cleared up, a lot of bands, especially the old ones, would be happy about being booted (and I'm talking about the standard 500 press of an old, largely obscure band here, not 10,000 copies). Any bootlegger worth their salt would, or should I say must, send the ex-band members in question multiple freebie copies. Put it this way; if a bands ex-members gets 50 copies of a boot to sell, they'll get more tax-free 'royalties' out of it than they would out of most independent labels on the planet (and don't get hung up on your favourite U.S. rock stars, once that tour coach is paid for, they're back flipping burgers, believe me, image is everything). If the ex-members are untraceable, fair enough, but it's amazing who you can find on the net these days.



The boot also plays a handy role in the biggest Punk Rock 'fuck you' of the present day; a big 'fuck you' to the unscrupulous dealer scumbags that have managed to up the price of the best of ye olde Hardcore Punk to anywhere between £50 and £150 and higher, and that's for a fucking 7"! Not only do boots make some of the best music ever written, available to mere mortals like you and me for a price usually lower than that of your standard shitty indie radio-rock 'Punk' record of today, but they also lower the artificially inflated prices of the originals - which is great! I mean, as far as I'm concerned; you buy a record cuz you like the band or the music, and if you're lucky enough to get one that's a rarity, for a decent price - you play it 'til the track wears off, stick the lyric sheet on your wall 'til it goes brown and shove it in the pile with the rest of your battered wax 'til it gets carted down the charity shop in 2043 along with your old clothes. Because my friends, that record is YOURS, not some ancient artifact to be wrapped up in plastic and bubble wrap and locked in a vault, 'Antiques Roadshow' style (why do dealers take records out of their sleeves when they post them anyway? Can anyone tell me? Am I stupid cuz I can't think of a reason? I thought that's what the sleeve was for!) And even worse; buying multiple copies 'just in case' and then bundling them up in plastic! These people need to have dollies to play with or something, cuz that's just plain neurotic.

Before I forget, none of what I'm talking in here has anything to do with CD's, or Cassettes for that matter - you CANNOT have a rare CD or Cassette - end of story. And talking of which, that's the reason behind the sub-title too; for a lot of you reading this the word 'compilation' means nothing more than a CD label sampler for £3.99, cuz that's all you've ever known. But I hate those things, they've turned the whole format of the 'compilation' into nothing more than a shitty corporate 'sampler' and nothing more. The whole concept of the compilation has been devalued as to make it null and void. And that's my point; when I got into this whole sorry mess, compilations were individual statements, they had great artwork and had an idea behind them, and more than a little love and care went into their creation. The compilation could stand as a document of a scene, country or one international message, in short; they were memorable, they

had value... and you still had change for a taxi home and a bag of chips (snigger). So when you couple this point with the fact that the vast majority of the current crop of music is at best vapid and at worst downright insulting to the term 'Punk Rock', you can kind of see why, yet again in dark days, the bootleg has reared it's ugly head and there are some seriously good examples out there at the moment, which I'll talk about later.

Another major thing for me personally, is when I got into this stuff and for the years proceeding, because I knew hardly anything or anyone, the absolute killer buzz was just going out there and constantly taking risks on something you'd never heard of, a purchase based on some vague mention in another bands' thanks list or the fact you just liked the cover. Not only for me personally, but throughout the whole spectrum of music, the risk has been taken out of it, all of it. There's huge amounts of coverage in the mainstream music press, and now the media in general, and Punk is a massive industry of current cool. But the knock-on effect of this is; not only do people buy generally what they're told and only what they're told because people are generally lazy and fall for hype, but this activity means that shops will only restock after initial one-off orders, the stuff they know will go instantly, so you'll only generally find the Fat and Epitaph back catalogue lining your local shelves, and you'll only find something vaguely interesting (and even then it's overpriced and CD only) if you're the lucky one who walked in on delivery day of one or two new releases.

I don't even have to really go into this points' affect on the absolute destruction of the U.K. Punk scene through economic attrition do I? And before you start territorial pissing on your forum, there is no U.K. Punk scene to talk of now, just a scattering of pockets of sincere people struggling in the face of larger and larger amounts of bands and labels willing to jump the fence and 'play the game', in a world where options are ever decreasing, through this monopolisation of avenues that were once ours to tend.

Back to hunting though, and that's where I've found myself. The past year or two has seen my rabid vinyl dependence re-ignite once again (as if it ever waned right?!), largely through coming across these interesting boots and old stuff I've never heard, thanks in no small way through utilisation of e-mail (screw auctions by the way). Here is a place I've found I can take risks again, throw caution to the wind and try something new and unknown. Let's face it, how much music do you buy these days that you don't know what it's gonna sound like beforehand huh? Does the compilation need to exist these days in order for you to find new and unheard music, unless it's a 'label sampler' to check out their new signings, that sound like all the old signings? Labels like formulas.

Another couple of points that spring to mind about bootlegs is that they MUST be affordable. The dealers can and will raise the price of boots as quickly as possible when they get their hands on them, then they can re-raise the price of the originals again, like a black-stock market. There's a whole load of great boots floating around good D.I.Y. distributors at the moment, and they're going for £2.50 a 7" and £5.00 an album, a steal! If the bands and labels can't either keep their stuff in circulation or can't be bothered to, then they shouldn't complain when stuff gets booted with all this crap about getting ripped off. With the average press of 500-1000, Mr. Bootleggerscum is probably going to make a bit of profit after breaking even, and even then, will probably plough into another scene-related project. Labels like 'Lost and Found' mind you, are a different kettle of fish. Labels that masquerade their stuff as 'official' and are big operations with big press runs, are no doubt creaming it in, and ARE

ripping off the bands and labels involved. This is the where the grey area kicks in. Labels like Grand Theft Audio have legitimised the whole concept of it, and ARE actually releasing bonafide band-endorsed stuff only though, and that's a good thing for the music and the scene.

To the people who would say that there's no excuse and everyone should just go out there and buy these rare records for themselves. Well that's just kids talk. Not only have you got the previously mentioned rip-off prices, but how many of these rare-as-rocking-horse-shit records do you think were pressed in the first place? And how many people do you think there are listening to Hardcore Punk out there? I mean, whereas in the late 80's a Punk playing in a band with an insatiable appetite for vinyl was an absolute rarity after the studs'n'leather boys went onto Duran Duran or borstal, nowadays with your 'Cum 21' and the 'Holy Kerran!' you'll be hard pressed to find a 'young person' who ISN'T in a band and buying music that he / she 'believes' to be related to some form of 'Hardcore Punk' in some way.

I believe that good music is to be shared, and I've done countless hundreds, probably thousands of tapes for people over the years 'spreading the word' about music that did, and still does, blow me away. So in the same way as I see hoarding and worshipping false vinyl-idols as perverse, I also see a lot of younger people out there accepting second and third rate contemporary crud for good music, when I KNOW that there is much better, more passionate, urgent, creative and damn mindblowing stuff, and it HAS all been done before. And this is where the bootleg fills a very valid role, along with all the labels doing various re-issues on various formats. They're generally making the world a far more interesting and colourful place than the blackhole of Emo-college-rock-wank-used-to-be-pop-punk-what's-the-next-big-thing? realm of shit that has hijacked our hallowed network and is currently utilising it to climb ladders into corporate acceptance through mellowing self-indulgence. If any revolution happened in Punk, that was it: the game of chinese whispers that watered down the music, the message and the intention via some warped idea that you could suddenly 'make it big', leaving everything we ever worked for behind to chase contracts on other bands' coat-tails.

So before, I leave with you a few words about some of the best arse-kicking boots out there of fucking great Punk Rock, I'll just say that although I'm no bootlegger and never will be, and the inconsequential little band I'm in would do well in the future to have our future-out-of-print records hold their original wholesale value let alone enter the halls of fame worthy of a boot. I see the bootlegs' current role as ONE way of supplying and educating a whole new generation of Punk kids who need some historical enlightenment as well as satiating us old farts' old habits, because my friends, if there is to be ANY future to this entire music and it's network after the mainstream media and corporate cool-hunters have finished with it, then we must seek inspiration from the original idea, look back to look forwards. Reclaim the underground, If you will; pull coals from the fire when the flames burned brightest, you'll have fuel for a hundred more. Movements only ever end in the smoked-out haze of supergroups and self-indulgent complacency, and all dreams die in the mill of routine and organisation. There are no new ideas, only forgotten ones.

**"Home taping is killing the music industry - keep up the good work!" - THE FEEDERZ**

Welly (AKA 'Bargain Bin Laden III') Artcore / Four Letter Word.



**THESE BOOTS ARE MADE FOR STALKIN'...**

There's no label addresses, they won't be reviewed anywhere else, they won't be in Virgin or any other High Street store, in fact there's absolutely nowhere that I can guarantee you'll find ANY of these killer records. And that means, you'll have to move limbs and utilise calorific energy in order to find them, a task that will prove even more taxing to the average post-millennium Punk than ordering a fanzine in the post instead of a buying glossy corporate music mag from the shelves of chain stores to do your thinking for you (god forbid).

**AVENGERS :**

**"We Are The One" / "I Believe In Me" b/w "Car Crash" 7".**  
This is one of three of the early legendary L.A. Punk label 'Dangerhouse' that are currently re-available in limited form. Each has original sleeve art, comes on a different coloured wax with printed company labels that are rubber stamped with the band name and original year of release. They also contain postcard-size inserts with the original ads. for the records on one side and a review on the other from mags like 'Slash' of the era. They are beautifully put together, tailor-made for record hounds everywhere and will be certain to be gone very soon. As the labels state; "This limited reissue was manufactured using the original pressing plates." Meaning there may well be some direct connection with the original purveyors, which is an added advantage. This absolutely classic Avengers piece comes on blue vinyl and has their all-time anthem on the 'A' side along with 'I Believe In Me', as well as the 'B' 'Car Crash' (which 'Mojo' recently stupidly stated as the 'A' in their 'Top 100 Punk 7"s' article in true muso-journo misinformed tradition without even mentioning the 'A'). Pure class.

**BLACK FLAG :**

**"1983 Demo's" LP.**

The Flag recorded pre-'My War' with Cadena, Dukowski, Ginn and Rollins with drummer Chuck Biscuits' brief stint with the band after walking from D.O.A. over one badly played song when Flag happened to be passing through Vancouver. These ten songs ended up re-recorded on 'My War' ('My War', 'Can't Decide', 'Beat My Head Against The Wall', 'I Love You' and 'Nothing Left Inside'), 'Slip It In' ('Slip It In' and 'Black Coffee') and 'Loose Nut' ('Modern Man') and, what I believe to be two unreleased tracks; 'What Can You Believe' and 'Yes, I Know' (although I may be wrong). The mastering is slightly lower than average on this one, probably because it sounds like it came from a cassette (with that slight wobble at the beginning), plus judging by the press, it could well have originated from that Czech plant with their less-than-subtle vinyl and wafer-thin track. The front cover's got a cool live pic of the Flag and the back has some badly reproduced line-art repro's of three old flyers. This one will mostly be for people with 'the bars' tattooed on their necks but it's still head and shoulders above a live album. The unreleased tracks are really good by the way, and worth the price of admission alone.

**THE BREAKOUTS :**

**"No More" 12" EP.**

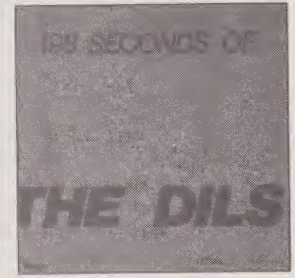
A quality reproduction that's been touted as a re-issue. The Breakouts; a lesser known San Francisco, 1983 outfit with the tag 'criminally under-rated' glued to them. They had the sound of the town and era down to a tee, and came out sounding somewhere between the Dead Kennedys, No Alternative, Negative Trend and early Social Unrest. Pacey, bouncy, socially conscious Punk played in the heyday of Hardcore. Recorded at Mobius with Miller and Diccio (other sad cases will know what I'm on about) and originally on 'Accelerator Records', the only differences to the original is

the artwork is slightly colourised like it's been put through a colour laser, and the sleeve opens at the top. The mastering is a sniffer lighter on the bass but that's about it. When you hear 'Junkies All Around You' with it's DK style gnarled abrasive guitar riff, and the brooding nihilism of 'Teeth In The Gears' you'll be wondering why these don't feature in too many of those 'hall of fames' tragically.

**THE DILS :**

**"198 Seconds of..." 7".**

Seminal Cali lefties da Dils with this, the second 'Dangerhouse' re-issue. The 'A' is the storming 'Class War' that spits and snarls it's 1977 disaffection so hard it gave the Clash a run for their 'White Riot' money. A song that most people will be more familiar with D.O.A.'s rendition of on 'War On 45'. See above for the description of plush packaging affair, although this beaut is on red wax. The flip is the more 60's tinged 'Mr. Big' that displays all the vocal melody and harmony that later went to become the trademark of Californian Punk. As well as this, you should be hunting down the Dionysus 'Baachus Archives' material that's currently available by these boys.



**DIRTY ROTTEN IMBECILES :**

**"Dirty Rotten" 7" EP.**

Fast forward again to 1983, and the 'Texas to S.F.' immigration that was all the rage. D.R.I. being one of them, taking with them their sun soaked Texan lunatic thrash to make your eyes bleed. This is all 22 songs in seventeen and a half minutes that inspired a generation of speed metal freaks. I used to have the 12" version of this, but the vinyl was trashed and it did nothing for me, but it must have been made for the 7", cuz this is blazing. Wrapped in the original style fold-a-round copied black and white sleeve, the plastic looks like one of those Czech jobs. Includes the riot-tastic 35 seconds of 'Capitalists Suck' which would make a welcome addition to any police riot in Europa or America. This is widely available at all good crustoid distro's worldwide.

**MINOR THREAT / YOUTH BRIGADE :**

**"Demo's" LP.**

One of a few records floating around on 'Recollect X' and what a good job. The 'Threat material is the same demo that came out years back as a 7" on red vinyl. It's all previously released material from the first two 7"s; six from the first and two from the second. And you know it's Minor Threat, so it can't be bad! The Youth Brigade (D.C.) stuff is four songs previously featured on their 'Possible' EP (one song) and 'Flex Your Head' (three), plus four unreleased tracks; 'I Object', 'Youth Brigade', 'Bouncer' and 'Snow Job' and it's just that freaking raw-as-fuck Youth Brigade U.K. inspired pound-core that you should already be familiar with. The cover is really good, and there's even a lyric sheet made to look like an early Discord insert with photo's and flyers. The pressing is great and limited to 1,000. Mandatory augmentation for your HarD.C.ore collection!

**NECROS :**

**"Conquest For Death" LP.**

Save yourself a few grand and buy this; an anthology of the bands' Ohio Hardcore before the 'bad hair/bad metal' years.



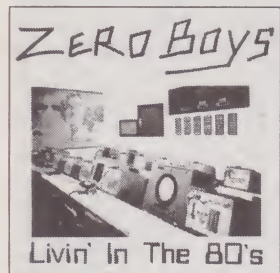
This has got the 'Conquest For Death' LP, the ace 'IQ32' EP, the 'Sex Drive' EP, the 'Early Days' EP (which was a boot of their demo in the first place), the 'Conquest For Death' 7" and their track from seminal Mid-West Hardcore compilation; 'Process of Elimination'. The album's really what you're after, which is the majority of side one, and considering there's 36 tracks on this in total, the mastering and pressing haven't suffered too much, and aside from the ropey demo EP, which was probably rough anyway, this is largely adequate. The cover's a bit basic, and you only get an A4 sheet with the tracks (mine had none and it was sealed - so watch out). The reason this exists and needs to exist is cuz the ex-member who runs original label 'Touch And Go' has thus far overseen keeping any Necros stuff in print, probably due to their acrimonious parting of ways, which does seem a bit daft, but anyone who's been in a band will no doubt sort of empathise.

**THE PLUGZ :**

**"Move" b/w "Mindless Contentment"/"Let Go" 7".**  
 Seriously seminal L.A. hispanic Punk that normally resides only on 'Killed By Death' compilations. Originally released in 1978, this catches that really early 70's West Coast sound falling somewhere between The Flesheaters and X (the backing singer on 'Mindless Contentment' even sounds helluva lot like it could be Exene Cervenka). The pressing is top quality and the cover's a fairly basic fold-over xerox job, but it's got some 'where are they now' info, which is always a bonus. This will probably sound distressingly alien to those weened on 24-track-multi-layered-harmony-double-bass-drum West Coast 90's 'Punk'.

**RANDOMS :**

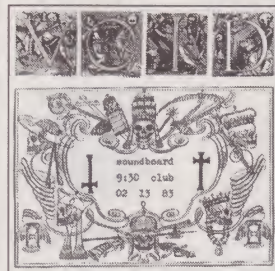
**"ABCD" b/w "Let's Get Rid Of New York" 7".**  
 As will this, the third in a row of the Dangerhouse 7"s. The Randoms were on one-off 'joke' band that although only playing one gig, had this vinyl epitaph to fix their place in history. The 'A' is a mid-tempo early L.A. Pub-Rock Punk style song with a heavy British influence that comes off sounding like the early Vibrators output. Put it this way, if I sent this to NME and told 'em it was the next-big-thing to come out of New York that's 'gonna save Rock'n'Roll', they'd probably fall for it - ha ha! The 'B' side is the 'one' here, highlighting the New York-L.A. rivalry and slagging of the early Punk years in America. Featuring John Doe of 'X' on bass, this jerky snotty 'fuck you' anthem is timeless. This disc is on Green vinyl with the same quality packaging as previously stated. I must add that these Dangerhouse 7"s are a little more expensive at about œ4.00, but damn, are they worth it.



**THE SUBHUMANS :**

**"No Wishes, No Prayers" LP.**  
 This little bleeder evaded me for a long long time, so I was more than happy to pick up this version. This album has got to be the hardest to find of all of SST's output, and this is the closest of all the boots around that comes close to being a counterfeit. In fact, if it wasn't for the European or U.K. cardstock that's been used for the sleeve, you wouldn't know the difference. The pressing is mint, as well as the sleeve. The tragedy with this records' previous unavailabil-

ity is that it's so damn good! This was the Subhumans' (Vancouver, Canada) second full length, and their most competent and solid release. Fast-paced Punk from 1983, memorable and politically aware with those unmistakable Canadian sonic trademarks. The similarity to prime D.O.A. is unavoidable seeing as they were trading members about this time. Seeing as you wouldn't get much change out of a hundred quid for most of their output, get some of this in yer life on the cheap. Includes such stormers as; 'Canada's Favourite Sport', 'America Commits Suicide' and 'Breaking Point'. Death to the sickoids!



**VOID :**

**"Soundboard: 9:30 Club: 02/13/83" 7" EP.**  
 This is diehard Void lunatics only! An example of fairly shoddy output. Quiet pressing and rough live sound pressed onto one of those Czech platters. Eight songs of screaming cement mixer white noise that will only really appeal to psycho-pit-divers with Void tattoos on their faces, and there's probably not too many of them out there these days. The sleeve is a photocopied sheet that's folded to fit inside what would normally be a plastic inner sleeve. Let's see a quality boot of their unreleased full length that was recorded for 'Touch And Go' but was unreleased for being too metal.

**ZERO BOYS :**

**"Livin' In The 80's" 7" EP.**  
 Another real KBD favourite here, lovingly reproduced as close to the original as possible. Indianapolis' future Hardcore exponents when they were still in their Ramones-inspired '77 Rock'n'Roll New Wave/Punk days. The title track is about half the speed of the later 'Vicious Circle' album version, fitting in with the rest of this EP, and on here they sound even more like Canadian New-Wave Pop-Punkers 'Pointed Sticks' than their later material (a band who saw limited commercial success in their homeland in the late 70's). I believe this 7" has already been officially re-issued on 'Panic Button', so it's your choice. This is a high quality pressing in a printed b/w sleeve and has a lyric sheet.

**VARIOUS ARTISTS :**

**"A Compilation Dedicated to Tim Yohannan" LP.**  
 A decent heartfelt sentiment behind the creation of this little number. Consisting exclusively of old and fast stripped down U.S. Hardcore jam packed onto one album, bang-bang one after another. 37 bands with a track apiece, spanning right across the 80's and the continent. If the idea of a really good comp. tape put onto vinyl featuring; The Offenders, The Fix, Battalion Of Saints, State, Out Of Order, Youth Brigade (D.C.), C.I.A., Neon Christ, Deathwish, D.Y.S., F, Genetic Control, Articles Of Faith, The Mob, Urban Waste, M.I.A. and Negative Approach (amongst many others), appeals to you, then don't hang around cuz this probably won't be around for too long. The pressing is adequate, and pretty good considering the amount of material on here. The sleeve is very black and very basic and a rough-shod sheet is all you get with bands and songs on one side and a hotch-potch discography of the bands on the reverse. A blazing compilation all the same, just like all those old ones I talked about above. Fuckin' raw.



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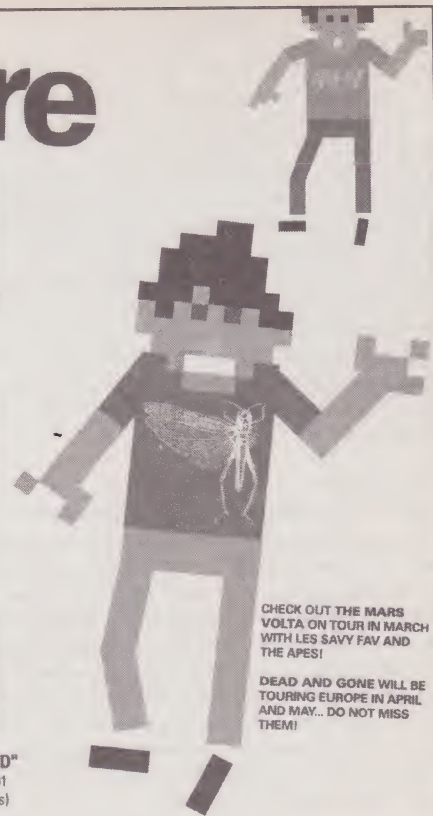
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# DIY PROMOTERS GUIDE

COMPILED BY:  
BEN SMITH & DAN HEAP

Well here it is the 2nd DIY Promoters Directory. There's a fair few covering hopefully most of the British Isles. So if you want to get a gig or even just want to know what's going on in your local area, these guys and gals should be able to help you out.

Obviously if you're not included and you think you should be, don't fret it's not too late! Send me an e-mail at [benny\\_boy35@hotmail.com](mailto:benny_boy35@hotmail.com) or post details to PO Box 127, Beverley, HU17 8WL. And thanks to the wonders of the internet there is a web version of this guide at [www.diypromoters.co.uk](http://www.diypromoters.co.uk) which is updated on a more regular basis.

Check out the tips sections, these hopefully will help you if you're thinking of putting on a show and want a bit of free advice or if you're a band contemplating a tour.

Disclaimer: Although the people listed in this guide are hopefully good honest individuals who aren't ripping us all off for cash, we haven't checked that. If anyone has any problems with the promoters listed then please contact me ([benny\\_boy35@hotmail.com](mailto:benny_boy35@hotmail.com)) and I'll send the boys round. Well I'll take them off the website at least.

61. Pee45, Portstewart

57. Quarantined, Manchester

56. Kiss My Face, Liverpool

55. Sweet 100, Liverpool

60. The Kids, Dublin

59. Thought Crime, Kilkenny

58. Something to Do, Waterford

54. Porter Loo, Brecon

53. Taff Punk, Rhondda

52. P-Town Beatdown, Pontypridd

51. Sick Future, Bridgend

50. Dragon's Lair, Newport

49. Greek & Ginger, Bristol

48. Hell Promotions, Bristol

47. Trailer Park Trash, Bath

01. Good News to the Sick, Aberdeen

02. Pig Station Vacation, Fife

03. Go For It, Falkirk

04. 13th Note, Glasgow

05. Knucklehead Promotions, Glasgow

06. Glasgow Music Collective, Glasgow

07. Double Down, Newcastle

08. I Will Kill Again, Newcastle

09. N\_e\_twork, Newcastle

10. Boyeater, Sunderland

11. Open Season, Middlesbrough

12. Shrimp & Flame Squad, Thirsk

13. Out of Spite, Leeds

14. Happy Astronaut, Leeds

15. Team Borscht, Leeds

16. B6K Crew, Hull

17. Headshot Industries, Sheffield

18. The Spit Up Kids, Sheffield

19. Get Sorted Music Academy, Rotherham

20. Left to Yesterday, Grimsby

21. Books About UFO's, Newcastle-u-Lyme

22. Bare Necessities, Stoke

23. Two Thumbs Up, Mansfield

24. Seismic Music, Nottingham

25. Ape City, Boston

26. Incision, Leicester

27. Fair Do's, Norwich

28. Punk Shit Promotions, Birmingham

29. Badger Promotions, Birmingham

30. Ten Second Warning, Cambridge

31. Blank Generation Collective, Ipswich

32. Big Rich, Southend

33. Rude to Stare, London

34. Firefly, London

35. Geek Scene Collective, Margate

36. Veggie Burger Music, London

37. Take Warning, London

38. DIY Doughut, Folkestone

39. Ian Scanlon, London

40. Beat Bedsit, Brighton

41. Just One Life, Brighton

42. Damn You!, Brighton

43. B6K, Guildford

44. 37, Camberley

45. People's Front, Basingstoke

46. STE Collective, Southampton

## 01 GOOD NEWS TO THE SICK

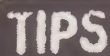
Contact: Jeeves or Puggy  
Address: Lauder Cottage, Kinnoir, Huntly, Aberdeenshire, AB54 7YT  
Telephone: 01466 711339  
Email: jeeves86@hotmail.com (Jeeves), pinewood@freenet.co.uk (Puggy)  
Feed: Yes (sometimes it's warm).  
Sleep: Yes (but you need a sober driver to get there from venue).  
Payment: The gigs are free at the moment but normally get £60 to £90 from the venue for bands

## 02 PIG STATION VACATION

Contact: Kirsteen and Simon  
Address: 79 Carden Avenue, Cardenden, Fife, Scotland, KY5 0EL  
Telephone: 07960 552814  
Email: kirsteen\_psv@hotmail.com  
Website: www.pig-station-vacation.com  
Feed: Probably. Don't see it being too much of a problem.  
Sleep: If we manage to find a space on the floor or an empty bath for you to sleep in then, yes. It's usually fine.  
Payment: Yes. All money made from shows goes to the bands. The largest chunk goes to the touring bands after costs have been covered.  
Other: We do this on a non-profit making basis and put on bands we like. Check the site...

## 03 GO FOR IT

Contact: Rab, Dave, Tosh  
Address: 188 Waverley Crescent, Livingston, Scotland, EH54 8JT  
Email: info@goforitcollective.fsnet.co.uk  
Website: www.heysuburbia.freeserve.co.uk  
Feed: Yes  
Sleep: Yes  
Payment: Yes, all door money after expenses are covered, PA etc.  
Other: Trying to put on at least 1 gig a month here in Falkirk, Scotland.



**TIPS** It's the little things that count, when getting food, spend a bit extra and get a load of fruit for the bands, even if they don't eat it at dinner time, give it to them the next day for the in van. Also, the morning after, spend a bit of money on stuff so they can make rolls or sandwiches for the van, they will appreciate it loads!

## 04 13TH NOTE

Contact: Simon or Gordon  
Address: 50-60 King St, Glasgow, GL 5QT  
Telephone: 0141 4009441  
Email: eightothree@aol.com (Simon), gordon\_note@beeb.net (Gordon)  
Website: www.13thnote.com  
Feed: Yes  
Sleep: We can usually sort something out if bands ask in advance.  
Payment: Varies depending on the situation.

## 05 KNUCKLEHEAD PROMOTIONS

Contact: Paul Devine  
Address: Le Union Court, Paisley, PA2 6DX  
Telephone: 0787 9238001  
Email: knuckleheed@hotmail.com, knuckleheadczine@yahoo.co.uk  
Feed: Can help (please state if you eat meat or if you're veg or vegan).  
Sleep: Can help to arrange (please state how many in your group).  
Payment: Depending on band anything from £10 to £150 (no guarantees).  
Other: I book gigs in Glasgow (usually 13th Note Cafe). May need a tape of bands music. Can help to arrange dates around Scotland. I now have to pay £50 (£120 for club) to hire venue.

## 06 GLASGOW MUSIC COLLECTIVE

Contact: Steve Carlin  
Address: 51 Fairlie, East Kilbride, Glasgow, G74 4SF  
Telephone: 0771 3441836  
Email: gmclst@hotmail.com  
Feed: Will feed you well (vegan)...  
Sleep: ...and give you a space on the floor to call home for the night.  
Payment: We talk about money, I tell you what you can expect, guarantees are iffy.  
Other: Will book anyone providing I am into it, so save your ska and Epitaph wannabe pop punk. I love emo in all its ugly forms and may cry for your band if they are sweet enough.



**TIPS** Have an understanding partner who doesn't mind two bands and hangers on sleeping in the living room, stinking up the toilet and eating you out of home.

## 07 DOUBLE DOWN

Contact: Graham Wales  
Address: 19 Amble Grove, Newcastle upon Tyne, NE1 2NY  
Telephone: 0191 2301708 (home), 0191 2796041 (work)  
Email: saidwrong@hotmail.com  
Feed: Yes  
Sleep: Yes  
Payment: Yes (£30 minimum)  
Other: Friendly HC/Punk/Emo crowd and decent regular venue (The Stout Fiddler in Newcastle).

## 08 I WILL KILL AGAIN

Contact: Peter Falkous  
Address: 30 Clockburnsyde Close, Whickham, Newcastle, NE16 5UT  
Telephone: 0191 4886719  
Email: circa\_77@hotmail.com  
Website: www.iwillkillagain.net  
Feed: Yes  
Sleep: Yes  
Payment: Yes  
Other: Fun and good turnouts with loads of great UK and travelling bands.

## 09 N\_E\_TWORK

Contact: Adam Gilhespy  
Address: 8a Rothbury Terrace, Heaton, Newcastle, NE6 5XH  
Telephone: 0191 2761683  
Email: n\_e\_twork@hotmail.com  
Feed: Yes, food pre and post shows.  
Sleep: Yes.  
Payment: £60 - £150 pounds depending on nature of show / band / tour. Basically the touring bands normally get all of the money.  
Other: Tends to err towards the 'post' side of things music wise. Anything interesting basically. Other people can be involved around the area for other types of music. n\_e\_twork is also a mailing list giving details of punk goings-on in Newcastle and the North East. Get in touch with gig/event details or to be put on the list.

## 10 BOYEATER

Contact: James Jam  
Address: 83 Cleveland Rd, Sunderland, Tyne and Wear  
Telephone: 0781 2939598  
Email: boyeater2001@yahoo.co.uk  
Website: www.boyeater.org  
Feed: Sometimes!  
Sleep: Can crash at ours if you don't nick the telly  
Payment: Normally between £30 and £60.  
Other: We put on what we like - indie pop to garage punk. Most bills feature local supports to ensure a 'crowd'. A rarity in Sunderland sadly.

## 11 OPEN SEASON COLLECTIVE

Contact: Glen or Bigzy  
Address: 76 Crescent Road, Middlesborough, TS1 4QR  
Telephone: 01642 879858 or 0771 9203363  
Email: glen.sims@uk.dreamcast.com or info@openseason.co.uk  
Website: www.openseason.co.uk  
Feed: If needed no problem.  
Sleep: Glen's house, again no problem.  
Payment: Erm, usually the door takings after our expenses taken out, but a fixed price is no problem.  
Other: We like to have lots of fun.

## 12 SHRIMP & FLAME SQUAD

Contact: Shrimp (Paul)  
Address: 5 Racecourse Mews, Thirsk, North Yorkshire, YO7 1PG  
Telephone: 0794 9628777  
Email: shrimpsworld@yahoo.co.uk  
Feed: Maybe a sandwich and a bag of crisps.  
Sleep: Yes  
Payment: Usually manage to pay the bands petrol money plus a little extra.

## 13 OUT OF SPITE

Contact: Simon  
Address: 22 Walmsley Rd, Hyde Park, Leeds, LS6 1EZ  
Email: outofspite@hotmail.com, simonspite@yahoo.co.uk  
Feed: If on tour, yes.  
Sleep: Yes, floorspace.  
Payment: Petrol money at least maybe more if made on door  
Other: Put on everyone from local, British, European, American bands. We will try to put on touring British bands but as we get offered so many gigs it often depends if they can join onto a bill.

## 14 HAPPY ASTRONAUT

Contact: Penny  
Address: None  
Telephone: 0771 5106779  
Email: weareafraidofthedark@yahoo.co.uk  
Feed: Yes  
Sleep: Probably...!  
Payment: Negotiable over and above PA hire costs etc.  
Other: Leeds shows only, contact best through email.

## TIPS



Think about the venue layout, if possible, move seats and tables out of the way so kids have to stand a watch bands. Nothing worse than a hardcore band playing to a bunch of kids sitting at a table and chair 2 metres in front of them. But remember to check with the landlord in advance, tell them what you are doing and why you are doing it. They will understand and may think its a good idea, just put it back afterwards!

## 15 TEAM BORSCHT

Contact: Moz  
Address: 1 Bainbrigge Road, Headingley, Leeds, LS6 3AD  
Email: teamborscht@netscapeonline.co.uk  
Feed: Yes, arrange in advance.  
Sleep: Yes, no problem.  
Payment: Yes at least expenses, guarantees sometimes.  
Other: We mainly do gigs in Leeds area. Interested in all music and very dedicated to promoting everything we do. We take no profit.

## TIPS



DO NOT expect to make ANY money at all from putting shows on. This would be living in the world of Ian Armstrong, you might as well move in with yer mum and refer to her as your secretary whenever she answers the phone when bands call. If you do make a profit then save it for when something goes wrong, and don't think that will become the norm.

## 16 B6K CREW

Contact: Dan  
Address: 35 The Queensway Hall Rd, Hull, HU6 9BH  
Telephone: 01482 801726  
Email: WhizzWood@aol.com  
Sleep: as many as needed  
Payment: All door money, we take no cash at all for promotion...we also work on guarantees.

## 17 HEADSHOT INDUSTRIES

Contact: Jason  
Address: HSI, PO Box 3107, SHEFFIELD, S8 9YZ  
Email: headshotindustries@hotmail.com  
Website: None at present, will change next month.  
Feed: Possibly  
Sleep: Always  
Payment: Band money split equally minus the cost of the soundman (£35), with the exception of guarantees for touring bands on very special occasions.  
Other: Very nice little venue called The Grapes.

## 18 THE SPIT UP KIDS

Contact: Ellie & James  
Address: 17 Walkley Street, Sheffield, S6  
Email: e\_mundy@yahoo.co.uk, spitupkids@hotmail.com  
Website: www.greville18.freereserve.co.uk  
Feed: Yes  
Sleep: Yes  
Payment: Yes, once all the necessary bargaining is done with the venue.  
Other: Looking to revive the Sheffield scene and we put on gigs at The Grapes on Trippet Lane.

## 19 GET SORTED MUSIC ACADEMY

Contact: Bing  
Address: Unit 10b, Westgate, Rotherham, S60 1AS  
Telephone: 01709 513099 or 01709 513090  
Email: el\_bing@egomaniac.co.uk  
Feed: Depending on the band we can feed 'em (I mean we can't afford to pay for EVERY single support band that comes through... it's just too expensive)  
Sleep: No  
Payment: We only pay out a little bit towards expenses... unless the band is well famous and then we sort 'em out with a couple of beers and a packet of crisps!  
Other: We run gigs at the Wellington Boot, Rotherham. We put 'em on every Tuesday with 2 to 4 bands per gig.

## 20 LEFT TO YESTERDAY

Contact: Gareth Walkner  
Address: 24 Rosedale, Waltham, Grimsby, North East Lincs, DN37 0UJ  
Telephone: 07941010606  
Email: emogaz@hotmail.com  
Website: www.left2yesterday.com  
Feed: Yes, something at least, Pot Noodles.  
Sleep: Yes, hopefully.  
Payment: Yes

## 21 BOOKS ABOUT UFO'S

Contact: Benn  
Address: 33 Simpson St, Wolstanton, Newcastle under Lyme, Staffs., ST5 8BW  
Telephone: 01782 629547 (after 6pm)  
Email: booksaboutufos@saynothing.co.uk  
Website: <http://booksaboutufos.cjb.net>  
Feed: Yes  
Sleep: Yes  
Payment: Whatever we take on the door less £30 for the soundman. Majority goes to the main/touring band. We're a non-profit collective, so we don't take any of the door money.  
Other: Gigs are held at the Full Moon, High St, Newcastle, Staffs. Wednesday is our preferred night, with a late bar till 12:30.

## 22 BARE NECESSITIES

Contact: Dave Buck  
Address: 15, Kestrel Drive, Loggerheads, Shropshire, TF9 2QT  
Email: DBUCK9@hotmail.com  
Feed: No  
Sleep: No  
Payment: Yes, varying amount.  
Other: Currently promoting at 3 venues within the Stoke on Trent area. Interested in all styles.



**TIPS** Be organised, if you give the touring band the impression all is under control then they will feel safer that the show is not shit. Make sure you have the basics with you; flyers for the night and your next gigs, pen for marking hands of pay in people / band people, change for a float if you need it, friends to help with door / cleaning up etc.

## 23 TWO THUMBS UP

Contact: Stu  
Address: 66 Redcliffe Road, Mansfield, Notts, NG18 2QN  
Telephone: 07929 991245  
Email: stufadden@icqmail.com  
Feed: Hula Hoops and Dairylee Dunkers if your lucky.  
Payment: Usually depends on numbers.  
Other: Booking for small all-ages venue in Mansfield near Nottingham, punk, ska, hc, metal etc. Also looking for bands for future releases, send demos!

## 24 SEISMIC MUSIC

Contact: Jimmy  
Address: 9 Hoten Road, Snienton, Nottingham, NG2 4BZ  
Email: seisreco@yahoo.com  
Feed: If the band stop over they get fed (see below)  
Sleep: Due to changes in our circumstances with work and "real life" stuff I can't guarantee anyone sleeping places until we come to book the show (ie. when I find the date out)  
Payment: Bands get paid anything past costs so the more people that come and see them the more they get paid.

## 25 APE CITY

Contact: Marv  
Address: 16 Haven Hall, South Square, Boston, Lincolnshire, PE21 6HX  
Telephone: 01205 359224  
Email: marvgadgie@hotmail.com  
Feed: Yes if asked in advance  
Sleep: Ditto  
Payment: All the door money goes to bands (usually between £60 and £100)  
Other: I put on brutal Hardcore and Punk rock at the Indian Queen.

## TIPS



Be nice to the venue, have manners when dealing with them, and when asking for stuff, ask nice and they will be nice in return. It will get to the point that the venue know your name and face and can trust you with looking after the place. You tidy up after the bands not them, bar staff have enough to worry about without you giving them grief.

## 26 INCISION

Contact: Liam Incite / Mac Cut  
Address: 301 East Park Road, Leicester, LE5 5HL  
Telephone: 07941144738  
Email: liam@cricketcore.fsnet.co.uk  
Feed: Yes, let us know and we'll sort something out.  
Sleep: Yes, no problema, we've got PLENTY of room.  
Payment: Unless something goes badly wrong EVERYONE gets at least their travelling expenses covered.  
Other: We work as a non-profit making collective. After flyer / soundman / feeding bands are covered ALL money goes to the bands. We generally do the poppier side of punk and HC as that's what we can get people to come and see but we'll put anyone on based on individual merit. Drop us a line (pref. by email!)

## 27 FAIR DO'S

Contact: Mike  
Address: 362 Dereham Road, Norwich, Norfolk, NR5 8QE  
Telephone: 07769581063  
Email: fairdos@yahoo.co.uk  
Feed: Yes  
Sleep: Yes  
Payment: Yes

## 28 PUNK SHIT PROMOTIONS

Contact: Rich Lard  
Address: 74 Bristnallhall Rd, Oldbury, West Midlands, B68 9TU  
Telephone: 0121 552 2384  
Email: rikmac76@supanet.com  
Website: [www11.ewebcity.com/dss](http://www11.ewebcity.com/dss)  
Feed: Maybe  
Sleep: Yes  
Payment: Yes  
Other: Gigs at the Market Tavern, Birchall St, Digbeth, Birmingham.

## TIPS



I think it's a good thing to have a pretty solid group of people that come to every gig, that way you avoid the odd disastrous turnout. The best way to do this is to talk to people and tell them what's going on, even get them involved, give them some flyers to get rid of if they're interested.

## 29 BADGER PROMOTIONS

Contact: Mark  
Address: PO Box 9121, Birmingham, B13 8AU  
Telephone: 0121 256 1303  
Email: mark@badgerpromotions.co.uk  
Website: [www.badgerpromotions.co.uk](http://www.badgerpromotions.co.uk)  
Feed: No  
Sleep: No  
Payment: Whatever we get off the door as the room and engineer are paid for by the pub (The Old Railway, Digbeth, Birmingham)  
Other: Please send a copy of your CD, tape, demo, email address and any other info to the above address.

### 30 TEN SECOND WARNING

Contact: James  
Address: Mill Cottage, 61 Mill Road, Lode, Cambridgeshire, CB5 9EN  
Telephone: 07980 0829327  
Email: tensecondwarning@hotmail.com  
Feed: We'll scrape something together... no one will starve!  
Sleep: Should be able to sort something.  
Payment: Fair share of takings after expenses.  
Other: Gigs to be put on in Cambridge. A great town to look around too. Oh and because we run a zine too, all demos sent will not only be considered for gigs but everyone is guaranteed a review as well.

### 31 BLANK GENERATION COLLECTIVE

Contact: Anybody  
Address: PO Box 15, Ipswich, IP2 8RF  
Email: info@blankgeneration.org.uk  
Website: www.blankgeneration.org.uk  
Feed: No, we've thought about it.  
Sleep: Odd rooms and floors to kip.  
Payment: Yes  
Other: Non-profit making collective trying to put on bands we enjoy.

### 32 BIG RICH

Contact: Rich  
Address: c/o Kingpin Records, Jelly Mumbos Skateshop, 370 London Road, Westcliffe, Essex, SS0 7HZ  
Telephone: 07796 233782  
Email: info@kingpinrecords.com  
Website: www.kingpinrecords.com  
Feed: Maybe toast if your lucky.  
Sleep: Yes  
Payment: Depends on door.  
Other: Backline supplied.

### 33 RUDE TO STARE

Contact: DS, Chris E, Hilary, Div, Rich, Chris C, Nic  
Address: London  
Email: rudetostare@yahoo.co.uk  
Website: www.jevad.com/rudetostare  
Feed: Yes lots of veggie and vegan cold food at the venue.  
Sleep: If you need it we can provide.  
Payment: Varies  
Other: We do monthly shows 'upstairs' at the Garage in Highbury and Islington. Usually they're about £5, doors about 8pm. There's always at least one stall selling extremely cheap and second hand CDs.

### 34 FIREFLY

Contact: Chris  
Address: PO Box 30179, London, E17 5FE  
Telephone: 0208 5317926  
Email: info@fireflyrecordings.com  
Website: www.fireflyrecordings.com  
Feed: I try and sort out meals for touring bands.  
Sleep: Ditto.  
Payment: Depends on bands/promoters.  
Other: I am not a promoter as such. I mainly book tours for US and European bands but I am involved with the Rude to Stare collective doing shows in London.

**TIPS** NEVER trust anyone to do anything that you can do yourself. If you give someone flyers/posters to distribute always work on the assumption that they wont. In my experience most people 'want' to get involved to blag in on shows.

### 35 GEEK SCENE COLLECTIVE

Contact: Paul  
Address: Flat 3, 137 Northdown Road, Margate, Kent, CT9 2QY  
Telephone: 01843230838  
Email: paultb32000@yahoo.com  
Website: www.thebabies3.htmlplanet.com  
Feed: Yes, Dinner/Drink/Breakfast.  
Sleep: Yes, 2 Flats available, lots of space.  
Payment: Yes, of course.  
Other: Shows we have put on recently are CATHARSIS, SCARPERI, REDBANK, ATLANTIC MONTHLY, MILEMARKER, ENGINE DOWN, ICEBURN etc. As well as putting on shows in the Margate area we book whole tours for travelling bands. Coming up is FORSTELLA FORD and CIRCLE.

### TIPS

DIY doesn't mean half-arsed. Just because a show is non-profit it shouldn't be a shambles. Make sure you have a proper PA/soundman, enough equipment (mics, stands, cables), someone capable to run the door, a door float, door signs that clearly state price/bands/times, a hand stamp/ink pad. Work out the running times and make sure the bands and soundman know them. Make sure the bands know what equipment to bring, (too much equipment is nearly as big a headache as not enough). Have somewhere safe for bands to put cases / spare equipment / personal items and merch while they are playing. If bands are touring they should be (if at all possible) fed and have somewhere reasonable to stay. Wherever possible have mobile numbers for all the bands playing in case of problems. Bands should know venue get in / soundcheck times. Make sure you let the soundman know in advance if bands have anything unusual line up-wise ie: singing drummers, keyboards, nose flutes etc. Talk to whoever runs the venue find out the noise and capacity limitations of the place before you book shows there. Be courteous to the venue staff, collect stray glasses and clean up any mess. And don't forget to have a good time. There's no reason why DIY shows shouldn't be as well run as profit shows. DIY is supposed to be done for love so why shortchange people by putting on a badly run show. There's nothing to stop a DIY promoter from booking bigger venues if they think they can pull off a big show.

### 36 VEGGIE BURGER MUSIC

Contact: Luke Waterfield  
Address: 13 St Faiths Road, London, SE21 8JD  
Telephone: 020 8678 0819  
Email: sixdegreescollective@hotmail.com  
Website: www.sixdegrees.b3.nu  
Feed: No  
Sleep: If the band's desperate and have come a long way can fit a few people at mine.  
Payment: Flyer deal (i.e. £1 per flyer past a certain amount) but generous.  
Other: Send demos to the address, all types of music welcome.

### 37 TAKE WARNING

Contact: Al & Phil  
Address: Al, c/o La Cie, 46 Gillingham Street, Victoria, London, SW1 1HU  
Telephone: 020 8721890 (Al), 07881 482466 (Phil)  
Email: ukthugs@hotmail.com  
Feed: Possibly, not guaranteed!  
Sleep: We'll be able to sort something out ....  
Payment: Depends on the number of people through the door.  
Other: All gigs we do will be at The Verge in Camden/Kentish Town. Mainly we do ska-punkstuff but we're up for anything... the more the better!

## TIPS



**DO NOT** promise anyone, band, friend or whoever **ANYTHING!!** i.e. don't tell four bands each with 4 members, travelling from the 4 corners of the UK that they will all get travel paid for. It's nice if you can do that but it's more likely that you're not gonna have enough money. Most promoters (including me) seem to go for either a) splitting all the money that's taken on the door between the bands and covering other costs themselves, OR b) splitting money made after costs between bands. This is open to a bit of give and take of course. 10 people show up but all the bands still play then it's time to cover your own costs AND put yer hand in yer pocket. Everyone still loses money but the losses are more distributed.

## 38 DIY DOUGHNUT

Contact: Tom Hughes  
Address: 8 Gainsborough Close, Folkestone, Kent, CT19 5NB  
Telephone: 07941 979665  
Email: Tom.Hughes101@btinternet.com  
Website: <http://www.geocities.com/diydoughnut>  
Feed: Yes, can't promise on the quality of food.  
Sleep: Probably.  
Payment: Pre-arranged guarantee for touring bands and all door money after expenses split between the bands.  
Other: Anything remotely punk get in touch - emo, ska, hardcore... we can do it all!

## 39 IAN SCANLON

Contact: Ian Scanlon  
Address: 1 Hebron Road, Hammersmith, London, W6 0PQ  
Telephone: 0208 741 4279  
Email: scanlon@icr.ac.uk  
Website: <http://drink.to/damnyou>  
Feed: Buy out if poss' (ie extra money for food).  
Sleep: Max of three people although with enough notice I can sort out more.  
Payment: Door money can give guarantees to "bigger" bands.  
Other: We generally deal with indie rock at one end (THE LAPSE, ENGINE DOWN, UK bands like GREEN ACRE, my band ECONOLINE, SAN QUENTIN, SUNFACTOR and poppier acts like KAITO, GROVER) and post rock and noise at the other (GUAPO, MELT BANANA SWEEP THE LEG JOHNNY, AMERICAN HERITAGE, BILLY MAHONIE etc). So we're not the right guys for straight up pop punk or ska or whatever, but anything avant garde and weird is up our street. We also have contacts in Brighton and Notts and can put you in touch with promoters up and down the country and even have some contacts in Europe.

## 40 BEAT BEDSIT

Contact: Paul  
Address: PO Box 2927, Brighton, Sussex, BN1 3SX  
Telephone: 01273 551739  
Email: be@bedsit.fsnet.co.uk  
Website: [www.bedsit.freeserve.co.uk/bbw](http://www.bedsit.freeserve.co.uk/bbw)  
Feed: Yes  
Sleep: Yes  
Payment: Door takings, minus expenses.  
Other: Sometimes have living room and barely legal outdoor gigs.

## 41 JUST ONE LIFE

Contact: Buz  
Address: The Punker Bunker, 34 Sydney Street, Brighton,  
Telephone: 0776 1561320  
Email: bunka@genie.co.uk  
Feed: Yes  
Sleep: Yes  
Payment: Yes

## 42 DAMN YOU!

Contact: Steve Ansell  
Address: 253 Elm Grove, Brighton, BN2 3EA  
Telephone: 01273 670300  
Email: [steve@vinylrhino.eurobell.co.uk](mailto:steve@vinylrhino.eurobell.co.uk)  
Feed: Yes, if need be.  
Sleep: Ditto, floorspace can be provided.  
Payment: Yes, all money after venue costs etc, can't really do guarantees.  
Other: I put on mostly stuff that comes under the emo / post hardcore bracket, the more off kilter experimental side of stuff, sometimes instrumental and post rockish, like URSA, REYNOLDS, HIRAMEKA HI FI, ECONOLINE, TYLER, THE FUCKING CHAMPS, TRANS AM, BILLY MAHONIE, CARETAKER etc.

## 43 B6K

Contact: Ellis  
Address: 6 Leehurst, Milford, Surrey, GU8 5BF  
Email: [tromayouthcrew@hotmail.com](mailto:tromayouthcrew@hotmail.com)  
Website: [www.tryingtoohard.cjb.net](http://www.tryingtoohard.cjb.net)  
Feed: We can sort you out with food as long as we know in advance.  
Sleep: Perhaps, get in touch first.  
Payment: All money from the door is split between the bands (minus expenses).  
Other: We're new to this so we're learning as we go along, but we'll be happy to help you play Guildford. Shows in future are happening at least monthly as long as everything goes to plan.

## 44 37

Contact: Matt, Matt, Rob (plus others who get involved)  
Address: Camberley  
Telephone: 07775 674469  
Email: [chilite3@aol.com](mailto:chilite3@aol.com)  
Website: [www.punkrockacademy.co.uk](http://www.punkrockacademy.co.uk)  
Feed: Yep, generally vegan pasta sauce or summat. Booze too.  
Sleep: We can probably get something sorted if needed, B+B if the worst comes to the worst.  
Payment: Once costs are covered (venue, flyers, food, guarantees) all profits are split equally between each band and us (our profits are going to be reinvested in things like charity gigs or a PA).  
Other: We're kind of new at this. Basically we're doing shows once monthly on a Friday at the Agincourt in Camberley. The shows are part of a club night (PunkRockAcademy) which should go on until about 2am.

## TIPS



Try shopping around for new venues, especially once you've started putting shows on already. You might find a pub with a slightly bigger or cheaper room, or one that has a PA already in. If there's a sign outside saying "function room available" then enquire. (Some might not agree with me but) I'd tend not to say "I wanna put punk bands on in your back room" as your introduction. A lot of people have a tendency to associated the words "punk" with smashed glasses/bottles, fights, and fuck knows what other stereotyped activities that get levelled at punk kids. Just miss out "punk" from the above sentence and it removes any misunderstanding.

## 45 THE PEOPLE'S FRONT OF BASINGSTOKE

Contact: Daz Hutchins  
Address: 20 Poyntz Road, Overton, Basingstoke, Hampshire, RG25 3HJ  
Telephone: 07810264089  
Email: [peoplesfront@stegel.com](mailto:peoplesfront@stegel.com)  
Feed: No  
Sleep: No  
Payment: Yes, depends on how many kids we get through the door, but will normally cover petrol.  
Other: We've just started putting on shows in and around Basingstoke and are trying to create a healthy scene for the kids!



## 46 S.T.E. COLLECTIVE

Contact: Adam  
Address: 95a Malmesbury Rd, Shirley, Southampton, SO15 5FP  
Telephone: (023) 8023 1183 (ask for Rich)  
Email: stecollective@hotmail.com  
Feed: Yes  
Sleep: Yes  
Payment: All door money after expenses

### TIPS



Half as many people will turn up to shows you expect to be crowded. Twice as many will turn up to shows you expect to be empty. Punk law is different to normal law. And don't be surprised if bands drop out at the last minute. Punk rock doesn't make people reliable.

## 47 TRAILER PARK TRASH

Contact: Lee Cotterell  
Address: PO Box 2679, Bath, BA2 3XS  
Telephone: 0797 6152694  
Email: trailparktrash@hotmail.com  
Website: www.trailerparktrash.org.uk  
Feed: Tinned beer and bottled water, loads of takeways nearby.  
Sleep: No  
Payment: Fair split of door takings.

Other: We only put on one gig a month as we have to share the venue with a lot of other promoters, so please bear with us as we have a large waiting list to get through. Booking policy leans towards skate, old school, emo, ska aspects of punk. Occasionally put on hardcore or rockabilly.

### TIPS



If doing gig for a noisy touring band, put on nice locals, then the touring band likes them cos they don't hurt their ears, and vice versa. Four bands the same means people get bored quick. There is nowt wrong with stoner bands opening for pop-punk, or an indie-pop band opening for a hc/emo band!

## 48 HELL PROMOTIONS

Contact: Greg  
Address: 35 The Leys, Clevedon, Somerset, BS21 7YQ  
Email: mail\_2\_hell@yahoo.co.uk  
Feed: 90% Yes  
Sleep: 75% Yes  
Payment: Again, depends but fair as fuck.  
Other: New promotions starting off, trying to book shows for bands in the area and beyond - still embryonic but give us a line!

## 49 GREEK AND GINGER PRODUCTIONS

Contact: Saul  
Address: 5 Brianwood, Westbury, Bristol, BS9 3SS  
Telephone: 0117 3309586 or 0781 594 8547  
Email: saul@doddle.free online.co.uk  
Website: www.greekandginger.port5.com  
Feed: Yes  
Sleep: Probably not but it's possible.  
Payment: All the door money is split between bands after paying expenses.  
Other: Greek and Ginger is a relatively new gig collective putting on punk/ska/hardcore (or whatever takes our fancy) shows in and around Bristol. Nights are usually held at the Comedy Pub, a venue with a purpose built back room with a capacity of around 120.

## 50 DRAGON'S LAIR

Contact: Nick/Frank  
Address: PO Box 6, Tredegar, NP22 4YA  
Telephone: 01495724681  
Email: dragons.lair@ntlworld.com  
Website: www.dragonslairgigs.com  
Feed: By prior agreement only.  
Sleep: Again by prior agreement only.  
Payment: As above.  
Other: Promotion of small unsigned bands as well as signed acts. Venues in Cardiff, Newport, Swansea and Blackwood

## 51 SICK FUTURE

Contact: Johnny  
Address: 243 Llangewydd, Cefn Glas, Bridgend, CF31 4JU  
Telephone: 07899 663947  
Email: sickfuture@yahoo.co.uk  
Feed: see below  
Sleep: see below  
Payment: ditto  
Other: I'll cover most costs and guarantees, will feed and arrange accommodation if I cannot give you a place to crash.

### TIPS



At all costs avoid being sucked in by nasty little flavour of the month fashion victim cliques. These people will be gone in less than a year.

## 52 P-TOWN BEATDOWN

Contact: Steve Jones  
Address: 19 Masefield Way, Rhydyfelin, Pontypridd, CF37 5HD  
Telephone: 01443493696  
Email: beatdown1@ukonline.co.uk  
Website: http://p-townbeatdown.tripod.com  
Feed: Yes, if you catch it you can eat it!  
Sleep: Yes, depends.  
Payment: Yes, guaranteed.  
Other: We promote via 'The Vic Club' in Pontypridd, South Wales. Bands can expect some grub, a good chance of crashing out somewhere and ALL bands are guaranteed their cash. We work our arses off to promote around South Wales and any cash left over past costs is put straight back into doing the next one. We don't even allow ourselves a congratulatory pint!

### TIPS



Only put on bands you want to see. If you're doing all the work why should you have to listen to a load of old arse. If people want to see bands you don't, let them book their own shows. But I guarantee you, ninety nine times out of a hundred they won't.

## 53 TAFF PUNK

Contact: Phil  
Address: PO Bo 15, Pentre, Rhondda, Mid Glamorgan, CF41 7YG  
Email: gn-millennium@another.com  
Feed: No  
Sleep: Possible, but probably not needed.  
Payment: Yes.  
Other: After a six year gap I've decided to start back up doing gigs. They're on Sunday afternoons... approx once a month. The venue holds approx 120 and has an in-house vocal PA. If you fancy playing in the heart of the valleys of South Wales, please get in touch. Punk, pop punk, ska, tuneful hardcore and oi bands most welcome.. no emo, metal or shout-shout hardcore dirge. All gigs are extremely well advertised. I also do a newsletter called Really Free which is published now and then! I won't rip anyone off, so why not give it a try.

## 54 PORTER LOO

Contact: Jonathan Lewis  
Address: 19 Parc Y Berlan, Bronllys, Brecon, Powys, LD3 0LP  
Telephone: 01874 711485  
Email: guttermouth711@hotmail.com  
Feed: I will supply  
Sleep: My house and mates will put the band up for the night.  
Payment: I will pay in cash, between £40 and £75.

## TIPS



Make sure everything is sorted well in advance. If the line-up is agreed a long time before the gig then it will give you plenty of time to promote. Sorting out equipment is also handy. If you are missing a drum kit or a cab on the day then neither the soundman nor the bands will really appreciate it.

## 55 SWEET 100 COLLECTIVE

Contact: Kerry  
Address: Flat 2, 30 Percy Street, Liverpool, L8 7LU  
Telephone: 0151 708 0859 or 0772 0048430  
Email: kezza\_keegan@hotmail.com, mark\_magill@scee.net  
Feed: Yes, veggie/vegan.  
Sleep: Yes  
Payment: Petrol money at the very least for non-headliners, headlining bands get the majority of the door takings depending on the gigs turnout...  
Other: Purely non-profit!!!

## TIPS



Sell, sell, sell. never underestimate the power of promotion - flyer, poster, e-mail, web-sites, text and word of mouth, use them all. You can't poster or flyer enough. Anyone who says you can is wrong.

## 56 KISS MY FACE

Contact: Philip and Jen  
Address: 30 Cookson Road, Seaforth, Liverpool, L21 4NU  
Telephone: 0151 2864707 (Philip)  
Email: xkissmyface@hotmail.com, xphilipjx@hotmail.com, sxse\_girlie@hotmail.com  
Feed: Yes. The best we can. We only do veggie or vegan food though.  
Sleep: Yes. whatever we can. Even if it's a floor.  
Payment: Yes. Whatever money we make. We give you the most we can.  
Other: We are Philip and Jen. Our friend Anna also helps out too, she is from the Up All Night Collective. We are new to the DIY scene but hope to put on some amazing shows that people will enjoy. We just wanna do this for fun and to meet new people. We would like to put on any bands that want to come here. We are very into the emo/post hardcore genres but will most gladly welcome anyone looking for a show. We will do the most we can to help out the bands we meet. The collective have only been together a short time but we already have some more shows lined up.

## 57 QUARANTINED

Contact: Lee Jones  
Address: 3 Rectory Lane, Hawarden, Deeside, Flintshire, CH5 3NN  
(Although we are actually based in Manchester, all mail is forwarded from this address)  
Telephone: 08457 535867 (leave a message! I have no mobile)  
Email: quarantinedzine@hotmail.com  
Feed: No  
Sleep: We'll give the bands somewhere to crash.  
Payment: All profits go to the bands.

## TIPS



Sounds obvious but remember that no matter how small the venue, it's gonna help to have a PA. If you haven't got a clue what a PA even is don't worry. First ask the bands you're looking to put on, one of these might be able to bring some sort of PA, probably a "vocal PA", this will be fine for most shows. If they can't help out just ask around, check record and other music shops in your town. Most towns seem to have some guy with a PA for hire. It might cost a bit at first but the hire cost might come down once you've been deemed "trustworthy".

## 58 SOMETHING TO DO

Contact: Jamie Traumaboy  
Address: Cooleen, Grange Tawn, Waterford, Ireland  
Telephone: 0876987577  
Email: thattraumaboykid@hotmail.com  
Feed: Yes, veggie but let us know if your vegan  
Sleep: Yes, absolutely!  
Payment: Door money goes to bands  
Other: This isn't really a full blown collective yet, it's basically a bunch of kids who are gonna do all ages gigs in Waterford on Saturday/Sunday afternoons from time to time... BUT if your band is hitting Ireland on a weekend, drop us a line!

## 59 THOUGHT CRIME

Contact: Johnny  
Address: 8 St. Maults, Greensbridge, Kilkenny  
Email: thought\_crime999@yahoo.com  
Feed: Yes  
Sleep: Yes  
Payment: If possible!

## 60 THE KIDS

Contact: Damien  
Address: 33 Weston Road, Churchtown, Dublin 14, Ireland  
Telephone: (01) 2987371  
Email: 4thekids@thumped.com  
Website: www.thumped.com/thekids  
Feed: Yes  
Sleep: Yes  
Payment: Bands get as much as we can give them based on the nights door takings.

## 61 PEE45

Contact: Cormac Trolan  
Address: 24 Station Road, Portstewart, Co. Derry, N.Ireland, BT55 7DA  
Telephone: 0876987577  
Email: Ska2rbf@aol.com  
Website: www.tdd.co.uk/pee45  
Feed: No  
Sleep: Ditto  
Payment: Ditto

## TIPS



Thank the soundperson! A lot of how well your night goes relies on these kids. Get to know them, talk to them, let them hear what they are going to be dealing with, you and them will be the first people at the venue so tell them the lineups so they can get mic's and stuff sorted out early. Be nice to them, feed them as part of a band, give them beer if they want them, get them fags, CDs anything to make them happy. Once you get to know them, they can be your bestest mates.



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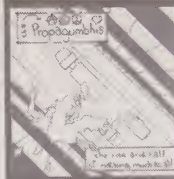
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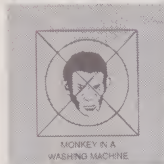
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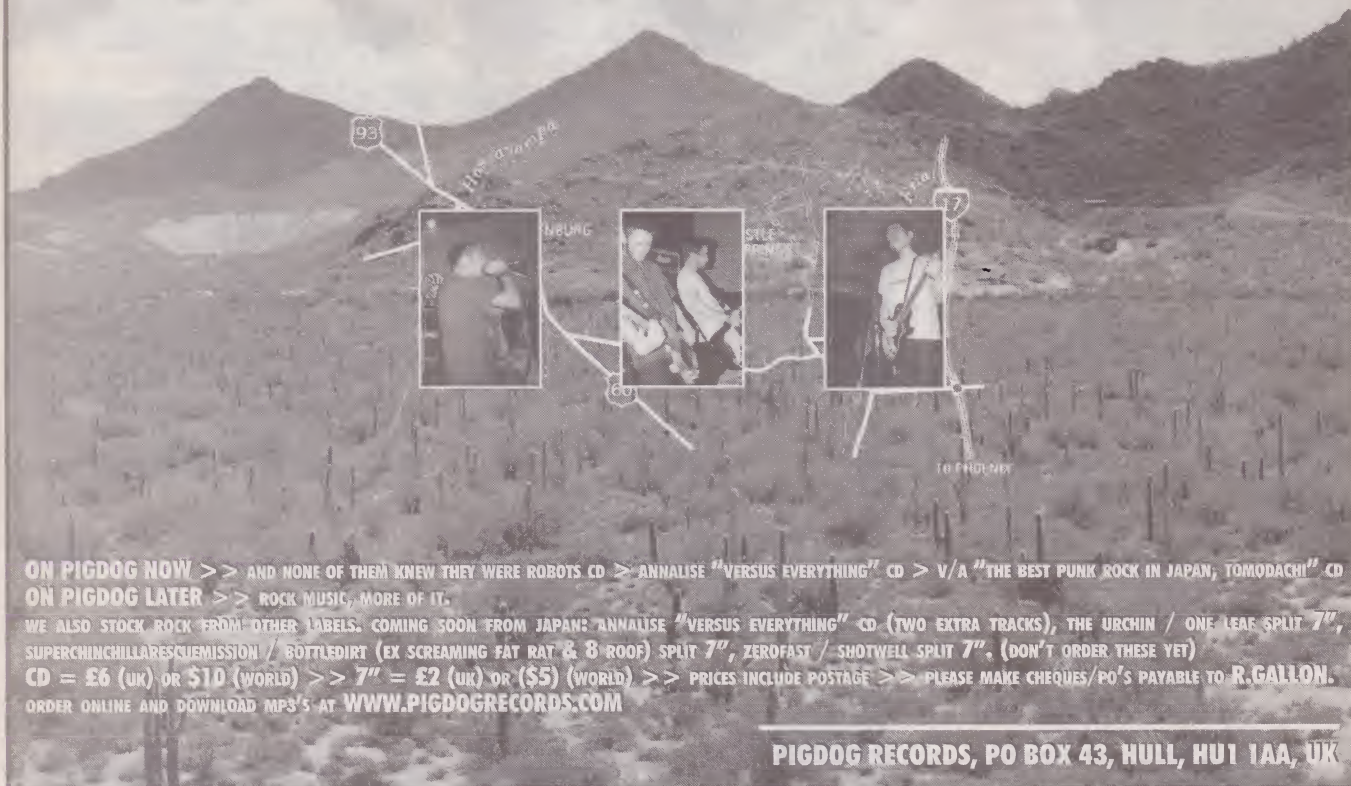
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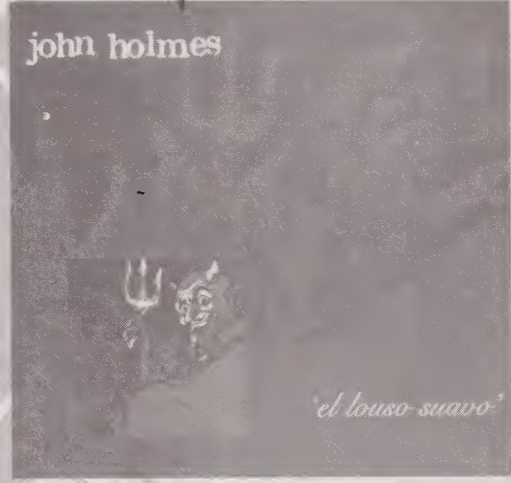
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**RE: CD-Rs** Discs made on CD burners are left to the reviewers discretion whether to include them in this section or demos. Packaging, recording, quality, etc. can affect that.

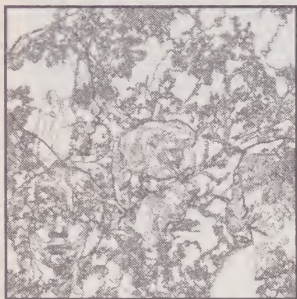
**RE: POLICY** We will now review 'promo' items that arrive with missing packaging or with seriously disfigured packaging, but it's left up to the reviewer to decide if they want to or not. We will continue to review items that have only been slightly marked (ie. punched barcodes, meltholes, etc.) Ideally, we want to review the finished product that will be for sale in the shops and distros - not some approximation of that release. A record is a package, not just the music on the disc, and that is how we would prefer to view them.

**RE: VIEWERS** Brian Biscuit (BB), Pete Craven (PC), James Doe (JD), Monk Dave (MD), Hilary Ellis (HE), Mel Hughes (MH), Max Mitchell (MM), Sean McKee (SM), Russell Remains (RR), Dave Stuart (DS) and Gaz Suspect (GS).



**9 SHOCKS TERROR - "Zen And The Art Of Beating Your Ass" LP.** HOLY FUCK!! 9 SHOCKS TERROR are the soundtrack to getting hit, full frontal, by a runaway train - looks like someone already did as it's on blood red vinyl. This was initially released by Devour records, but now re-released in its originally intended raw fury. Don't have the original, but I've a few of their split 7" - so was well prepared for their onslaught, because this is not for the fainthearted. 12 tracks of fast as fuck manic hardcore - just all out speed. It's like the bastard child of NEGATIVE APPROACH, DRI and NEOS - mad as a hatter and twice as bad. It does take a couple of plays to get accustomed to their brand of ear slaughter, but once you are there then there's not turning back. Crazy lyrics and the type errors here and there make them even nuttier. If you like unadulterated, all out thrashy hardcore - look no further as this is a killer. (MH)

**HAVOC, PO BOX 8585, Minneapolis, MN55408, USA.**



**90 DAY MEN - "To Everybody:" CD/ 38:54.**

Fuck, this is like miles ahead of anything the 90 DAY MEN have produced in the past. I don't know whether it's just a one off album that's stepped away from their regular rambling lo-fi sounds, or whether this is a permanent progression of their sound, but on here they're playing music that's direct, jazzy, angular and at times even poppy. Starts off about as disconcertingly as possible with some off-key high-pitched vocals that pan from left to right, but then settles into a sleazy slither for the rest of the track. The following track "Last Night a DJ Saved My Life" then begins to pick up the groove that the rest of the album follows with the addition of some excellent keyboards, a sampled drum loop and a sort of 4am empty disco-floor feeling to it. You know, a sort of finished-liquor-and-broken-hearts feel. The 8 minute "Saint Theresa in Ecstasy" that follows is classy too, a dubby bassline and pianos that roll in and out of melancholy and uplifting melody, before "We Blame Chicago" follows up with majestic piano-filled grandiosity; that's jazzy, rocking and warranting of a slow hipshake. At the third time of asking, 90 DAY MEN have finally grabbed me with probably their strangest yet most accessible album yet. Leave the bottle on the bar. (RR)

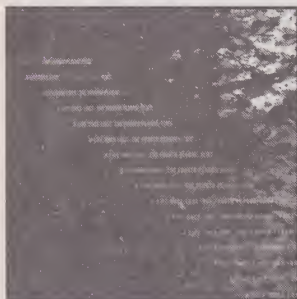
**SOUTHERN, PO Box 59, London, N22 1AR, UK.**



**1208 - "Feedback is Payback" CD/ 39:38.**

Well this was quite a turn up for the books. When I first got this, I automatically presumed it would suck in a 'generic Epitaph Europe' way a la I AGAINST I, etc. After a while, all those bands blur into one, and you cease being excited about receiving CD's in the mail at all. So, with heistation, I put this on and was pleasantly surprised at 1208's (what a shit name by the way) MOVIELIFE meets PULLEY / PENNYWISE style of melodic punk rock. Of course, you're not impressed with that description at all, because you're past that and just like obscure screamo emo blahmo (but nothing that was in the NME you must remember, it's way more obscure than that, you're way more fucking hip than that, right? You twat...) but sometimes a band comes along, takes their influences and does something pretty fucking miraculous with them. This time it's 1208 who make you realise that sometimes it just takes some great hooks and smooth harmonies to make a straight up, catchy punk rock song. The third track, 'Just Anyone', is a great example of this, and with tracks like that the poorly named 1208 come off as being one of the better bands of this genre for sure. (MD)

**EPITAPH.**



**ACTIVE SLAUGHTER - "Smash HLS" CDEP/ 16:02.**

ACTIVE SLAUGHTER is a really cool band. Anti-cop, pro animal rights lyrics that have great tunes to them to drive their message home. They remind me a little of UK SUBS mixed with early 80's UK punk

and a little Oi! thrown in for good measure. Great recording lots of energy and good songs that I really like. A very good band. (MH)  
**www.activeslaughter.com**

**AINA - "Bipagite" LP.**

I was over in AINA's hometown Barcelona for a few days in December and plastered onto a wall opposite our hotel room was a poster for an AINA gig the day before we arrived. It was like the time I arrived in San Francisco the day after THE MELVINS had played. I'm so fucking worldly but always a day behind the right place at the right time. Anyway, this is the vinyl version of the CD that Bcore released a couple of months ago, so what you lose in that fantastic packaging of the CD, you at least partly gain with twelve inches of thick black vinyl. And the music, of course, is just as amazing as it is on the CD, as in fact Monk Dave said it was in the last issue. The whole JAWBOX sound is compounded more by the fact that this was recorded by J. Robbins at Inner Ear, but that said, AINA still strike out on their own path at times, with a few more discords and weird time signatures than JAWBOX ever had. But in essence, yep, this is still the fantastic driving and angular melodic hardcore that JAWBOX perfected and AINA are now honing to perfection. Quality stuff. (RR)

**GREEN HELL, Von Steuben-str 17, 48143 Muenster, Germany.**

**ALKALINE TRIO / HOT WATER MUSIC - Split CD/ 23:52.**

This is just fantastic. Each band gets to blast out two brand new tracks of their own (ALKALINE TRIO include 'Queen of Pain' and 'While You're Waiting' and HOT WATER MUSIC play 'God Deciding' and 'Russian Roulette') which obviously stand out as great tunes, but what totally rules about this release is that each band then covers the other, with ALKALINE TRIO putting forth a good version of HOT WATER MUSIC's 'Rooftops' while HOT WATER MUSIC blow everyones minds with absolutely stunning versions of two of ALKALINE TRIO's best songs ever - 'Radio' and 'Bleeder'. The way HOT WATER MUSIC make these songs sound is just incredible and this split is worth picking up for that reason alone. (MD)

**JADE TREE.**

**ALL GIRL SUMMER FUN BAND - Self Titled CD/ 27:04.**

This CD is bound to have great cute'n'colourful packaging but you never know with K because they don't bother to package them for you. Whatever! This cutey music is just what you'd expect from an all-girl summer fun band - simple guitar pop tunes with sugar-sweet lyrics and ladies cooing in harmony, just on the good side of kitsch - slightly overstepping the line to play the cheesy "All - girl - summer - fun - band!" theme. With songs like "Canadian Boyfriend" and "Cutie Pie" how could you go wrong? Happy happy fun fun. (HE)  
**K, Box 7154, Olympia, Washington 98507, USA.**

**AMAZING TRANSPARENT MAN - "The Death of The Party" CD/ 37:04**

Good pop-punk here, kind of like a snotty cross between CLETUS (note, no "a" for I am talking the American band here) and ALKALINE TRIO's poppier, less down-trodden moments. Funny then that ALK3 should come into the sound really as this CD came with a pretty amusing "From Here To Infirmary" parody poster of AMAZING TRANSPARENT MAN with their eyes glowing pink. Haha... Anyway, thinking about it now, this is quite a gem. The first track 'Does Your Face Hurt? Cuz it's Killing Me' is a great pop song that ends with an almost JAWBREAKER-esque breakdown, and it sounds great. The second track, 'Your Mother Lied' is another fantastic example of ATM's songwriting skills, and I think that once this record gets around a bit you're going to be hearing a lot more about them, maybe even an album out on Honest Don's or something... well that's the kind of vibe I'm getting from this way about average band. As an end note,

this was produced by Mass Giorgini, so it's a bit of a coincidence that I'm also getting a bit of a SQUIRTGUN feel to ATM's songs - as well as early GREEN DAY - yeah, just all the classics really! This one is on what I think is a pretty small label, so I'd definitely put the work in and hunt this down if it's sounding good to you. (MD)

**SPRINGMAN, PO Box 2043, Cupertino, CA 95015-2043, USA.**

**ANGELIC UPSTARTS - "Bootlegs, Live And Rarities" CD/ 92:57.**

This is for die-hard UPSTARTS completists only I reckon. I mean, only unless you were big, big fan of any band could you sit through 48 minutes of rough demos and live tracks and then when that was over, slip in the other disc and listen to 45 minutes of live material that isn't recorded too well! Anyway, all the old classics are featured here (some twice) and there's no denying that when on the form, the UPSTARTS could run with the best of the punk rock pack. "I'm An Upstart", "Teenage Warning", "Last Night Another Soldier", "Police Oppression" and many more are true classics, some of them almost 25 years old would you believe. As I said, you'd have to be a huge fan to go out and buy this, but if you were looking for a starting point with this band I would recommend the compilation "Angel Dust" if it's still available, that will show you what a great band they were. (DS)

**RHYTHM VICAR, PO Box 6, Wallingford, OX10 9FB, UK.**

**ANNALISE - "Versus Everything" CD/ 38:05.**

This is the Japanese version of the killer Pigdog Records release. It's the same album but includes 2 extra tracks, 'Back in '79' and 'I'll Take The Records, You Take The Rest'. If you're as much of an ANNALISE fan as I am then you'll need to send off for this direct, as it's not available in the UK - that's why it has been licensed (the European version, excluding the UK, has been released by Boss Tuneage who are also doing the picture disc vinyl version - can't wait for my rare test pressing!) as it's means fast and efficient distribution without all the hassle of sending hundreds / thousands of CD's all over the world. And, as far as I can tell, it comes with lyrics in both in English and Japanese! You already know how good this album is, I don't need to say it again. Essential. Oh, I did... (MD)

**SNUFFY SMILE, 4-1-16-201 Daita, Setgaya-Ku, Tokyo 155-0033.**

**ANNALISE / J CHURCH - Split 7".**

Now this is a great idea, ANNALISE and J CHURCH are both great bands and to have them sharing a split 7" is definitely something that had to be done eventually. On this slab, ANNALISE give us 'Head Held High' from their latest album "Versus Everything" and also 'I'll Take The Records, You Take The Rest' from the Japanese version of said album. 'Head Held High' is a great song with a real 'proud to be punk' feel to it lyrically, and 'I'll Take The Records...' always cracks me up, great lyrics about a relationship break-up, "I'll Have Going Underground, You Have The Photo's, I'll Take The Sounds..." - great stuff! On the flip it's J CHURCH, a fave band of mine from way back when that always seem to have highs and lows in terms of song-writing. Well this time around, it's definitely pretty hit and miss - 'Fuck School' is a great little pop-punk song while 'Asphyxia by Submersion' is a brooding 'instrumental' with spoken word over the top that reminds me a hell of a lot like something I can't put my finger on right now; like fucking NOMEANSNO or something! Overall, a good release from a cool DIY label. (MD)

**BEAT BEDSIT, PO Box 2927, Brighton, BN1 3SX, UK.**

**ANNALISE / NAVEL - Split 7".**

Another split here for the UK's finest punk band, ANNALISE. Really, it's probably sounding pretty tedious for you all now, but I can't emphasise how fucking good ANNALISE are. They're so underrated it's absurd. Anyway, what they got here is 'Y'Fuckinfreak' which is yet another awesome touring tale, this time from Australia. Again, the lyrics suck you in and give you a glimpse of what it must have been like for the band at one of many random moments in time for them in a place it sounds like they would rather not have been! 'The Time is Now' is a new one to me, short, pretty fast but good track about, well, being in a band pretty much! Things start great with awesome HUSKER DU-esque drumming, and then a minute or two later it's all over. NAVEL, on the other hand, also have HUSKER DU drumming but are a lot bouncier and have that definite Japanese / Crackle! thing going on, and even manage to make their guitars sound like trumpets! I guess you could say they're a cross between SERVO and HOOTON 3 CAR, like a lot of Japanese bands! (MD)

**WATERSLIDE, 75 Tenjin-Cho, Shinjuku-Ku, Tokyo 162-0808, Japan.**

**ANNIVERSARY, THE - "Your Majesty" CD/ 47:02.**

Sure there'll be nay-sayers. They'll tell you this album is not as good as THE ANNIVERSARY's last incredible record "Designing a Nervous Breakdown", but they're the ones with the closed minds and cloth ears! THE ANNIVERSARY have definitely moved on with this record: call it poppier, call it 'more stripped down', call it what you like - but the truth is, this is a remarkable album. From the opening masterpiece of 'Sweet Marie' through to the sheer joy of 'Devil on My Side', this is quite literally one of the most accomplished indie / post hardcore albums in the history of every genre that ever existed! This band rarely get the recognition they deserve, so don't be fooled by their lack of coverage in either zine or wanky glossy, because this record is one supreme piece of art indeed. (MD)

**VAGRANT.**

**ANTICHRIST - "The Blind" CD/ 43:59.**

Plodding mid-paced metal that combines the Southern Lord sound with a more conventional raspy hardcore style akin to the early stuff on Catalyst or Goodlife Records. Despite its minimalism there is enough going on to hold your attention and each track has its own strengths whether its clattery drum fills, thundering bass-lines or slow, pained vocal parts. Having the lyrics printed in Polish AND English is a nice touch, and issues covered include abortion, the meat industry, patriotism, and in case you didn't guess, Christianity. I love this whole dragged-out bleak and icy sound and ANTICHRIST execute it very well indeed. I love the packaging too. There's a really detailed picture of Jesus on it like you'd get hung on a church wall, so its only when you flip the digipack over that you realise this is some dark, evil metal as opposed to 30 choice Hymns. (SM)

**MALARIE, PO Box 153, 75661 Roznovpir, Czech Republic.**

**ANTICHRIST / DYSNORFOFOBIA - Split 7".**

Wow, ANTICHRIST sound really fucking awesome on this - compared with their debut 7". 3 cuts of fastish crusty hardcore. Reminds me of E.N.T. at times, but slightly more interesting. Just think of CONFLICT, E.N.T., DOOM with awesome sound quality. I really got into their side. DYSNORFOFOBIA play a heavy NEUROSIS type instrumental. Which is pretty interesting and should be played in the dark, very atmospheric. (MH)

**TRUJACA, PO Box 13, 81 806 Sopot 6, Poland.**

**ANTISEEN - "The Boys From Brutalsville" CD/ 33:19.**

Oh Dear! Oh! Dear! Firstly, when I saw this CD I thought I'd got something by ANTISEEN that I quite liked in the past but I could not find anything for looking! Secondly, upon playing this CD I discovered it is crap! Thirdly, I thought they we're going to be so much better than some sort of poor American version of the ANTI NOWHERE LEAGUE or their own POISON IDEA! In fact as it goes on this CD basically degenerates into heavy metal and that's something I can't stand Fracture fans. Lyrics? None supplied but they sound bad! Thirteen tracks in all and was I ever glad to arrive at that last track. If anyone wants this CD, write to me care of the Fracture address and I'll gladly post it to you. (GS)

**TKO, 4104, 24<sup>th</sup> Street, #103, San Francisco, CA94114, USA.**

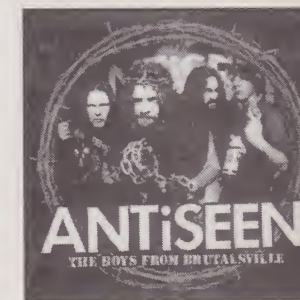
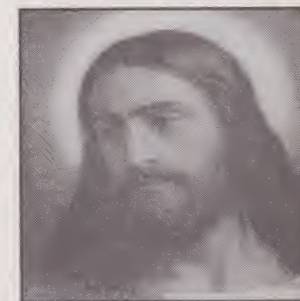
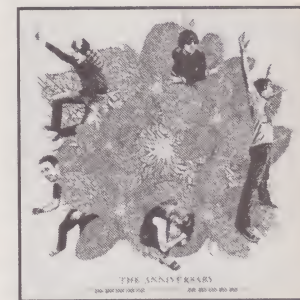
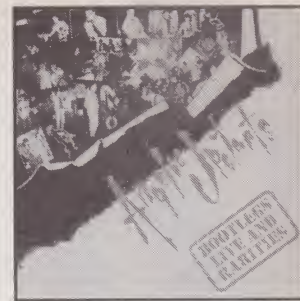
**APES, THE - "The Fugue in the Fog" CD/ 44:57.**

When I first looked at the CD cover I figured it was going to be a doom / sludge kinda sounding release, I guess you would have to see the cover to possibly understand why I thought that... musically though, yes it's kinda slow and downbeat but doesn't have any guitar - just keyboards a plenty (a moog and an organ for you technophiles). The keyboards made me think of a cross between IRON BUTTERFLY and the STRANGLERS, the songs "Inna Gadda Da Vida" and "Peaches" immediately sprung to mind! The singing brought to mind NATION OF ULYSSES on a more restrained trip. Pretty much a diverse mix of ideas and sounds, which I applaud! This is definitely an eclectic release by a less than usual band, recommended for anyone wanting to try something a little different and unconventional, especially if you like the idea of a STRANGLERS / IRON BUTTERFLY sounding cross. (BB)

**FRENCHKISS, 111 E. 14<sup>th</sup> Street, PO BOX 229, New York, NY 10003.**

**ARMY OF PONCH - "...So Many You Could Never Win" CD/ 27:04.**

As you might expect, ARMY OF PONCH are Gainesville, Florida based (no shit!) and are rockin' punk rock in the vein of other bands of this style on No Idea like TWLEVE HOUR TURN, TRUE NORTH and





BURNMAN, as well as other greats like HOOVER. One of the tracks on this record, 'Those Old Hurts', even reminds us of the incredible PAINTED THIN gone screamo - truly amazing stuff for sure. Another 'interesting' feature about this album is the track titles - 'Why Don't We Meet Tonight We'll Sit on The Porch and Sing With Our Cans Raised Arm in Arm Swinging Side to Side' is just one of them! There's always anticipation when a label like No Idea has a new release coming out, but yet again they've pulled it off - yay! (MD)  
**NO IDEA, PO Box 14638, Gainesville, FL 32804, USA.**



**AS FRIENDS RUST - "Won" CD/ 31:53.**

This really blew me away, I've seen them live twice in the past year or so... when they played with GRADE they totally ripped the ass out of that band and then recently they got shafted when STRIKE ANYWHERE made them look very insignificant at the London show. I saw three songs of that show and retired to the bar. Little did I realise just how fucking great this album would be. For the most part it's awesomely executed clean and melodic hardcore with nods to the powerhouse of AVAIL and the melodies of SAMIAM. The slide guitar on one song just works beautifully and from start to finish this rocks, simple as that. It's just a shame that there was no packaging or info with this promo disc. Doghouse is a big label, they're just getting tight with the promos now and only big mags will get full artwork while crappy punk zines get the raw disc treatment, well listen here Mr Press officer for Doghouse, it works against you, as all I'm gonna do is steal the cover from the record store next time I'm there and that means you lose a sale and they won't re-stock cuz they'll think it's still in stock so you'll lose more sales. For every guy or gal that goes up to the counter and asks for a certain CD there's 30 who just look through the racks in hope. The cover for this album won't be in there as I'll have it you fucking dingbats. I don't want the moon on a stick, but a cover and tracklist is appreciated if I'm gonna help you sell the fucking CD with a review. You got a good review and hey, your record rips me a new asshole, but I'm stealing the artwork and you are fucking up with this kind of bullshit business practice. Hey kids, if you can't find it in the store then get in touch, I'll burn you a CD-R and scan you the artwork... 2 quid should cover it and it is a great fucking album, no doubting that fact. (DS)  
**DOGHOUSE, PO Box 8946, Toledo, OH 43623, USA.**



**AUTUMN YEAR - "It's Better to Leave Something While you Still Love it, Than to Leave Something Because you Hate it" CD/ 37:58.**

A band like this plays almost every festival and all-dayer and they usually have a name as forgettable as their music. Was it SPRING ANNUAL or THE ALLUVIAL THRONE? The name tells you everything you need to know. They all sound the same. You would never go out of your way to buy their record. They make you want to shout "Shut up!" because they make music they think they ought to. THE AUTUMN YEAR could do with being just a bit more original, losing the ballads, not just having sleeve art that "looks good" but is readable too. I've been underwhelmed by THE AUTUMN YEAR since I saw them play a CANVAS gig. Their drummer (who also sings in CANVAS) decided to fix his hi-hats mid song - not between songs but in the middle of the song, in the middle of a tiny stage, in front of all of about 10 people watching them. Maybe it was an off day... I'd give them the benefit of the doubt but this CD is just so boring. It's emo schmeemo - better when they rock out and go metal. And I'm not just pissed off because I had to type out a ridiculously long album title. (HE)  
**SANTOS, 43 Main Street, Ailsworth, Peterborough, PE5 7AF, UK.**



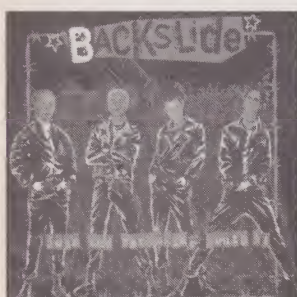
**AVERSION - "A Strong Dislike" CD/ 35:27.**

Great metal-tinged hardcore here from this Dutch band. Sounds like the kind of stuff Bridge Nine has been putting out recently (so they fit well on Reflections) but mixed up with some really fast chaos-metal-core a la SUICIDE NATION and the like. At their most furious peak they have an almost SLAYER like sound to them, but when they break it down into more subtle moments they sound a little "Ride The Lightning" era METALLICA mixed in with some crafty technical emo, like you'd find on Level Plane and the like. Good stuff! (MD)  
**REFLECTIONS, Spoorwegstraat 117, 6828 AP Arnhem, Netherlands.**



**AVO - "Solutions" 7".**

Scary looking bunch of fuckers on the back cover photo, don't think I would like to spill their pints... Fast hardcore, short, sweet and nasty-no metal, no bull, just the goods delivered to your door. 14 song 7" gives you an idea of song length - its ranging, don't let up for a



minute and is beautiful!! Lyrics cover a menagerie of subjects ranging from hate thru to hate with a bit more hate, obviously not happy guys, classic!! 7" of the issue for me!! Highly recommended. (BB)  
**KANGAROO, Middenweg 13, 1098 AA, Amsterdam, Netherlands.**

**AWESOME MACHINE - "Under the Influence" CD/ 54:57.**

If you want to play heavy fucking rock music, you have to play it well and if you want to stand out from those that have pounded the same route for the past 30 years then you have to play it to perfection. In this case, THE AWESOME MACHINE are almost deserving of their adjective in their name. Right from the opener this delivers an instant barrage of fuzzed-out guitars, drums pounded to death, a bass that vibrates your guts and all topped by an incredible singer who can hold a guttural lung-bursting note forever and do it with the sort of drawl and blaze that's rarely heard. Think almost John Garcia as a reference point. And this is played out through killer rib-punching grooves that set the head to rocking before you're even aware of it. THE AWESOME MACHINE also prove that there's more to them than aggressive driving rock with the inclusion of a few trippier songs like the amazing "Emotion Water" as well as touches of slide guitar and trumpets and sax. Incredible production too, it's massive and spreads the thick sounds widely across the speakers - so credit to the band who produced the whole thing themselves in a vintage old studio. Think UNIDA, DOZER, KYUSS, NEBULA and now add another band to the cream of heavy rock. Without even reinventing the genre, THE AWESOME MACHINE have proved beyond a shadow of a doubt, that broken machines don't need fixing. (RR)  
**PEOPLE LIKE YOU, Schaferstr 33A, D-44147 Dortmund, Germany.**

**BACKSLIDE - "Join The Backslide Youth" CD/ 74:01.**

The first thing that struck me about this CD by these German punks was why would a fourteen track CD last so long? Answer? The last track goes on in silence for over half an hour before a tune appears! Still, this is good, solid, tuneful punk with lyrics about 'the kids', etc. It's all been said and done before but it doesn't hurt to be said again! (GS)  
**PLASTIC BOMB.**

**BEEZEWAX / STAPLETON - Split CD/ 05:45.**

Neat little package - a business card sized CD, in a cassette box with old reels of ferric tape for full retro appeal. BEEZEWAX nip through a cover of the LEMONHEADS' "Stove" from the "It's a Shame About Ray" album, and it's pretty true to the original, although Kenneth's vocals are a little smoother than Evan Dando's. The home-recording job by the band is hardly crisp and clean, but it does the jobs and dirties up an otherwise sweet pop song. This band never fails. Following this is an exclusive STAPLETON track amusingly titled "The Boredom of Bread, The Fun of Cake" which sounds as good as anything from their great "On the Enjoyment of..." album. Starts off quiet and sweet and ends louder, bouncier and still as sweet. Quite how often you'll play a five minute CD is debatable, but this still makes a smart little disc for the short time it fills. (RR)  
**BISCAY, The Trot, Woodcote Road, Epsom, Surrey, KT18 7QS, UK.**

**BELTONES, THE - "Cheap Trinkets" CD/ 32:01.**

I like these guys, they play the street punk thing, but add a good bit of rock & roll feel to the proceedings. Superb whiskey & cigarette damaged vocals over incredible lead guitar work are what makes this band stand out. The songs are usually pacey, the band has an urgency in their sound that really makes them exciting and they have plenty of hooks and melodies to keep you on your toes. Lyrically these guys are on the ball too, heartfelt and honest to the max. Probably the best band on TKO in my opinion and that's pretty stiff competition ya know. One thing, and this is purely a musical statement mind you, they sound a lot like early SKREWDRIVER, especially the vocals, and the song "Shitty in pink" has the identical intro to "Back with a bang"! But don't let that make any difference, these guys are on the level and this is a great album. I can't stop playing this real loud every time I get in from work. (DS)  
**TKO, 4104 24th Street, #103, San Francisco, CA, 94114, USA.**

**BENUMB / PIG DESTROYER - Split CD/ 7:08.**

This is a dinky little 3 inch CD. Well at least I think its three inches, but my girlfriend says I seem to exaggerate when it comes to inches, bwahahaha. Ahem. Anyway, this seems to be some tracks recorded just for the sheer hell of having a blast in the warm up to their other 'serious' recordings. BENUMB are heavy as fuck here. A total blast



of violence. It's a good recording but when the double-bass drumming is really going for it there seems to be some fuzz which kinda hampers the songs at high volume. They do 3 quickies, the shortest being 'Stealing From The Blind' which clocks in at 14 seconds! PIG DESTROYER blast through some warm up material just before they recorded 'Prowler'. Seven tracks here altogether including a DWARVES cover. As they say themselves "Its rough, but so's your mom". (SM)

**ROBOTIC EMPIRE, 12001 Aintree Lane, Reston, VA 20191, USA.**

**BIG RAY - "Business Class" CD/ 66:15.**

BIG RAY was the natural progression from Ed Wenn's previous band SINK (who I liked a lot) and this project sat in that semi-acoustic/country ballpark but was never afraid to experiment and take inspiration from any musical genre. At times it was perfect, soothing and rocking in a low-key style, at other times it was maybe a little too self-indulgent and dare I say pretentious. Both facets are represented here equally, on one hand you have the sentimental story-telling charm of "House at Wilson" and the BEATLES inspired melancholy melody of "You, me and the E.B.T.", terrific songs, but on the other hand there's the overuse of instruments and it doesn't matter how many guitar tracks, how many overdubs and effects you put on, if the song is weak to start with then it's to no avail and a lot of this is just acoustic songs tarted up. This is good stuff for the most part, but the liner notes are very muso with plenty of name and place droppings. As much as I admire Ed and what he's done and doing (K-LINE), I can't help but feel that the weakness in this band lay in the vocals, quite one-dimensional and tuneless, the band really shines brighter when the female back up vocals come in and brighten up proceedings. I've been hard on this, but I do like it. I think any budding singer/songwriter guitar player should pick this up for sure and you know what, I'm gonna keep this, it gets better with each listen. (DS)

**BOSS TUNEAGE, PO Box 74, Sandy, Beds, SG19 2WB, UK.**

**BIGWIG - "An Invitation to Tragedy" CD/ 32:56.**

5 years ago you could have said BIGWIG have a harder 'Fat Wreck sound' and people would have understood. BIGWIG have a sound that is a mix of STRUNG OUT, ENSIGN and GOOD RIDDANCE, BIGWIG play ultra-generic, melodic hardcore punk rock. There is fast drumming, wanky guitar parts and sing-a-long air-punching choruses. They're not original. They're not amazing. But they're catchy as hell, totally competent and have some genuinely thoughtful lyrics (spoiled slightly by some incredibly corny lyrics). Lyrics cover topics such as Christian fundamentalism, wasted lives, the good times, good friends and girls. There's even a gentlemanly tip of the hat to the Thirsk punks in one of the songs. Not a classic, but check it out if you like GOOD RIDDANCE, STRIKE ANYWHERE or ENSIGN. (MM)

**FEARLESS.**

**BLASTMAT - "Theme For A Dying World" CD/ 30:42.**

These guys have a real early 1980s US hardcore sound and style which at times brings to mind early SSD with a later period DYS flash. A little metal guitar soloing in places that culminates in the AC/DC cover at the end does no harm to the sound and really harkens back to 1982/83. There's no lyrics (the packaging is really lame to be honest) but the songs are, for the most part, politically based and this is enjoyable enough, despite not being too original. (DS)

**BLASTMAT, PO Box 380152, East Hartford, CT, 06138-0152, USA.**

**BLATZ / FILTH - "Shit Split" Double CD/ 73:55 + 61:17.**

This is a CD discography re-release of a double album originally released by Lookout! Records some years back, which in itself was a discography of both bands vinyl releases. Both bands are punky explosions of East Bay mayhem from the early 90's, advocating beer, vandalism, riot, nudity and a general good time! Those were the days... BLATZ deliver trashy, dual male / female vocals over a punk back beat, yeah, its raw but spirited and enthusiastic. They also do covers of "I don't care about you" by FEAR and "Nausea" by X, in their own inimitable style, recommended. FILTH are more straight forward punk, shouted vocals and a little less trashy than their counter parts, again, spirited and enthusiastic in its delivery with a real fuck-you attitude, I like it!! The whole package is a good one, with the CD booklet liner notes proving to be interesting reading, especially the bits about BLATZ singer Anna being a millionaire now, any truth in that I wonder... overall, I recommend this. (BB)

**LIFE IS ABUSE, PO Box 20524, Oakland, CA 94620, USA.**

**BLOOD FOR BLOOD - "Outlaw Anthems" CD/ 33:51.**

B4B take it upon themselves once again to remind us that they are tougher than us, from a worse background than us and generally try to make us feel guilty for their shitty upbringings. They cheer loudly over beery macho anthems, shout threats of violence all over the place, cuss the fuck out of women, and then at the end of all that claim that they aren't like the rest of society(!)... I don't see how this band is any different other than the fact that their favourite music is the BRUISERS and not the MINISTRY OF SOUND. (SM)

**VICTORY.**

**BODIES, THE - "Firepower Is Our Business" CDEP/ 14:58.**

While really never offering anything new to the street punk sound, these guys have a knack of writing bouncy, upbeat and rocking little songs that will have you singing along after one listen. I think it's the 77 punk influence that really makes this band stand out, while others play a totally 80s form of streetpunk, these guys keep it interesting with a zippy pace and plenty of energy. Lyrically it's hardly Einstein a-go-go with real-life street level topics about fighting criminals, being proud of the USA, cop harassment and getting drunk (with yer boots on). Hardly inspired topics, but there's nothing dodgy here and I actually happen to think it's a great little EP of upbeat street punk... actually, this fucking rules and I'm a bit of a fan. (DS)

**TKO, 4104 24th Street, #103, San Francisco, CA, USA.**

**BODY BAG - "1,260 Days" CD/ 38:54.**

9 tracks of 'brutal skacore'. What does 'brutal skacore' mean? I didn't know until I played this. BODY BAG manage to tackle metallic hardcore with Cookie Monster vocals and blend it into skacore with 'ragga' vocals. I thought this would suck hard, but it's actually quite entertaining. Their songs are good, played and recorded well and there's a very metallic cover of the BAD BRAINS' 'Right Brigade' to boot. This is not a record for the people who are into metal, but might appeal to people into quirky ska like MEPHISKAPHILLES. (MM)

**HANNIBALS, 95 Rte. De Florissant, 1206, Geneva, Switzerland.**

**BOOKS LIE - "I Felt Like Such A Loser" 7".**

Discordant guitar riffs, with lots of twiddly bits here and there. Quite harsh hoarsely screamed / sung vocals. There's a blend of those Ebullition / screamo bands in the BOOKSLIE sound. In all it's actually a meandering, laid-back trip you get with this 7". Good stuff. (MH)

**LEVEL PLANE, PO Box 280, New York, NY 10276, USA.**

**BOOKS LIE - "It a Weapon" CD/ 23:17.**

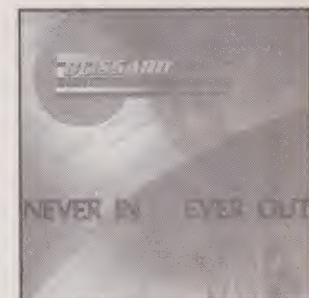
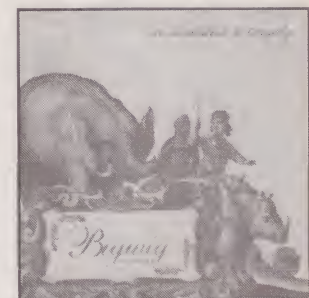
The debut album from the awesome BOOKS LIE (who are ex SAETIA and YOUR ADVERSARY if you care, though if you know either of those bands it'll give you some idea of the quality genetic make-up of this band) which is a couple of years old now, but if this is still available and you're reading this review and you don't already own this record, then this review is worthwhile. BOOKS LIE play a fucking crazy-ass mix of neck-breaking hardcore but manage to shoehorn the melodies and groove into it with ease. It's the sort of record that sounds like chaos unleashed on the first listen and by the third listen has you screaming along and rocking out. Think DRIVE LIKE JEHU and BORN AGAINST in that respect. A track like "Adobe" even has a frantic singalong that brings to mind AVAIL with it's wall of guitars and infectious hooks. I could probably have done without the two electronic instrumentals in favour of a couple more suckerpunches of hardcore, but clocking in at under 25 minutes it does it's job and leaves you breathless. If you missed this disc first around, make amends right fucking now! (RR)

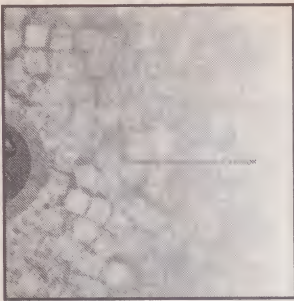
**SATELLITE TRANSMISSIONS, PO Box 4432, Boulder, CO 80306, USA.**

**BOXCAR SATAN - "Crooked Mile March" CD/ 42:02.**

Scary, twisted artwork for this CD, that sets the tone immediately for the madness within. This group consists of 3 main instigators along with a cast of millions, well eight more people to be precise, playing such instruments as saxophone, vibraphone, violin, webslinger (??) etc. Its jazzy, countrified, bizarre and crazy all rolled into one. Anybody remember a band called "Jonestown" from some years ago?, well if you do that is a good starting point, imagine a more fucked up Jonestown with a whisky drenched Tom Waits doing the vocals and lyrics and that is the best description I can give you! A cd for when you're feeling left of centre and need the music to mirror what's going on in your mind. (BB)

**DOGFINGERS, Box 2433, San Antonio, TX, 78298, USA.**





**BOYCOT / TUCO RAMIREZ - Split 7".**

Two Dutch bands on a Polish label, who'd have guessed. Veterans, BOYCOT, return to produce more self induced ear slaughter with their mad, hyper speed crusty hardcore. There's the odd Slipknot (they'll love that) type riff here and there. They sound much better than their last 7" I reviewed previously in Fracture. There are 5 tracks of raw hardcore, along with an INSANE YOUTH song. TUCO RAMIREZ admit to being LARM freaks, and this is what you get. 80's hyper noise, ala LARM - but these songs are little longer, though not much, than those dudes. Cool. (MH)

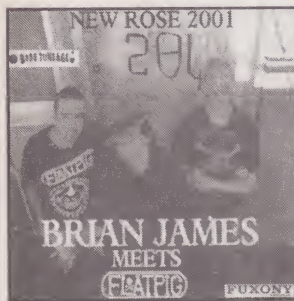
**TRUJACA FALA, PO BOX 13, 81 806 Sopot 6, Poland.**



**BRANDTSON - "Dial in Sounds" CD/ 39:14.**

This is very typically BRANDTSON although not as instant as their past outings and quite a bit slower than some of their best songs on their earlier releases. If you're not familiar with them, BRANDTSON are like the slowest JIMMY EAT WORLD songs you can think of, which is okay if you like that kind of thing. It's only when we get to track 4 that things speed up a little, as I had almost given up to be honest but yeah, there are some pretty good tracks on here - but their last releases (albums and EP) are better than this for sure, or at least more instant anyway. Hey, I just want to add that, although they thank both Jesus H. (before friends and family too! Come on man...) and ZAO, there's not, as far as I can tell, any really Christian lyrics in here, which is just as well as that really puts me off a band, I can tell you, especially when the 'saviour' they're thanking is the supposed 'leader' of a homophobic cult. Oh yeah, and the cover appears to be of a faceless man masturbating - huh?! (MD)

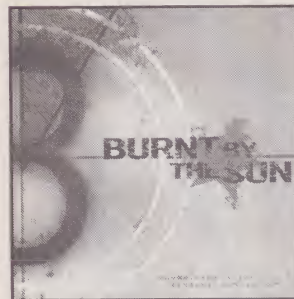
**DEEP ELM, PO Box 36939, Charlotte, NC 28236, USA.**



**BREAKING PANGAEA - "Cannon to a Whisper" CD/ 47:12.**

This one could be a grower. It's a little early to say but it becomes more familiar every time, and you can feel little hooks making their way into your brain as you listen. The sound is very "now", very indie rock emo blah, you know, guys that wanna be WEEZER, JIMMY EAT WORLD and JETS TO BRAZIL all rolled into one, but they play it well and inject a little of their own in the better songs, "Suspended", "The New Sound" and "Walrus". One to watch out for, I'd say. (HE)

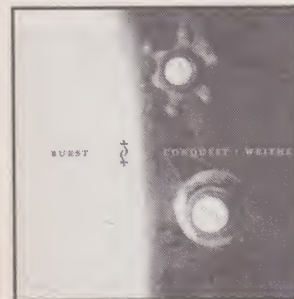
**UNDECIDED, 10695 Lake Oak Way, Boca Raton, FL 33498, USA.**



**BREATHE IN - "From This Day On" CD/ 22:56.**

WOW!!! HOLY FUCKING HELL - THIS IS INCREDIBLE. 12 songs that take you through a roller coaster of emotions, that leaves you shaken and begging for more. It's fast, very intense, angry and feels the same as when you just lose it completely. Where you are drained, but so fucking glad you got over it. Hoarsely spat vocals leap into mid tempo singing and pounce back at you with so much venom attached that it's dangerous. Fast heavy riffage soars into the most beautiful mid tempo guitar licks and then decides to take you onto a higher trip. Everything about the music on this is well done. Without sounding like a carbon copy of BLACK FLAG, SCREW 32, KID DYNAMITE, LOST CRUDOS and LEATHERFACE, BREATHE IN take the finest ingredients of each and conjure up what is the best CD I've heard in a long, long time. If you catch your breath you will lose and how glad I am to get this for review. (MH)

**BRIDGE NINE, PO Box 990052, Boston, MA 02199-0052, USA.**



**BRIAN JAMES meets FLATPIG - "New Rose 2001" CDS/ 08:10.**

Must've been about 3 summers back that myself and The Buzmeister General are down on Brighton Seafroft. It's a stinking hot Sunday afternoon in August, the beers are kicking in, and WRECKLESS ERIC has just finished playing a set of some off-kilter Surf instrumentals. Stage left I catch sight of a distinct looking gent in a straw boater and shades. "Buz, who is that?"... nope, wasn't sure, then it clicks, "Brian James!" - Wow! The founder of THE DAMNED, hanging out on Brighton Beach, so having no shame in situations like this we go up and say hello. He's a damn friendly bloke, and it turns out he's actually moved down here. Well, this CDS finds Brian joined by Austen (bass) and Dave (drums) of local thrash heads FLATPIG for a couple of re-recordings of two songs he once wrote - "New Rose" and "Neat Neat Neat", genuine Punk classics and really solid versions that are still packed with vitality 25 years down the line. Plus, sandwiched between them, is a brand new number "Nurse" which is smouldering Sonic STOOGE Rawk of some degree. I'm impressed. Brian did a set on New Years Eve in town, and was joined for "New Rose" and "Neat Neat Neat" by Austen sing-



ing, former SHAM 69 and LORDS OF THE NEW CHURCH man Dave Tregannau on bass, and one time STUPIDS bassist Steve Snacks on drums. What an absolute blast! (PC)

**FUXONY / BOSS TUNEAGE.**

**BURNT BY THE SUN - "Soundtrack To The Personal..." CD/ 29:15.**

This release shows a much more mature and accomplished BBTS than the EP of last year (which was still pretty fucking sick). The tracks seem more organic, more drawn-out, and with lots of room to breath between the scattered intricacies and brute force metal. There's still quite a bit of grind here, some twisted, searing guitar-work, but also more adventurous structuring. The inlay card is cool too as the lyrics to each song are accompanied by topical quotes from a wide variety of sources such as Noam Chomsky and Fight Club. (SM)

**RELAPSE.**

**BURST - "Conquest : Writhe" CD/ 36:09.**

Really good, heavy and blistering hardcore punk here from Prank Records out in San Francisco. BURST are a Swedish band and this record was originally released on vinyl on the mighty Putrid Filth Conspiracy Records - so I guess you get the picture a bit more now, right? That's all well and good, but after an initial bout of chaotic hardcore, BURST go for a much darker, almost doomy goth metal approach on their second track 'Juxtaposed', which is a classic track. This is followed by another killer slice of manic brutality - and so the record continues. All I can really say is BURST are a band to look out for if you like bands like RAISED FIST, REFUSED and crusty hardcore punk bands like DOOM and AMEBIX. Good stuff! (MD)

**PRANK, PO Box 419892, San Francisco, 94141-0892, USA.**

**CABLE CAR THEORY, THE - "The Deconstruction" CD/ 32:26.**

Now then, now then, this is the boy for sure! The first track tells you about it already - think incredible, think "Soar" era SAMIAM, think "what a fucking anthem of rock, young man" and yes, you'll be getting it regarding what's going on with Staten Island post-hardcore melodic punkers THE CABLE CAR THEORY. Well, that is until you throw in some snazzy, almost jazzy, off-kilter rockage into the mix! That's something we're definitely looking at with the second track 'I Left My Heart in New Brunswick' and the one minute classic 'Fix The Pipe or Hide The Puddle'. You know what, when I first put this on it kind of passed me by; I wasn't paying attention and it slipped through the net and into the ever increasing review pile. I even almost allocated it out to someone else for review, so bugger me hard like a "Deliverance"-esque hillbilly because this is one hell of a record and if I'd said goodbye to it I'd be squealing like a pig now for sure! (MD)

**DEFIANCE, Ritterstrasse 52, 50668 Koln, Germany.**

**CALAMUS - "These Days" CD/ 49:22.**

One of the terrible things that happens when a musical genre becomes popular is that 1001 bands then get picked up by labels to hopefully grab a piece of the (money) action. So I kinda' feel sorry for bands like these guys as they're competent at what they do, but shit, you can see / hear this kinda band in any pub up and down the country! There's a shed load of bands out there who are more worthy of a release than these. They turn in a pretty awful version of the STONES chestnut "Under My Thumb". I wonder if they've heard the versions done by the WHO or the version by SOCIAL DISTORTION, obviously not as they wouldn't turn out such a piss poor rendition. CALAMUS are a rock band nothing more nothing less, and I don't really hear too much of the SABBATH and FLAG influences quoted by the bio. Give me MILLIGRAM any day. (BB)

**PEOPLE LIKE YOU, Bissenkamp 17, D-44135 Dortmund, Germany.**

**CARRY ON - "A Life Less Plagued" CD/ 18:47.**

Obviously I'd be a lot more impressed if this record was called "Matron" or "Camping" or something as equally hysterical, but I guess when you've got song titles like 'X's Always Win' and 'Roll With The Punches' the last thing you're going to do is name your band and album after some classy, vintage British comedy. I mean, the thought of Kenneth Williams saying "we're fucked up kids with broken hearts, put in your faith and we'll tear it apart" instead of "ooohhhh, matron!" doesn't really cut it somehow, you know? Ahem, anyway... this is good stuff, about 12 songs in 18 minutes and it's manic youth crew a-go-go; fast as fuck, all X'd up, cliches up the ass but still totally fucking classy stuff! It's harder and more brutal than your typical BETTER THAN A THOUSAND rip-off (it's on Bridge Nine

and that's a sure-fire sign of some quality rockage) and has a real rough and ready, punk as fuck, early YOUTH OF TODAY meets TEN YARD FIGHT (with much bigger balls!) feel to it. Some of their slower moments also remind me of that great band BANE. So yeah, you know what to do already because this is a killer band from a great label. \*As a side-note, look out for awesome new UK band SWORN IN getting a record out on Bridge Nine / Reflections pretty soon. And remember, all visitors must show their asses.. oohhh matron! (MD) **BRIDGE NINE, PO Box 990052, Boston, MA 02199-0052, USA.**

**CAST-DOWN - "An Attempt to Make Moments Last" CD/ 25:41.** Powerful melodic tunes with throaty vocals - very No Ideal! If you like HOT WATER MUSIC and GRADE you will really like this. CAST-DOWN play that music extremely well with lots of energy, ideas and power in positive lyrics. I bet they rule live. Their drummer is called Wuss! But there are no wusses in this band! (HE) **FUNTIME, Vlasselaaar 13, 3221 Nieuwrode (Holsbeek), Belgium.**

**COBRAMAN - Self Titled CDEP/ 10:23.** Sweet tattooed brother of Jesus, what the fuck did I do to deserve this piece of shit? Have I really sinned so much that my life has come to this? This record is without a shadow of a doubt one of the biggest pieces of turd I have heard in a long time, and that's a lot of stale turd. What the fuck is it anyway... some sort of SENSER-like hip-hop that whines and screeches like a weasel chewing off it's own leg off. Lyrically this is about as low as it gets and makes me want to send this back in pieces to Scooch Pooch - this sort of mysogynist claptrap smacks of some spotty freak that spends his days fantasizing about women with collagen lips and silicone baps but is ultimately destined to remain sexually unfulfilled for the duration of his sad life. I would rather suck the pustular weeping sores on the vesicles of a sewer rat than listen to this piece of dirty gutter-shit a minute longer. (RR) **SCOOCH POOCH.**

**COLUMBIAN NECKTIES - "Abrancel" CD/ 39:18.** Ignore the seriously bad photo of the band on the cover of this digipack and unleash the gem within!! This Danish quartet have seriously been reared on quality (garagey) rock 'n'roll by the likes of the MC5, the STOOGES, the DICTATORS, etc. These guys sound like a rawer and punkier version of the HELLECACKTERS, who in turn sound like... The riffs may not be new but they're delivered with such a passion that its infectious and with song titles like "Got to Give Me Love" and "Born to Rock'n'Roll" give you an idea of what's on their minds; they even do rip roaring cover of "Stay with Me" by the DICTATORS. Always amazed me, the DICTATORS to MANOWAR in one easy move... The sound is raw and dirty, which doesn't mean it sounds bad, just pretty damn authentic. One for a Friday night before you get yerself out on the piss!! (BB) **SOUNDS OF SUB, PO Box 10 36 62, 34036 Kassel, Germany.**

**CHAMBERLAIN - "The Moon My Saddle" CD/ 51:14.** This is a surprise re-release I must say as this is a rock/country record (admired by those with the savvy to appreciate a fantastic band with a passion for their craft) which sold like shit first time around! I love it mind you, and it's an all-time favourite album. Heart-felt rock with a little Springsteen style and a smattering of Southern rock thrown in to good effect. It's a faultless record to me, which covers a lot of musical ground with integrity and passion. I think I may be in a minority though as most people can't handle it's mainstream sound... fools! "Mountain of a heart" is a beautiful composition with a sublime vocal and a chorus to die for. They have a new album out and I'm looking forward to hearing it, I'm sure it will challenge my listening senses, but then I like that... these guys ain't afraid to do whatever the hell they want. I know Mr. Remains loves this record as much as I do, so two great minds cannot be wrong. Hey, do yourself a favour, listen to something honest for a change, you may love it, you may hate it... but you will remember it as this is a special album for sure. (DS) **GOLF, PO Box 6, Wallingford, OX10 9FB, UK.**

**CHAOTIC DISCHORD - "...A Fuckin' Racket" CD/ 69:22.** I actually know little or fuck all about this band, I could not even tell you if the 'Live In New York' part of this CD was ever live anywhere, let alone New York! No doubt there are people out there who know more about the band than me but my abiding memory is that they were the 'Roy 'Chubby' Browns' of early 80's UK Punk! Thirty-three

tracks of a right punk rock racket and ultimately very un-influential on today's punk movement! Just as they would have hoped I bet. (GS) **PUNKCORE.**

**CHIKINKI - "Live It or Leave It" CDEP/ 16:27.** Sink and Stove is such a mad label I never know what to expect except that it won't do a hangover any good. CHIKINKI don't break the mould! It's experimental pop - indie in its vocals, but drum n bass here and there or the odd electro synth noise. It's actually quite mellow and gets almost normal on the ballad, "Let's Get Lost". But I prefer it when it's weird and noisy like on "Robotic Age". Against the odds (a hangover and a lingering suspicion of experimental music) this has found a little place in my heart. (HE) **SINK AND STOVE, www.sinkandstove.co.uk**

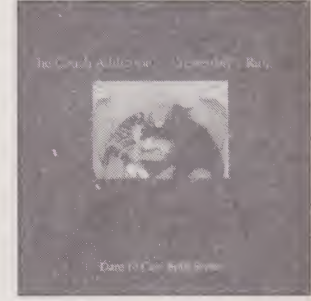
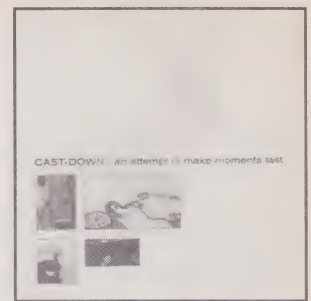
**CHURCH OF CONFIDENCE - "Teaching The Children..." CD/ 36:13.** This three-piece from Berlin kick out the jams in a punk 'n' roll stylee with a slightly poppy rocking edge to the songs. They've got plenty of catchy tunes and sing-a-long choruses with a rockabilly element presenting itself in the singers vocals. There is a slightly older Southern California influence creeping its way into the sound especially a SOCIAL DISTORTION influence, but it's more subtle than blatant. As much as this was played well, recorded well and was a little different for this genre of music I just couldn't get into it, something about the whole set up just didn't quite "click" with me. If you're familiar with the "People Like You..." releases, and enjoy what they do then check this out as you probably won't be disappointed. (BB) **PEOPLE LIKE YOU, Bissenkamp 17, D- 44135, Dortmund, Germany.**

**CONVINCED, THE BAND - "2001" CDEP/ 14:32.** I can imagine the chuckles from Monk Dave as he put this in my review pile. The cover tells you what you need to know - four guys in black (three in muscle-man tank tops) surround a stunning brunette in a tiger boob tube. Wanna guess the music they play? Swedish pub rock! If this was the eighties the singer would have a fantastic poodle perm. Remember T'PAU? No I'd rather not. (HE) **POSITIVE OUTLOOK, PO Box 233, Peterborough, PE4 6UB, UK.**

**COUCH ADDICTION / YESTERDAY'S RING - Split CD/ 48:48.** Bit of a local affair here, two Montreal bands with the first in a series of splits on Montreal's Dare to Care Records. THE COUCH ADDICTION sounded decent for about the first 20 seconds, mid-paced and rocky with a horn section but it then tumbled into pretty standard ska-punk that to these ears sounded decent enough and pretty much like any band you'll hear on Asian Man. But how would I know if it's great or just okay? All I can tell you that the middle of one song sounded a bit like "Liquidator". Still, the lyrics are okay and it's all tight enough. YESTERDAY'S RING are a few guys from other local bands doing acoustic and gritty bar-room songs with a few layers of gravelled vocals. It sounds pretty good too, not unlike RUMBLESEAT in fact. This is the same label that did that Campfire Songs comp CD so I guess YESTERDAY'S RING would have fit on there pretty nicely. This is also a benefit for PETA and both bands and label show a healthy and enthusiastic DIY spirit so although I'll hardly play this every day, I'd still give it a thumbs up. (RR) **DARE TO CARE, 2273 de Champlain, Montreal, QC, H2L 2T1, Canada.**

**CROSSFACE - "Crossdays" CDEP/ 10.40.** CROSSFACE are Japanese hardcore to the max here. 6 manic thrashers in just 10.40 minutes, that are well structured and not sloppy. Hoarsely spat vocals smack you in the mouth, while a thundering crust attack knocks you to the ground. Lots of feedback and heavy duty late period DISCHARGE riffage. Not essential, but a welcome addition to anyone's collection. (MH) **HG:FACT.**

**CUB COUNTRY - "High Uinta High" CD/ 47:09.** I can only think it must be a combination of my increasing years and my fascination with the early days of the American West, but when I read a description of this record I asked (nay, demanded like a spoiled brat) that I got it sent. And I am so fucking pleased that I did, because it's the sort of record that I might otherwise never have taken a chance on. CUB COUNTRY is basically Jeremy Chatelain, bassist from JETS TO BRAZIL, joined not only by a few of his bandmates but also members of EUPHONE, LUNACHICKS, HELMET, J MAJESTY, etc. to play out his laid-back wide-open country





blues. This is stripped right down to the bones bluesy songs lovingly played on piano, acoustic and lap-steel guitar and brushed drums that sounds so relaxed and dusty that you just want to be sat on a warped wooden porch listening to this, watching a fiery orange sun melt into the tops of the High Sierra Peaks as a long-departed herd of bison kick up a dust-storm on the plains. Think old, old ZZ TOP), classic Willie Nelson and maybe just a hint of that last country-filled CHAMBERLAIN album. Sure, the punk rock community is going to detest this record, but personally I'd take CUB COUNTRY way ahead of any of the other bands that it comprises of. Now to just shut my eyes, drift back, and listen to the faint bristle of ocatillo cacti brushing against the stable door. Bliss. (RR)

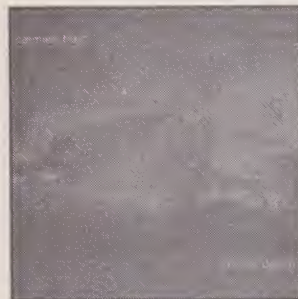
**JADE TREE**



**CURSIVE - "Burst and Bloom" CDEP/ 22:00.**

I could sit here and deconstruct this CD, driven as it is by dark, sarcastic lyrics and a philosophical outlook in both the words and the deafening guitars (maybe it's the cello, though I hardly notice it). But I don't really care about all that. This five track EP shows CURSIVE at their best - standing out so much from others in the Saddle Creek stable and most things American right now. With a FUGAZI edge to Tim Kasher's vocals, the odd touch of originality - a drum machine, a cello, a hip hop beat - and songs that grow to "burst and bloom" there's no doubt that CURSIVE are waiting for their moment. I've listened to CURSIVE before but nothing's really struck me before now. All the songs on here are just what you need when you're sick of samey emo and missing tuneful indie - you want something soulful and jarring - this is it. (HE)

**SADDLE CREEK, PO Box 8554, Omaha, NB 68108-0554, USA.**



**CURSIVE - "Domestica" CD/ 32:15**

A little old now but still one of the best records I've heard from the hit-and-miss Saddle Creek records. When they miss, it's dreary (see: the super-hip but super-dull THE FAINT) but when they hit, they hit good and they hit hard, right on the chin. And so it is with CURSIVE's "Domestica" album, a record so loaded with graceful and persuasive emo-rock that it threatens to fall apart if the passion spills out any more, yet is held together by the bleakest of loveorn lyrics. Tim Kasher's whispered-to-screamed vocals speak so much of heart-break and broken dreams that you can only pity him whilst simultaneously admiring his will to go on. Musically this is played with unerring precision too, especially the two guitars that layer each song fantastically, plucking around each other before filling out into a massive open chorus. Just check a song like "The Lament of Pretty Baby" for proof of just how intricate and pretty they can get. There's really not a thing out of place on "Domestica", and the end result is a clever album of lamented and powerful rock. (RR)

**SADDLE CREEK, PO Box 8554, Omaha, NE 68108-0554, USA.**



**CZOSNEK - "Ponure Historie Zmagan Ze Stabilizacja" cassette.**

Proper cassette release with printed labels etc. The cover is like brown wrapping paper and opens out and has lyrics, art and thoughts, along with sliver screened art screened on it - looks really good. It's mid paced early 80's styled anarcho punk. Male/female vocals and strong song work. Awesome recording quality, with a real atmospheric vibe to mingles with it's bouncy energetic beat. They sound a little like HARUM SCARUM and a touch of LOST CHEREES and SEARS (anyone remembers those two great bands of yesteryear). I haven't a clue what the lyrics are about as they are in their own native Polish, but judging by this label, I can only guess that they are politically charged. This is well worth getting. (MH)

**NIKT NIC NIE WIE, PO Box 53, 34-400 Nowy Targ, Poland.**



**DA SKYWALKERS - "Smalltown Saviours" CD/ 31:30.**

Above average street punk rock from this Swedish band who, although similar to fellow countrymen BOMBSHELL ROCKS and VOICE OF A GENERATION, have a harder edge and urgency to their sound. This also slips into the hardcore mode a few times and thrashes out rather nicely. It starts off like a bat out of hell with raucous singalong anthems and group choruses, but towards the end something gives and it loses track a little which is a shame. If you liked the Lars Frederiksen album, you'll like this, good solid shit that gives nods to BLITZ and THE BUSINESS and RANCID. I'm a little burned out on this style these days, but these guys are one of the best examples of how it can still be exciting. The acoustic track is painful though! (DS)

**HOUSEHOLD NAME, PO Box 12286, London, SW9 6FE.**



**DAEMIEN FROST - "Corpus Daemo" CD/ 29:05.**

Ex members of NULL SET and SPUDGUN here in a new incarnation, going under the alter ego of Daemien Frost, a strange beast of a man. This is flipped out instrumentals, like the spools of some elevator muzak machine whirring around crazily. At times it can get pretty hip-swinging and melodic, like on "Slut Style" that's blessed with some great sax, clarinet and accordian that actually sit in amongst the guitar, bass and drums exceptionally well. Then at other times it can just all go hyper-spasmodic on you, and skew off across uncharted mathy prog plains. It's here where my interest wanes. DAEMIEN FROST is best played loud so the waves can immerse you, anything less than that and this pretty much passes by like some unpredictable deviant that you try to avoid eye contact with. (RR)

**ALPHA RELISH.**

**DAHL, JEFF - "The Julie Sessions" CDEP/ 09:23.**

The mighty Jeff Dahl returns from the dead and returns in fine form, delivering four tracks in his own style of nerdy garagy punk rock. He plays all the instruments on this release and none of it can be faulted. Sure, the sound harks back to days of the ANGRY SAMOANS but I guess that's in his blood! The songs themselves are catchy and neat with all of them being pretty infectious, good time tunes. In fact the only complaint is that I want more and not just a CDEP, so get your arse into gear Mr. Dahl and deliver the goods for the (older) kids. If you've been satisfied with Mr. Dahl's previous output then this will be no disappointment, if you're a new listener then check this out as it will introduce you to the genius of the Dahl man. (BB)

**JULIE, 4 Rue De l'imPrimErie, 34070 Montpellier, France.**

**DASHBOARD CONFSSIONAL - "So Impossible" CDEP/ 14:14.**

This is a four track EP of typical acoustic pop from Chris and Dan, who are in turn DASHBOARD CONFSSIONAL. The first track is not one of their best. It's slow and lacks power. In fact, this EP is definitely not as good as the album they put out on Vagrant not so long ago. If you're going to start anywhere, start there because that is one of the best records of its kind. Just please, "people", don't all start ripping these guys off like everyone did when the GET UP KIDS got massive, because there's a fine line between great acoustic music and shit acoustic music. ONELINEDRAWING is not bad, Kevine Devine is pretty good and DASHBOARD CONFSSIONAL is great. But your efforts will probably be really fucking dull, so stick to whatever it is you do best and don't jump on the bandwagon, because it's already overcrowded as it is. Uh, oh yeah... this isn't awful or anything, it's a good collection of songs from the DASHBOARD, it's just not their best four. For fans. (MD)

**VAGRANT, PMB 361, 2118 Wilshire Blvd, Santa Monica, CA 90403.**

**DE FACTO - "Legends du Scorpion a Quatre Queues" CD/ 39:14.**

Qu'est ce que c'est? C'est les garçons de AT THE DRIVE-IN, Cedric et Omar (les garçons avec le cheveux très grand) avec deux autre garçons qu'ils jouent le musique "dub". Aimez-vous le musique "dub"? Non? J'aime beaucoup DE FACTO. Je ne sais pourquoi. C'est n'est pas parce que j'aime ATDI - c'est vrai, mais er that's not the reason. Goddamn I can't keep that up! I do really like this - I've always had a soft spot for dub and so it's just nice that a band I liked a lot have a finger in this pie too. This is a French release by the way, not just a pretentious review. (HE)

**MODERN CITY, Boite Postale 6035, 69411 Lyon Cedex 06, France.**

**DEADWEIGHT / SHORTTIME - Split LP.**

Both bands are from Holland, while sounding different they do sound pretty similar - so I'm wondering if they really are two bands. Anyway, the DEADWEIGHT side is really powerful. Taking the best of metal, adding some crust mayhem and a slice of NY H/C (very little mind you). Totally menacing stuff. The side that says SHORTTIME carries on from the flip, but is a touch more screamo. To be honest I found it quite relaxing as I was pretty stressed up at the time. Having said that, I love the brown cover - looks good. Can't say I believe the inside story - but who am I? (MH)

**MORORWOLF.**

**DEAF PENALTY - "Eleven Hours To Go" CD/ 35:49.**

A Finnish band on a label out of Indonesia, such is the beauty of the Hardcore scene!! This band play high energy hardcore like in the old days, no metal, no grind, no crust just honest to goodness hardcore. As seems to be popular the nod is to slightly melodic sung

vocals with band back-ups, the songs themselves are straight-forward, nothing you ain't heard before but delivered with a sense of purpose and direction. From the photos in the CD booklet I gotta say that these pictures couldn't have been taken from back in the day - all adds to the feel of the whole thing. Seems like Finland is on the map for quality hardcore bands, must be something in the vodka! (BB) **HEY DISTURBIA, PO Box 70119, KSKL, Jakarta, 12240A, Indonesia.**

**DERITA SISTERS - "My Bad" CD/ 31:56.**

This is about the fourth CD I've got by this band and the strangest thing is that I know very little about them and nor does anyone else I've asked! I know they come from the USA and for what its worth ain't that bad! The lyrics to the songs on here seem OK (not all lyrics supplied) and musically its pretty good punky stuff. But that's as far as it goes for me really! In the light of little or no further information all I can suggest is that you check them out given the chance. Having said that, their on the German Plastic Bomb label so they must be pretty popular over there! (GS)

**PLASTIC BOMB, Postfach 100205, 47002, Duisberg, Germany.**

**DEVINE, KEVIN - "Circle Gets The Square" CD/ 34:24.**

I was wondering when this was going to arrive for review at Fracture HQ. It's been out for a while on its native Immigrant Sun label, and I know the kid Rusty already has this so I thought I'd keep this for myself after forgetting to buy a copy when Mr. Devine supported ATOM AND HIS PACKAGE and GOOD CLEAN FUN in Cardiff longer ago than I can even remember. Anyway, live this guy kicked our asses. He was genuine, emotive and really into his songs which, by the way, are relatively slow, acoustic tales with 'emo' topics! This CD, although good, is not as intense as Kevin's live performance, but then I guess if you've never seen him live then you wouldn't know that, but anyway... I've been playing the DASHBOARD album a lot recently, and I definitely prefer that, but that's not to say this is bad, it just lacks the 'punch' I need for me to really get into a record. (MD) **DEFIANCE, Ritterstasse 52, 50668 Koln, Germany.**

**DEVOTCHKAS - "Live Fast... Die Young" CD/ 28:18.**

Now here's a strange thing! This is the DEVOTCHKAS last release as the DEVOTCHKAS, so from now on look out for the '99's! Not totally sure why they have changed their name but I don't think all the line up changes have helped in recent times. Anyway, that aside the DEVOTCHKAS are an all female Punk band from the USA who rival the CASUALTIES in haircuts and general appearance. In fact! They are not that far apart in style in some ways with their early 80's punk sound often sounding like VICE SQUAD in places. They have personal / political type lyrics to their songs and even throw in a VIOLATORS cover for good measure. Good stuff and nice to see the female punks in this world proving they can cut it as well. (GS) **PUNKCORE.**

**DINA / THE ATLANTIC MONTHLY - Split 7".**

These two bands toured the UK together recently so I guess this is a nice little accompaniment to that jaunt. DINA offer two tracks; "Dickie Hammond" is taken from their fine album on Complicity with a great mid-paced sound, and an ending riff that brings to mind the pickled-and-chugged riffs of the title person. "Sea Murmur" is taken from their demo if I remember right and holds up really well on here - it's more upbeat and punky but still has some excellent pop hooks going on. THE ATLANTIC MONTHLY take a slower, more measured indie approach with jangly guitars, minor chords and downbeat vocals. It sounds sweet over the course of one lengthy track but a full album of this might start to dull the senses a little, unless the tempo is picked up on other tracks. It's hard to judge a band on one song sometimes. But otherwise, this is a decent release and backed up by great looking packaging. (RR)

**FIREWALK WITH ME (available in UK from: Flat 3, 113 Ullet Road, Wavertree, Liverpool, L17 2AB, UK)**

**DISAFFECT - "Discography" CD/ 60:18.**

I was really hoping that I would get this to review. I got an email advertising it, I really wanted to buy it but decided to hold off being the skin flint that I am and see if it would come to me. Low and behold it did and I'm a happy bunny. I thought DISAFFECT were incredible. I remember when I first got their demo and when the "An Injury To One" 7" came out I played it non-stop as it was the best 7" I bought that year. Great tunes and in your face political lyrics. The songs "A

Plea For Life" and "Can't See the Woods" are two of my favourite all time punk songs ever. Next up was their split 7" with fellow Scottish power mongers SEDITON, where they continued to bring a little happiness into my life. With "Home Of The Slave" I continued my love affair with them, I bought the UK pressing and import of this. It's good that their songs from the "Pestilence" box set are here, as I never got that one. And finally their incredible "Chained To Morality" LP finishes things off. I was sad when they broke up as they were such a breath of fresh air and were one of the few bands who's songs and lyrics went hand in hand. The cover of this is the size of a 7", which I'm a little disappointed about as I would have preferred the standard size CD packaging, but I'll make my own. This is a benefit for the 1 in 12, so when you buy it, they will benefit from it. I whole heartily recommend this piece of classic punk history. Amazing and will keep me entertained for hours to come. £5.00 ppd. (MH) **PANOPTIC VISION, PO Box 3590, Uddingston, G71 6YG, UK.**

**DISTILLERS, THE - "Sing, Sing Death House" CD/ 28:42.**

Yeah, so the singer's married to Tim Armstrong and sounds a lot like Courtney Love fronting a RANCID sound-a-like band. Those are kinda interesting points for sure, but man this album isn't that good, I like the sound and style but the songs are lacking any depth and it just goes by all snotty and attitude laden without leaving any lasting impression. It just seems a little too contrived and almost cartoon-like. I think there's a good band waiting to get out here, but at the moment it's wrapped up in a fucked up punk rock blanket that stifles any chance of variation from the punk rock attack. This just washed over me in a "heard it all before" way I'm afraid. (DS) **HELLCAT/EPITAPH.**

**DIVISION OF LAURA LEE - "Black City" CD/ 35:58.**

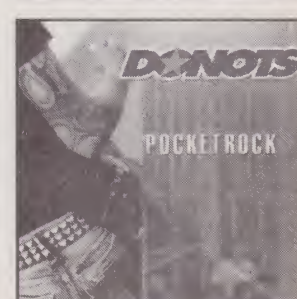
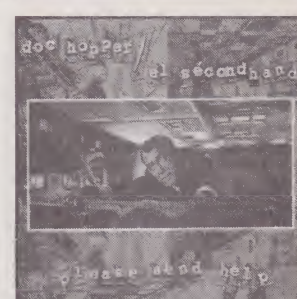
DIVISION OF LAURA LEE have been impressing people for a few years now, and this latest album should see plenty more people plugging into their sound since they've stepped onto the big platform of Burning Heart. So it's a pity then that "Black City" sounds exactly like that - like a band taking a few steps towards glossy magazine spreads and preening themselves for some measure of success. I don't know why I feel this, but "Black City" just lacks the energy and fire that the excellent "At the Royal Club" album possessed (a record which the band and label seem happy to mention only in passing these days). They used to be a band that played punk rock and roll like they were taking a match to their petrol-doused songs, but now their rock n roll has more of a measured poppy sleaziness that harks more to GIRLS VS BOYS and THE STROKES. The punk rock songs lack the power and aggression they need and the slinky neon night songs just aren't as dirty as they should be. "Black City" is almost like a cross between two of their homelands current darlings THE HIVES and THE (I)NC but without any of the fervent or explosive attitude those bands both possess. This is still a good album, but maybe just a little too calculated and polished for its own good. (RR) **BURNING HEART.**

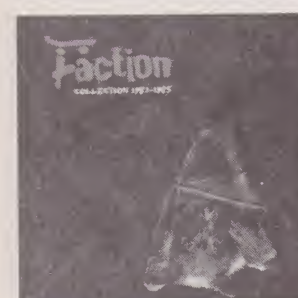
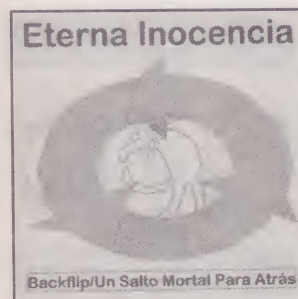
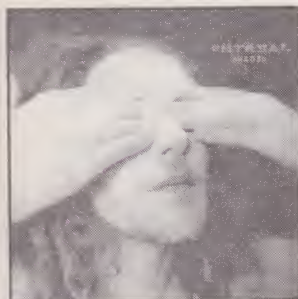
**DIVISION OF LAURA LEE - "Pretty Electric" 7".**

More of the same as above. No really, the same completely, as this is three tracks that all already appear on the above album so I'm really not too sure how worthwhile this record is. Surely even one unreleased track would have been wise. I remember when IRON MAIDEN always featured unreleased b-sides for their singles. Anyway, a-side track is actually "Number One" which is upbeat, spazzy-blues in a JON SPENCER sort of way, but as detailed above lacks a vital sweat-fuelled spark. On the flip is "Pretty Electric" and "The Truth is Fucked" which both follow in the same groove. For a few quid more you might as well buy the album. Well, that's assuming you want another average rock n roll record. (RR) **STEREODRIVE Von Steuben-str 17, 48143 Muenster, Germany.**

**DOC HOPPER / EL SECOND HAND - Split CD/ 31:52.**

Holy surreal SLAYER tribute, dude! Well, yeah, there's like 3 or 4 SLAYER covers on here, but there's also BLACK FLAG, THE REPLACEMENTS, Elvis Costello, Buddy Holly and finally the two bands on here also play one of their own songs. Yes, this is a weird split for sure. But the thing is, it's good! Correct me if I'm wrong, but DOC HOPPER are ex-SINKHOLE (a great Dr Strange band from way back when) and that's pretty much what they sound like. Same as EL SECOND HAND who have a really good pop-punk thing going on.





Even when they're covering bands... except SLAYER! See, when both these bands cover SLAYER, they do it to a tee, both bands pulling off a combination of 'Mandatory Suicide', 'South of Heaven' and 'Behind The Crooked Cross' between them, and doing it damn well. Crazy stuff but worth picking up, definitely. (MD)  
**ATTENTION DEFICIT DISORDER, PO Bix 8240, Tampa, FL 33674, USA.**

**DONOTS - "Pocketrock" CD/ 41:12.**

The signs looked good: studded belts, flame tattoos, a HWM t-shirt, guitarist leaping on stage, a subtle Black Flag logo on a cap and the inclusion of the word "rock" in the title. So I slid it into the deck and while waiting for it to fire up, also took a trip over to the website of the German label that Burning Heart licensed this from (Supersonic Records) to get some more info. The first track "I Quit" kicked in with a driving and clean melodic head-rock of a riff. By the time the first chorus kicked in, everything had gone to shit. The sound from the speakers was a dire, over-produced MTV generic punk-u-like sort of thing, and the website had boy-band photos and talk of "album charts and obvious singles songs". By the third track I couldn't even listen to this any more. What SUM 41 are to nu-metal, this is to punk rock. Over-produced, sterile, plasticky and mind-numbingly repetitive. Expect to see them elevated to some polished plinth of piss-weak MTV punk rock success soon. This is dull, so very dull. (RR)  
**BURNING HEART / EPITAPH EUROPE.**

**DOWN IN FLAMES - "Start The Fucking Fire" 7".**

Fantastic blue vinyl joy here from this incredible MINOR THREAT tribute band! Heh, not really, but man do they have that vibe, with some straight ahead, "let's fucking go" youth crew added to the mix of course. Yeah, I mean 10 tracks on a 45 rpm 7" is basically what it's all about here - short, fast and loud! This is the first in a series of split releases by Coalition from The Netherlands and Gloom Records from New York... looking forward to seeing more of these splits in future (next up is the REAGAN SS / JOHNS BROWN ARMY split 7"), because this is one awesome place to start! (MD)  
**COALITION, Newtonstraat 212, 2562 KW Den Haag, Netherlands.**

**DR. KNOW - "The Best Of Dr. Know" CD/ 75:51.**

I'm so happy I got this in my review pile as I was going to buy it anyway! A band I loved as a teenager, one of the first punk bands to crossover and incorporate a metal style into their sound, which I thought was kinda cool even though I've never been a metal kid. This CD collects pretty much all their songs, it's a little annoying as the awesome LP "Plug in Jesus" (1984) is mixed in with early demos and that detracts from the overall enjoyment it has to be said. It's a long CD and that's not such a great thing to be honest, especially as the quality seems to be poorer than the original vinyl that I used to own. DR KNOW hailed from Oxnard, CA and were part of the scene that spawned such great bands as RKL, SCARED STRAIGHT (now TEN FOOT POLE), AGRESSION and the superb ILL REPUTE. Most of the time this is pacey hardcore punk with metal leads and distinctive lead vocals. It's pretty dark in subject matter aside from the gross "Fist Fuck" which is damn funny. There are about 6 songs on here that I'd deem as classics from a bygone era, but I grew up listening to this so I'm kinda biased. The anti-cop song "Egomaniac" is still a great song and those guitar solos rule! Hey, the original singer was child star Brandon Cruz, who is now the singer in the DEAD KENNEDYS would you believe!! It's a crazy world and a little slice of old school punk (Ox)Nardcore style eases the pain. Yeah, I liked this band and I still get a kick from this material. (DS)

**MYSTIC through PHD, Unit 15, Bushell Business Estate, Hithercroft, Wallingford, Oxon, OX10 9DD, UK.**

**ELECTRIC FRANKENSTEIN - "Double A Side" 7".**

The mighty FRANKENSTEIN give us two songs from their last two full length releases, come on you know what they do by now 'coz they've been at it for the last ten years! Both songs exhibit the Frankenstein sound and song structure- driving, rockin, no frills punk rawk! Having clearly defined their own style it's surprising that this band still releases quality records (how many bands can own up to that?), and yes, by their own admission they probably have like 10 songs or variations of but its still the fucking good shit!! As you can probably guess I like these... If you're not familiar with the band then get this 7" as it's a very good introduction of the mighty FRANKENSTEIN - very much recommended! (BB)

**TKO, 4102 24<sup>th</sup> St. #103, San Francisco, CA 94114, USA.**

**ENTREAT - "Shaded" CD/ 30:06.**

ENTREAT are here to tell us that metal is alive and well in Slovenia. This stuff reminds me of the kind of melodic doom metal that you'd see on the 'classic' late night rock show 'Raw Power' in the early nineties. Their chord progressions and quiet / loud dynamics remind me of mid-era PARADISE LOST and MY DYING BRIDE. The vocalists' desperate wailing get a bit annoying after a while and the average standard of mid -paced double bass drumming also fails to ignite me. Average stuff. (JD)

**CHOOSE LIFE, Pot Na Breg 8, 5250 Solkan, Slovenia.**

**ETERNA INOCENCIA - Self Titled CD/ 44:38.**

I'm assuming these guys are from, or originally from a South American country - judging by the names and lyrics. Musically it's melodic hardcore, with a dose of SAMIAM type punk thrown in for good luck. It works pretty well and my foot is tapping away here while it's on. Most of the lyrics are in their native tongue, but there's some English ones and they're political. A very DIY release, looks real nice. (MH)  
**CHUMPIRE, PO Box 680 Conneaut Lake, PA 16316-0680, USA.**

**EVERYBODY IS GOING TO DIE - Self Titled CD/ 32:18.**

Really enjoyed the demo CD-R by these guys a few issues and if I was astute I probably mentioned something about "expect to see more from these guys soon" or some other equally over-used term when describing good demos. Anyway, cliches or not, I was right and here's a great new disc from them on the newly formed 50 Billion Dead Bad Guys and Counting label. Kicks off with new material that sounds great, a much thicker and crisper production than on their demo, and sounding even more accomplished than before too. This is instrumental music that's built with layer upon layer of incisive guitars and a solid adaptable rhythm section. Since the songs are constructed with so many twists and shifting tempos the lack of vocals is hardly a sticking point. As far as I can tell the second half of this is actually the tracks from the demo, so there's a drop in production quality but consider them a bonus if you want. The skulls-on-brown-card artwork and hand-written acetate inserts all add up to a neat debut release. (RR)

**50 BILLION DEAD BAD GUYS, PO Box 3107, Sheffield, S8 9YZ, UK.**

**EXHIBIT A - "EP1" CDEP/ 19:07.**

EXHIBIT A is a cool name but I don't think much of this band - male alternative rock that starts, "I'm going up in a el-e-va-tor! I'm leaving by the stairs, Cos sooner or la-ter, someone comes along who cares" like THE DOORS or something more boring. (HE)  
[www.exhibit-a.org.uk](http://www.exhibit-a.org.uk)

**FACET, THE - "Adult Comedy" CD/ 31:27.**

Wow, this band has really come along way since I last heard them. They used to have a much more prominent horn section, I'm sure, and I did actually like it. Now though, although the barl sax is still listed, it's not as obvious as on their last album. What THE FACET seem to be about nowadays is punk rock with a capital P; the kind of punk rock that great bands like THE THUMBS and THE CRIMINALS play. When they slow down a bit like on 'Saturn' they have an almost AFI feel too them as well - gloomy and dark, but definitely punk. Oh, I just looked at their website and it says they have split up - so I guess you should pick this up, it's their last, and best release. (MD)  
**NOT BAD, PO Box 2014, Arvada, CO 80001, USA.**

**FACTION - "Collection 1982 - 1985" CD/ 68:00.**

See, now *this* is what it's all about. This band and this record is what 'punk' meant to me as a young kid, and is everything to do with why I got into all this in the late 80's in the first place - and of course, it's why I'm still here. If you're not clued up about the FACTION, they were an early 80's San Jose punk band featuring that skateboarding legend with the lopsided head, Steve Caballero, on bass and also had another skate 'celeb', Shane O'Brien, on vocals. This record is my life 14 years ago. It's being young and energetic, it's listening to Thrasher "Skate Rock" compilation tapes, it's meeting up at the banks on a Saturday morning with Species, Pritch and all the other local skaters, it's getting MINOR THREAT tapes off Chris Fowler and being unbelievably excited about getting home and playing them, it's about learning Frontside Slappies with Dan down Cardiff High School, it's about buying DESCENDENTS vinyl that cost a month's pocket money and it's about watching "Shackle Me Not", "Public Domain", "Wheels of Fire" and "Future Primitive" over and over

and over... Anyway, enough of that reminiscing bullshit, let's get back to the record! What we have here is, as far as I can tell, everything the FACTION ever did - 28 tracks including a GENERATION X cover, their track off "Thrasher Skate Rock, vol. 1" and some absolute classics like 'Tongue Like a Battering Ram' and 'Let's Get Cokes'. Musically, the FACTION have a lot in common with many of the other great bands (especially Californian) of that era, and the CIRCLE JERKS, DI, TSOL, early SNFU, AGENT ORANGE, SOCIAL UNREST and early SOCIAL DISTORTION instantly come to mind. What's also great about this release is that the band have listed every gig they ever played in the booklet and man, did they play with some great bands - SOCIAL DISTORTION, GOVERNMENT ISSUE, FANG, CODE OF HONOR, SCREAM, MELVINS, DRI, DR. KNOW, SOCIAL UNREST, RKL, AGGRESSION and TONS more! What a blast that must have been, huh? If any of that review made sense to you at all then you're already 'in the know', right? And you ordered it already, yeah? Good for you kid, good for you. (MD)  
**BEER CITY, PO Box 26035, Milwaukee, WI 53226-0035, USA.**

**FAINT, THE - "Danse Macabre" CD/ 35:07.**

Wow. No, really - wow. This is fucking awesome. It's not punk, so don't get confused now kid, this is electro-pop from the centre of hell, and you really should only indulge if you think you can handle it - so then kid, can you? If you're wondering what THE FAINT actually sound like, well they'd definitely have fitted into the mid-80's UK goth / gloom scene. It has elements of JOY DIVISION, NEW ORDER, DEPECHE MODE and even ULTRAVOX - but something's been done to it - it's been given a sick, dark, hard edge; and that is what makes THE FAINT such a good band instead of such a bad band. It's the screaming combined with the tense, almost horror film score-esque keyboards that makes THE FAINT such a worthwhile band, and "Danse Macabre" such a worthwhile album. Get this! (MD)  
**SADDLE CREEK, PO Box 8554, Omaha, NE 68108-0554, USA.**

**FAIRLANES / STINKING POLECATS CD/ 32:05.**

6 songs from each band. THE FAIRLANES remind me of THE BROADWAYS when Brendan sang. Maybe a little bit poppier. They are good, playing angst-filled pop punk. The STINKING POLECATS are pure Italian RAMONES-core. A neat little record. (MM)  
**WYNONA, Via Galata 51 Br, 16121, Genova, Italy.**

**FEAR MY THOUGHTS - "23" CD/ 44:01.**

This German band plays heavy, metallic hardcore with more than a passing nod to the holy book of death metal!! Double bass drum action and distorted pained vocals top off the metallic feel. By way of experimentation the band also throws in some violin, a couple of different vocal styles, some samples and a touch of the emo-stylee to their songs. Although this breaks up the songs it also adds to a cluttered and jumbled feel, with just too much going on. Sure, experiment and tweak the songs but don't overdo it and try to cover every genre going!!! That said, given some restraint and a clearer direction they could well polish into something pretty unique. (BB)  
**LET IT BURN.**

**FINAL THOUGHT - "Tales Of A Small Town Nothing" CD/ 10:23.**

Don't know if this is a proper release, but it should be as it's really good. It's got UKHC wrote on the back, but to me it just sounds like hardcore - only this is great hardcore. The style of music here is familiar of a lot of 80's stuff. It's quite fast, 90's metal free and a real good vibe to it. If you liked HERESY, THE STUPIDS, etc. coupled with some early 80's anarcho punk, then you'll enjoy this. Pity there's no address, as there should be one. Maybe if they are reading this they'll send in their address as a lot of people should hear this. (MH)  
**NO LABEL?**

**FIRE SEASON - "Return" CD/ 50:11.**

FIRE SEASON bring to mind some of the great bands we all know and love - like VERBAL ASSAULT, FUGAZI in their "Repeater" phase and IGNITION. It's hard to match the sheer power and originality of those guys but FIRE SEASON try their best. Super-tight riffs, energy-packed vocal onslaughts and classic discordant sounds - a treat. (HE)  
**REACTION, PO Box 362, Stockton, NJ 08559-0362, USA.**

**FLASH GORDON - "Troma City Pollution Attack" LP.**

For starters this band could do no wrong, reasons why? Well, the cover features the Toxic Avenger, they look like an 80's hardcore

band, the guitarist is called "Atushi Hate Police", the beginning of the record features the "Flash Gordon" song by QUEEN getting scratched after a couple of seconds and finally it sounds good on 45rpm or 33rpm (it's a 45er) I love Japanese hardcore for reasons mentioned in the VARACIOUS SOUL review, and FLASH GORDON don't disappoint by any stretch of the imagination. Frantic, speedy blasts of fuckin' hardcore from start to finish, you can't help but love it. Time to mosh around the room to the soundtrack of too much caffeine and red bull. Buy this!! (BB)  
**ANSWER.**

**FLYS, THE - "Waikiki Beach Refugees" CD/ 60:40.**

Pretty obscure Coventry band from the late 70's who never really made a big name for themselves despite being leaps and bounds ahead of most others. More new wave than punk rock for sure, but when it comes down to the songs these guys were fantastic composers and there's some absolute gems on this re-issue of their first album. It does sound very 1970s for sure, think ELVIS COSTELLO, STRANGLERS, BOWIE and dare I say it, the STEVE MILLER BAND, but basically a collection of fine songs that are so enjoyable to hear twenty-so years along. As a note of interest, The 'TONE are maybe gonna record "Can I crash here?" for the next No Idea compilation. Comes with a superb booklet containing lyrics, history and pictures. Another superb job done well by Captain Oil! (DS)  
**CAPTAIN OIL, PO Box 501, High Wycombe, HP10 8QA, UK.**

**FLYS, THE - "Flies Own" CD/ 56:40.**

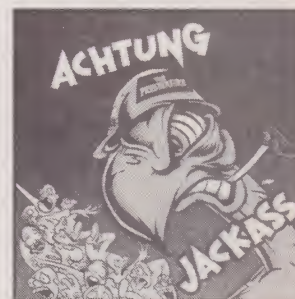
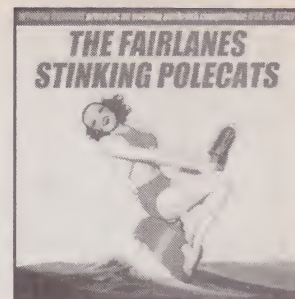
The second and final album from 1979 shows the band diversifying their sound in an attempt to gain that elusive chart success that their contemporaries had enjoyed. There are some fine tunes on this album such as "16 down" ( which should've been the single that gave them a little success as it's a cracking pop song) and "Fortunes", but there are a lot of songs that are caught between early Bowie rock/new wave and TUBEWAY ARMY, the onset of electronic synth pop was a-coming and "Fascinate me" was such a pointer as to what was to come in the following years in terms of commercial pop. Those clashes of style make it an uneven listen, but the band still oozed quality song writing and musical talent that left most others standing. One point of interest, SUPERCHUNK covered "Night Creatures" a while back, which was a bizarre and obscure choice of cover really. I like this alright but I think you may definitely want to hear their first album to test the waters before you dive into this piece of British punk history. (DS)  
**CAPTAIN OIL, PO Box 501, High Wycombe, HP10 8QA, UK.**

**FORSTELLA FORD - "Quietus" CD/ 37:13.**

Quietus? Anything but. Oh okay, it does have it's moments of melodic sparkle, and bassy lulls in the power but on the whole this is an album of heavy and intricate hardcore that covers so many bases that it's a bastard to pin down in mere words alone. FORSTELLA FORD are definitely a band that are continually pushing their sound forward, and on "Quietus" they've found a new niche of hardcore that's melodic and crushing, sung and screamed, labyrinthine and grooving all at once. There are so many contrasts and dynamic tempo-changes on here that as you listen you wonder just how a band begins to write stuff like this, never mind rehearse it to the point that you're tight as hell too. Vocally, this is way more melodic and controlled than anything they have done in the past, the majority of this is sung (and sung well) but still breaks into the moments of chaotic heaviness with screamed insanity. Of course this all means that "Quietus" is an album that demands perseverance, it doesn't offer up many instant gems on initial plays and in fact at times threatens to get a little too mathy for it's own good, as you struggle to follow the thread of a song. But if you have dark desires for hardcore music that fucks up the rules and spirals into new depths then go out and get this record. (RR)  
**LEVEL PLANE, PO Box 280, NYC, NY 10276, USA.**

**FRACAS - "A New Host of Torment" CD/ 16:37.**

I must admit to instantly liking this CD, rarity huh? Musically it comes across as a mix of SLAYER style chugga chugga riffing mixed up with the DEAD KENNEDYS and TIGER ARMY confused? Vocally a crazy cross between Jello Biafra and Danzig singing with a mouthful of cotton wool (what?), mix in some whoa!! whoa!! sing-a-longs for good measure and there you go! I'm not sure if I can say any more other than to check this band out if you like any of the previously





mentioned bands and want to try a bastard mix of them all! They also do a pretty storming cover of "Too Drunk to Fuck" by you know who. A definite winner in my books! (BB)  
**CALENDAR OF DEATH, 1431 A Park St, Alameda, CA 94501, USA.**

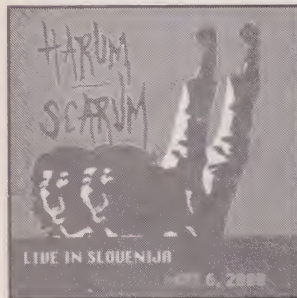
**FRUSTRATORS, THE - "Achtung Jackass" CD/ 21:45.**

The other band of GREEN DAY bass man Mike Dirnt. I've read about them, seen adverts and reviews, but this is my first time hearing them. And you know what, these aren't bad songs. Catchy powerful Punk Rocking - "Frustrators Jingle" being a stand out number for me - to more restrained and darker moments, like "The End", and the "Pirate Song" is in a SWINGIN' UTTERS style with plenty of drunken crash, bang and wallop! And there's an okay cover of THE CARS New Wave classic "My Best Friend's Girl". Strange goings on to close though, with a 'bonus song' of sorts, "Tuort", that's credited to THE SVENSTRATORS and is a fucked-up backwards played composition, which could well contain hidden messages. I wouldn't hazard a guess at the lyrical content. Very fishy? Don't be put off by THE FRUSTRATORS major band connections (cuz I know some of you will be) - their music is well worth a shot. (PC)  
**ADELINE, 5337 College Ave #318, Oakland, CA 94611, USA**



**GET UP KIDS, THE - "Eudora" CD/ 58:19.**

Well you've got this already, right? If not, you're missing out on a very impressive collection from the 'almost as big as JIMMY EAT WORLD, but not quite' GET UP KIDS from Kansas City. This is definitely one for the kids who got into them 'late' and didn't get a chance to pick up all the records that these songs come from (ie. the PIXIES tribute album, the "Metroschifter Encapsulated" album and the fantastic split 7" with COALESCE) as a lot of them are cover versions that appeared on smaller label compilations - such as covers of songs by David Bowie, THE CURE, NEW ORDER, THE REPLACEMENTS, THE PIXIES, MOTLEY CRUE, METROSCHIFTER and COALESCE, and I guess the average Year 2002 GET UP KIDS fan doesn't even realise "Something to Write Home About" was not the first thing they ever did. Ohhh... you cynical old fucker... okay, no more space shall be wasted then because you already know if you need to get this or not. I think it's pretty essential though. (MD)  
**VAGRANT.**



**GOOD RIDDANCE / KILL YOUR IDOLS - Split CD/ 13:17.**

This is what you'd expect really, good songs throughout from two well respected bands. GOOD RIDDANCE, typically, are more melodic than KILL YOUR IDOLS and come out with some fairly decent tracks that could have come off any one of their last however many records! But that's always the case with bands that stick to their tried and tested formula so well. KILL YOUR IDOLS are a band that have been relatively 'hyped' in the past and yeah, they're a good band, musically a little like GOOD RIDDANCE but vocally more aggressive with some really spat out lyrics. For a split release of mighty fine hardcore punk rock though, this is a good one for sure. (MD)  
**JADE TREE.**



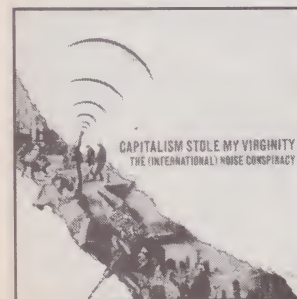
**GRABASS CHARLESTONS / BILLY REESE PETERS - Split CD/ 63:18.**

Yes sir, now this is an interesting and spine-snappingly fine split album! GRABASS CHARLESTONS are a great band, playing some really hook-laden LEATHERFACE influenced drinking music that also definitely gives a nod and a wink to the mighty DILLINGER FOUR and a poppier HOT WATER MUSIC for sure. They do punk rock, and they do it right, the tarts! Next up is BILLY REESE PETERS who are similar, but different! The vocals are a bit more rock'n'roll, slightly reminiscent of UNITAS, but the music is pacey GUNMOLLESQUE melodic punk rock. Two good bands, one great CD. (MD)  
**NO IDEA, PO Box 14636, Gainesville, FL 32624, USA.**



**GRIFFIN - "Singles Collection 2" CD/ 37:22.**

It is clear that the Monk has stopped listening to CDs before he decides which of his minions gets the honour of reviewing them, and the damning evidence is this CD right here. After all I am the great McKee, reviewer of all things mosh, Edge and metallic. Or so I thought. At best, GRIFFIN sound like THE POGUES or a band that someone like THE DROPKICK MURPHY'S might cover. At its most offensive it sounds like THE LEVELLERS taking the piss out of CRASS. There are flutes, chants, tambourines, revelry, and the type of music you'd listen to on a pub crawl around Dublin. (SM)  
**MONEYTALKS.**



**HARUM SCARUM - "Live In Slovenia May 6 2000" CD/ 50:36.**

These girls played in Belfast a few months ago and unfortunately due to baby problems I didn't get to see them. I really wanted to as I've got their first LP on Tribal War and it's a killer. This is from their previous European tour and it's totally incredible. The sound quality is totally amazing, everything is so clear. There are little introductions to each song and then they belt out their awesome politically charged anarcho punk. You can really feel the passion and anger in the vocals, a vicious bite at the wrongs of society. This must have been an amazing gig to have attended. Along with this is a really nice booklet with lots of photos of the band and friends, along with their lyrics. As well as sounding great, it looks super too. Get this and get their two other LP / CD's as well. If anyone has any live tapes or videos of them please get in touch. (MH)  
**NIKT NIC NIE WIE, PO BOX 53, 34 400 Nowy Targ, Poland.**

**HIDDEN CHORD, THE - "Abigail Vongetti" LP.**

Not exactly what you'd expect coming out of the Level Plane stable, this is basically jangly rock n roll with plenty of angular little hooks and a certain retro-English feel to it. It's the thing to do these days, to mix up your American punk rock with a little classic old English rock and roll sound, and you come up with a mid-Atlantic sound of the cutesy little hooks of bands that started pop music along with the energy of the American punk rock heritage. This is a pretty cool record too, it's sharp and instant with the guitars and vocals blending nicely to create plenty of singalong, swingalong moments. At times the vocals take on the drawl of LIFTER PULLER (check the lowdown "Dirty City" for instance) but maybe that's just an accent thing as I think they're both from the same town. The short length of this record is probably to its benefit too, because each side is over before you have a chance to let it become background music. Topped off by fine artwork and a neat lyric booklet. (RR)  
**LEVEL PLANE, PO Box 280, NYC, NY 10276, USA.**

**HIMSA - "Death is Infinite" CD/ 14:13.**

I really liked the last release that HIMSA put out, my only complaint being that there was a little too much screamo stuff mixed up with their patented brand of chaosmetalmathcore, ok so im picky! This release sees HIMSA going full pelt, taking out all the stops and just going for it! There seems to be more of a classic SLAYER and DEADGUY influence getting thrown about within the songs. The screamo element has gone too on this release so it's big thumbs up from me!! Only one complaint - this is too short. (BB)  
**REVELATION.**

**HOPE CONSPIRACY - "File 03" CDEP/ 16:11.**

Okay, I have to admit it, the only reason I kept this was because, although the HOPE CONSPIRACY are a good band, I was originally going to send this to someone else for review. Then I saw there was a song called 'Treason' on it and I thought to myself, "hang on a minute..." and I stuck it on and it was! It was a cover of the NAKED RAYGUN classic, and of course anything NAKED RAYGUN related - well mate, it's mine, and it'll take a pack of wild dogs to take it away from me! Thankfully, although the HOPE CONSPIRACY were fucking with something they really shouldn't have been (RAYGUN are sacred man, and don't forget it!) they pull it off pretty well. And yes, it is my favourite track on this EP. The rest of their songs are good though, typical HOPE CONSPIRACY, and sounding at times like SHAI HULLUD (another great band)... but you know why I kept this, and you know why you should buy it. So do already! (MD)  
**BRIDGE NINE, PO Box 990052, Boston, MA 02199-0052, USA.**

**HOT LITTLE ROCKET - "Danish Documentary" CD/ 35:55.**

The first thing that struck me about this band is that they have that very distinctive Canadian feel vocally. It's got me to thinking about PAINTED THIN, the BONADUCES and the WEAKERTHANS / John K Samson, but mixed up with some K Records type rock. Specifically, HOT LITTLE ROCKET reminds me somewhat of the off-kilter ramblings of SLEATER KINNEY and CADALLICA, both vocally and musically. The difference here though is that the singer for HOT LITTLE ROCKET is male, even though at times you'd definitely be second guessing that. Only for a moment mind you, then you'd realise your silly mistake. But anyway, if HOT LITTLE ROCKET were the support band on a bill consisting of THE LAPSE with FUGAZI headlining, I think they'd go down a treat and gain a lot of fans that night, for this is quirky but rocking post hardcore indie punk rock done with a style



and grace that is lacking in so many other bands that try to sound 'different' nowadays. Another winner for Endearing for sure. (MD) **ENDEARING, PO Box 69009, Winnipeg, MB R3P 2G9, Canada.**

**INCOMUNICADO - "Czy Latwo ginac? Gdy Chce Sie Zyc!!!" cassette.** This Polish group plays up beat ska in a real BAD MANNERS and early MADNESS (Nightboat To Ciara era) style. Lots of Buster Bloodvessel hups and ha's. With that a little punk thrown in here and there, but it's 99% ska. It's actually really good and sounds much better than a lot of that crap that was coming out of America a couple of year ago. You might like this, I don't. (MH) **TRUJACA FALA, PO BOX 13, 81 806 Sopot 6, Poland.**

**(INTERNATIONAL) NOISE CONSPIRACY - "Capitalism..." 7".** Refer to the two DIVISION OF LAURA LEE records reviewed a few pages back if you will. Now, see, this is how to play rock n roll! You inject it with blazing energy, a desire to fucking play your music, instead of just play it, and imbue it with an attitude sharp enough to match your incisive political lyrics. And when you release a 7", you take the title track from your superb album, and back it up with two unreleased tracks to provide not only value for money, but also further proof that you can persistently write great songs. "Ever Felt Cheated?" is just that, a rock n roll blowout, a monster hook in the chorus, spastic saxophone ending and the great lyric "Work and pray, live on hay and you'll get pie in the sky when you die". Another winner in the ever-growing T(I)NC catalogue. (RR) **GREEN HELL, Von Steuben-str 17, 48143 Muenster, Germany.**

**JUGGLING JUGULARS - "Propaganda Immunity" CD/ 20:53.** Finnish band with alternating female and male vocals that work really well when singing angry political songs. They sing in English and pull it off, the lyrics are good and musically it's solid fare with changes of pace and thoughtful time changes that keep it interesting. Melodic punk rock and harder edged tunes with a message and it's good to hear some Finnish punk rock after a long hiatus for me. Solid effort all round here. (DS) **TWISTED CHORDS, Postfach 76327, Pfinztal, Germany.**

**KARATE - "Cancel / Sing" CD/ 26:07.** There's been a natural curve to the progression of KARATE so it's no surprise then that "Cancel / Sing" is by far the purest jazz record they've done yet. Gone are the outwardly poppy choruses and even the regular song structures, in favour of just two songs that ease along with all the silky ease and poetic simplicity that you've come to expect from them. The warm bass keeps an even balance between the brushed drums and precise guitar that exhibits just how good a jazz guitarist Geoff Farina is. By preference I'll still dig out any of the first three albums to soothe my aching head, but for late on Winter nights, "Cancel / Sing" will still find itself whiling away the early hours. (RR) **SOUTHERN, PO Box 59, London, N22 1AR, UK.**

**KENT 3, THE - "Spells" CD/ 40:37.** This outfit hail from Bellingham, WA a long term hot bed of Garage Rocking activity in the American North-West, and a spin of this CD is enough to hear that whilst their local scene has rubbed off on them, THE KENT 3 have a lot more to offer. There's some drunken MUDHONEY styled action, but also a run of fractured WIRE inspired choppy Punk numbers. And some balls-out Country twang, as well as slower, moodier trawling of the ocean floor too, like "Cinema" which is a real gem, builds up in fine fashion. Real super groovy mostly, jeez they'd leave NME hyped poseurs like THE STROKES swinging by their ties off the nearest lamp post. (PC) **BURN BURN BURN, www.burnburn.com.**

**KID BROTHER COLLECTIVE - "Highway Miles" CD/ 50:22.** Now here is a grandiose album of massive soaring emo-rock, taking me right back to the days before the hip hardcore scene had a tantrum and sent the emo-rock backlash into full swing. KID BROTHER COLLECTIVE have been around for a few years now, but seem to only release a record every few years, and when you hear the quality of "Highway Miles" you can see why. This isn't music to just blast out after 20 minutes in a rehearsal room - this is music that's carefully built, stripped right down to basics, then built anew with layer upon layer of guitars, melody and passion. Opener "Our Last Night" eases things in with a solitary guitar, ambient highway sounds, a sad voice

and the distant ring of an unanswered telephone. It sort of hints at the heartbroken rock that is to follow before "Insomnia" delivers the goods with a whoosh of guitars like a juggernaut just passed by at speed and the vocals soar to pleading tones. You can feel right then that the rest of the album is going to be good. And it relentlessly proves the point with rock that's like a cross between MINERAL and JIMMY EAT WORLD when they still played sweeping rock music (circa "Clarity") but with an added persuasive heaviness to the riffs. Lyrically, this is mournful, wallowing in laments of lost love and unforgiven break-ups. In these anti-emo-rock days it is so fucking refreshing to hear a band play it so unapologetically and play it with incredible precision. This is class. (RR) **POINT B, PO Box 7210, Flint, Michigan 48507, USA.**

**KID WITH MAN HEAD - "Cassius Coleman" CD/ 37:26.** About time delivered KWMH delivered a new album, because they're too good a band to be passed from pillar to post as labels like Onefoot folded underneath them - so it's great to see this new full-length find a home in the warm lap of Boss Tuneage. And the smug feelings should be mutual too because this is by far their best stuff to date - right from the opener "Blue Skies" that peppers your brain with enough hooks to last a week. They sound slick, tight, catchy and energetic. It reminds me a lot of a pristine cross between ALL and "Three to Get Ready" era GAMEFACE. Each song powers along with melodies galore, insanely fast bass lines, crisp powerful drumming and heaps of spot-on vocal harmonies. By the second listen, just about every song sounded like an old friend. Oh, and the artwork is classic too, featuring a frankenstein cross between a champion fighter and a champion little guy. Welcome back, KID WITH MAN HEAD, enjoy your stay. (RR) **BOSS TUNEAGE, PO Box 74, Sandy, SG19 2WB, UK.**

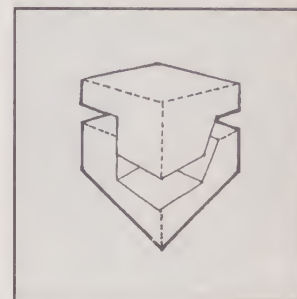
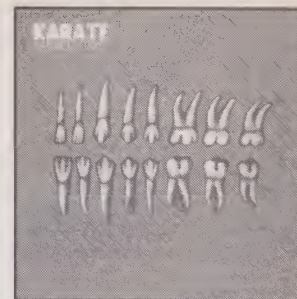
**KILL ME TOMORROW - Self Titled CD/ 55:15.** This is horrible. I bet KILL ME TOMORROW are really big as well. It's kind of an art-house electro noise fest with goth undertones a la PLACEBO (or CAN might be a better reference). Four songs are played then remixed at least once each by friends (including Jimmy LaValle of TRISTEZA and Pall Jenkins of BLACK HEART PROCESSION) and followed by a fifth original song (although song is stretching the definition). KILL ME TOMORROW could be one of those bands that develop into something really exciting but at this stage it's just all a bit experimental, man. (HE) **www.silvergirl.com**

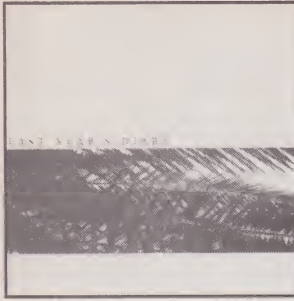
**KING PRAWN - "First Offence" CD/ 42:44.** 14 tracks plus a video. KING PRAWN play a strange mix of ska, slow dub and fast punk rock. Each track on here has a different sound, style and tempo. Their songs are catchy and played with immense skill. This is a great album. Check it out. (MM) **MOON SKA EUROPE, PO Box 184, Ashford, Kent, TN24 0ZS, UK.**

**KING PRAWN - "Deep Fried In London" CD/ 33:03.** Thirteen tracks and a video. This is another batch of socially-aware, tempo-changing, style-fusing punk rock. It's always good and this release is no exception. (MM) **MOON SKA EUROPE.**

**KNUCKLEHEAD - "Voice Among Us" CD/ 28:14.** This Canuck band plays RANCID influenced street hardcore punk. The pace is urgent, the sing-a-long parts are anthemic and the riffs don't get technical - just straight ahead no frills, no bullshit street punk rock!! I can just see hordes of stage diving kids grabbing the mike and a piece of the action!! I also detect a slight POGUES feel in the vocal department, which doesn't sound fake or contrived like a certain Boston band I won't mention. These guys should be on TKO or possibly Hellcat, so that's gives you a good indication of what to expect. If you like your hardcore with boots and braces then you should track this one down. (BB) **WHISKEY VOICE, 1008 8th Street, SE Calgary, AB, Canada.**

**LAST YEAR'S DIARY - Self Titled 7".** Three tracks of acoustic nice-ness from Germany. It starts off nice enough, but soon wears thin as each songs seems to last too long, and the thin production (I'm hardly an expert, but I like my acoustic music to be warm and rounded) doesn't help matters. "Snapshots" is livened up a little by gentle drums and subtle bass and for the first

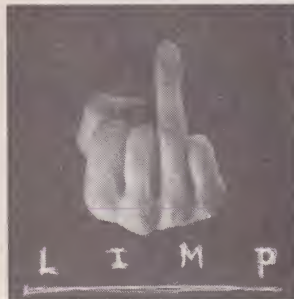




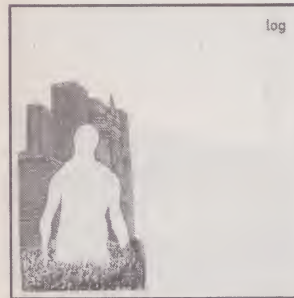
minute or so it's thoroughly sweet but then the appeal wanes. "Sunday Night" reminds me heavily of Robb Johnson for some reason and then probably the best track is the closer "Feels Good to be at Home" with some wistful lyrics and a much more confident delivery. The harmonica towards the end works pretty good too, but I could have done without the rough backing vocals that kill off any sweetness in the song. An okay 7" but hardly essential by any means. (RR) **SCENE POLICE, PO Box 333, Margate, Kent, CT 9 2FY, UK.**



**LAWRENCE ARMS, THE - "Apathy and Exhaustion" CD/ 35:45.** Well, well, THE LAWRENCE ARMS on Fat Wreck Chords... along with DILLINGER 4 (cries of woe from the 'hipsters' who discovered them before you emanate from small towns all over the UK, duh)... well anyway, this is not bad mate, so stop fretting. Sure, it's definitely more polished than their previous efforts, and actually sounds a lot more like the HONOR SYSTEM than either THE LAWRENCE ARMS or THE BROADWAYS. But that's okay, because even though some of the vocal effects on the HONOR SYSTEM album made it sound a bit odd, I still thought they were great. But anyway, if you haven't heard THE LAWRENCE ARMS yet, you're missing out. They're a band that mix up both early and late JAWBREAKER with ease, and if, like me, JAWBREAKER are (and always will be) one of the most important bands in your life, the LAWRENCE ARMS are a good substitute for you now that Blake's got all old and grown a beard and shit ("Quote from JAWBREAKER interview in Mad Monks #2 from Blake - "Women with beards? I don't even like men with beards" - pah, how the mighty fall so triumphantly!) and your fave band no longer exists... so to conclude, this is a very polished record with some excellent songs on it, I just pity the fool who'll instantly dismiss this because it's on a label that they're too fucking hip to be seen liking by their tight t-shirt wearing mates - like all those bufoons who like STRIKE ANYWHERE but totally dismiss GOOD RIDDANCE. You're the same mof that will ignore this record, or just say "it's crap" - well hey kid, you're blind, deaf, dumb, stupid and a total asshole all rolled into one. Why the rage from moi? Well hey, I'm not the only one that's noticed this absurd emomathchaoscore (only if no one else has heard it, and it's on a label that only you know about, of course) wank faced fashion conscious snobbery that's been creeping into the UK scene over the last year or so. It's shit like that which really grates on my nerves, you know? Ahem, sorry! Oh yeah... buy this record, it's good! (MD) **FAT WRECK, PO Box 193690, San Francisco, CA 94119-3690, USA.**



**LIMP - Self Titled CD/ 34:53.** 11 tracks of nasal pop punk. Imagine NERF HERDER without the humour mixed with the whinings of TEN FOOT POLE, add a splash of the RAMONES, GREEN DAY and that's LIMP. Well recorded and produced (by Ryan Greene), not unoriginal and uninteresting. (MM) **HONEST DON'S, PO Box 192027, San Francisco, CA 94119, USA.**



**LINE, THE - "Monsters We Breed" CD/ 38:25.** My initial reaction to listening to this was that it was very slick, competent MTV / Radio friendly modern pop punk. Mix up pop punk ala Fat Wreck, throw in some classic AGENT ORANGE harmonies and melodies and that lays the foundation for what these do. Female vocals ala NO DOUBT and plenty of vocal harmonies texture the songs and add the good time feel. As much as I wanted to dismiss it, it did have something that set it apart from the majority of this genre. Given the correct push and promotion I reckon this band could become a name that we may hear more from. (BB) **VOLCOM, 1740 Monrovia Ave, Costa Mesa, CA 92627, USA.**



**LOG - "Every Time a Bell Rings an Angel Gets His Wings" CD/ 43:32** Slower than a compulsive truant on her way to school, this CD hits a total of about ten notes in its grey, grey lifespan. "We plod our way" are the first words of this album and they certainly set the tone. More of an amble than a plod, this long-player (and it feels very long) is woefully atmospheric. That said, I quite like it. Like COME by lo-fi boys, the album paints a picture of a bleak Nordic landscape carpeted in snow. Mournful and epic in places, the album was recorded almost entirely in one night and it shows. One for long, lazy winter nights. (HE) **BAD TASTE, Box 1243, S-221 05 Lund, Sweden.**



**LONELY KINGS - "Crowning Glory" CD/ 48:21.** Good melodic poppy punk rock here, like a very strange cross between SAMIAM and BIG DRILL CAR with the vocals of HOT WATER

MUSIC or BLUELINE MEDIC and the odd hint of THERAPY? thrown in for good measure. There's also the odd song that reminds me a bit of label mates JUNCTION 18. As you can see, this band is pretty hard to pin down, but that's usually a good sign - and in the case of LONELY KINGS, that rule most definitely rings true. This is a great record which is both varied and unique. (MD) **FEARLESS, 13772 Goldenwest #545, Westminster, CA 92683, USA.**

**LOS DESTRUCTOS - "Be The Pig" CD/ 33:20.** 17 tracks of melodic, solid-as-fuck British punk rock. LOS DESTRUCTOS competently play punk rock that falls somewhere in between a poppier EXTERNAL MENACE, JOE 90 and someone else I can't quite put my finger on. With songs about unrequited love, relationships that aren't working, shit jobs, war for oil, drinking and a song for Joey Ramone, LOS DESTRUCTOS are onto a winning formula. This is a superb record. (MM) **SID, PO Box 314, Chesterfield, S41 7YQ, UK.**

**LOST SOUNDS - "Black Wave" CD/ 56:16** The press release for this disc has one of the best lines I've ever read on a PR sheet: "This record is going to, and has, annihilated every formerly-emo-now-we're-into-New-Order-instruction-manual bullshit to come down the pike using their emaciated frames to try and flaccidly dry-hump their casios into your heart." It's a great idea, and I'd happily see those emaciated frames vanquished in a blue spark leaping from their badly-wired Casios, but quite whether LOST SOUNDS annihilates them is debatable. Sure, this is better than all that weedy keyboard retro-cool shit, but still isn't "all that" to use an over-used American term. This is new-wave with aggression, shitloads of keyboards pumping out spacey rock and singing that occasionally tips over the edge into screaming. You can dance to it, and strut a PVC clad leg to it, if you really want to. It reminds me of some odd cross between X, MAN OR ASTROMAN? and BLONDIE but with guts. But this just can't cut it for almost an hour, as you realize with faint dread after ten tracks that it's only halfway through. Better than the uber-cool kids, but just not cool enough. (RR) **EMPTY, PO Box 12034, Seattle, WA 98102, USA.**

**LOWPUNCH - "Act ... Revolt ... Live ... " CD/ 39:48.** Now this hits you with their burst of energy. Totally cool old school/ youth crew hardcore that is really generic, but well done and awesome. They are from Slovenia and it's good to hear this type of core from that part of the world, as I've mostly only being aware of anarcho crust from there. They really remind me of the totally brilliant PERSONAL CHOICE from Brazil a few years back. So if you like the stuff that Commitment Records puts out and a blast from UNIFORM CHOICE, then you'll really dig this. Lots of good lyrics, though I can't understand why they would want to live the pain of someone who is gay, black, female or different. Surely said people don't like the way society views them. I know where they are trying to say, but naive bells are starting to ring in my ears! An excellent band. (MH) **CHOOSE LIFE, Miran Rusjan, Pot Na Breg 8, 5250 Solkan, Slovenija.**

**MAN IN THE SHADOW - Self Titled CD/ 44:51.** Very, very interesting release here from MAN IN THE SHADOW. Really nice dark green paper with silver writing, lyrics and artwork - basically a CD in a card cover and booklet. The lyrics are a celebration of life, living it and abhorrence to the typical norms of society. If you've read anything that the CrimethInc folks have produced, they you'll know where I'm coming from. All this is retched forth from hoarsely sung vocals, alternating from devilish screams, gruff grunts, and back to the painfully hoarse lungs. Metallic induced hardcore punk that is played at a medium pace and very welcoming to my tired ole ears. (MH) **CHOOSE LIFE.**

**MARS VOLTA, THE - "Tremulant" CDEP/ 19:29.** Ah, this must be EMO. Well, they did feature in NME "Emo Special" afterall... hahaha... anyway, this new band features Cedric and Omar from AT THE DRIVE-IN and with that in mind, and the fact that this consists of 3 songs in 20 minutes, and the fact that the first minute or two of the first song is nothing but spacey sounds of nothingness... well... I thought it was going to be another DE FACTO (and I'm not even remotely a fan of 'dub', no sir) - so I was pretty surprised, and happy, to see that this takes more of an AT THE DRIVE-IN route while picking up some dramatic psychedelia on the way, the end of which is a refreshing and interesting mix of eclectic happenings for sure.

I guess it's a bit of a cop out, although it wouldn't be a lie, but basically if you liked AT THE DRIVE-IN's last album then you really should be picking up the stuff that THE MARS VOLTA is putting out, as this band is basically a direct progression from that sound - with an added powerful, psychedelic edge. It's good stuff indeed. (MD)  
**GOLD STANDARD LABORATORIES.**

**MDC - "Millions of Dead Cops / More Dead Cops" CD/ 44:02.**

Is it just me or is Plastic Head buying up every single re-issue there is out there? There must be a serious amount of money flying around, as I can imagine there's hundreds of labels that would have killed to reissue these classic albums on one CD. Anyway, if you didn't manage to pick these albums up in the past, you should maybe think about getting hold of this. I mean, how can you live without these records? How can you live without the tracks 'I Remember', 'Corporate Deathburger', 'John Wayne Was a Nazi' or 'Kleptomaniac'? MDC were / still are one of the classic American political punk bands of all time, and along with the DEAD KENNEDYS, are on the top of the list old many punks' "greatest of all time" list without a doubt, and although they changed a lot over the 20 or so years they've been around, they always remained a great band with many inspiring lyric. This is their earliest, messiest, thraasiest stuff for sure, but also their most important, and this is the MDC you should be starting with if you've yet to hear them. Once you do, you'll be hooked. (MD)  
**RHYTHM VICAR (PLASTIC HEAD)**

**MEDICATION TIME - "One Free Miracle Ticket" CD/ 73:20.**

From the makers of DYSTOPIA and SKAVEN comes forth the mighty MEDICATION TIME. As you would expect the influence of those bands shows itself heavily in the music, that's not to say that this is a poor copy of both bands rather a base on which to build. Coming from Oakland I can also spot the odd NEUROSIS influence in there, again no bad thing. It's post crust apocalyptic death metal with a social conscience and not enough valium to calm the nerves. Lyrically, it's bleak, but hey, what did you expect? Paranoid, depressed and bleak observations on society sum up the agenda... The cover art is full colour, reminiscent of an Orwellian nightmare in which babies and people are mutants and fodder for futuristic overlords, very Warhammer! (BB)  
**LIFE IS ABUSE, PO Box 20524, Oakland, CA 4620, USA.**

**MELT BANANA / DAEMIEN FROST - Split 7".**

Aaarrrghh, the sound of fucking insanity on one slab of yellow wax!! MELT BANANA are fucking awesome live, full on insanity pop-grind, mind blowing is all I can say. The "song" they do on this disc is a crazy spliced / sampled affair, almost starts then loops off into strictly another dimension of sound - for the ones amongst us who like to use mind altering substances I think - but it's good!! DAEMIEN FROST provide us with something altogether more "song" like; imagine MOSS ICON being drip fed caffeine for 24 hours then being told to play a gig - something like this would result I reckon. If that sounds good to you then check it out my friend. Unfortunately there was no info sheet with this so I can only provide you with a label name. (BB)  
**ALPHA RELISH.**

**MIGHTYFEW - "Cinema" CD/ 25:36.**

Age of Achilles just keeps unearthing them, fuck knows where from (actually, it's Canberra, Australia) but I'm not complaining. MIGHTYFEW play a pretty modern sounding hardcore, that genuinely mixes up melodic emo styled moments with crushing metal and screamed vocals. I know it's a cliché to say that these days, and more often than not all it means is a metal band that occasionally sings (usually out of key) or some emo band that slips into a bar-chord progression every now and then - but really, in the case of MIGHTYFEW, they mix the two styles incredibly well. The vocalist has a great range and can do the sung melodies and screeched throat-ripping equally well. In fact the whole band manages to merge the two styles seamlessly, the guitars are both melodic and intricate, but also massively fat and punishing at times. There's elements of bands like CAVE-IN, ISIS and QUICKSAND in here, and although MIGHTYFEW are by no means unique they still do a more than good job at wrecking your speakers and neck muscles. (RR)  
**RAGE OF ACHILLES, PO Box 20508, London, NW8 8WT, UK.**

**MILEMARKER - "Frigid Forms Sell You Warmth" CD/ 35:13.**

This is MILEMARKER's third album (originally released on Lovitt), the one that preceded "Anaesthetic" and really opened up their

sound to take on board so many more influences and innovation than they ever had previously. And even after the brilliance of "Anaesthetic" this still sounds amazing, if anything, dare I say it, even a little better. It has more aggression and punk rock drive than I remember "Anaesthetic" having (although I still need to explore the depths of said album, because it's one of those that reveals more on each listen) and yet still maintains the sheer 'cool' factor that makes you want to dance to it, wearing an ill-fitting shirt. This has more of a DAWN BREED, THE MAKE UP and even DEVO feel to it, it's punk rock but with brains and inherent style. The term post-hardcore is always a hard one to pin down, but I reckon that MILEMARKER just about sum up the term post-punk perfectly - they blend the revolutionary spirit, the aggressive delivery, the arty swagger and the stylistically cool sneer in music that's constantly nudging at the boundaries of a 'been there, done that' sound. (RR)  
**JADE TREE.**

**MILLENCOLIN - "Home From Home" CD/ 37:18.**

Sounds exactly like MILLENCOLIN. Heh, I was going to leave the review like that but that'd be a bit lame, right? But if you just heard the second track, like I have, then you'll see that leaving the review like that wouldn't actually be so bad! You see, here's another band that never changes too much really. They have a formula and they stick to it, and that's fine enough. For me personally, MILLENCOLIN are an average to above average band from that whole 90's Swedish Burning Heart Records 'explosion' but they've retained an appeal that is now tragically lacking in other bands of that time and style like NO FUN AT ALL (whose last album was pitifully dull compared to their previous releases)... and you know I think the best thing MILLENCOLIN ever did was get rid of all that ska shit, and this record shines because of that. Yeah, this is not bad for Epitaph / BHR pop-punk, it's not bad at all... (MD)  
**BURNING HEART, Box 441, 701 48 Orebro, Sweden.**

**MILLIGRAM - "Hello Motherfucker!" CD/ 34:59.**

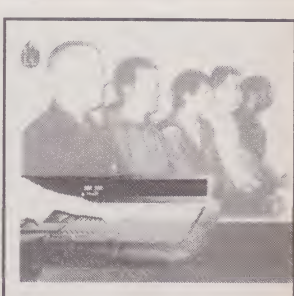
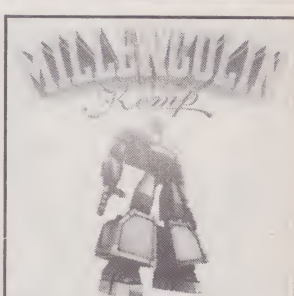
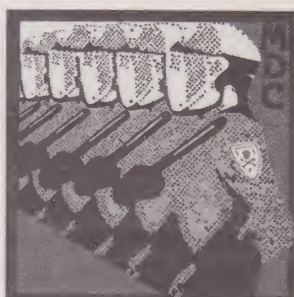
Yeah Motherfucker, now this is the shit!! Pretty damn shit hot rockin' stoner influenced rock from this bunch. Good riffing, cool singing and catchy songs make for a strong release indeed. In fact, correct me if I'm wrong but I think the singer used to be in ONLY LIVING WITNESS if anybody remembers them? Top notch production and playing only enhances this release to its fullest, it's ballsy, it rocks out and totally delivers the goods, nuff said? Displaying their hardcore roots the band also covers a bunch of hardcore classics by the likes of the MISFITS, BLACK FLAG and FEAR, and boy, they do the songs justice indeed. Fucking A!! (BB)  
**OVERCOME, BP 80249, 35102 Rennes, Cedex 3, France.**

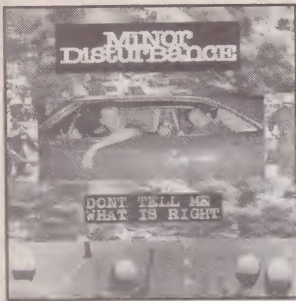
**MILLION DEAD - Self Titled CD/ 15:24.**

Coming across like a more anarcho DAG NASTY, MILLION DEAD rock some kind of punk sound. It's a shame that there's no lyrics with this because some of the lines sung out here sound interesting. Titles like 'I want to get shot at (by an Israeli death squad)' and 'Everybody needs to read more books' are sure to provoke something out of people. The guitars play nice semi-distorted power chords with more melodic brooding segments. The inlay photography is also really nice with some rich colour photography of fungi and wall textures which reminds me of FUDGE Tunnel's "Creep Diets" artwork. Overall this doesn't overly excite me but could be recommended to any fan of DAG NASTY and IMBALANCE. Great name too. (JD)  
**NO LABEL, www.milliondead.co.uk**

**MILLOY - "Belt - Up" CDEP/ 22:04.**

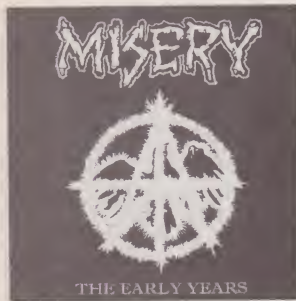
Quite simply the best fucking band in the UK right now, no-one comes close. This is their second, CDEP and while the first certainly was no slouch, this newbie has honed in all their finest points and they've come up with the best thing that Crackle! has put out to date by a million miles. This band has it all musically, surging and powerful guitars that cruise along together like the afterburn of two jet planes, a rhythm section that drives the band along with a powerful confidence, the bass playing is exceptional it has to be said. The vocals are honest, full of passion and feeling. Soaring over the songs and I am reminded of how Jason from SAMIAN commands presence from his voice and how Frankie Stubbs' grizzled tones can break your heart. Every song on this EP shines and the band are as tight as any band I've come across. The sound is almost organic, the song structures open up so naturally and even though the talent level is high,





they almost breeze through these songs effortlessly, a well oiled machine for sure. I also like the fact that they retain a certain English-ness to the lyrics and vocals, a rare thing in an age where everyone wants to be an American. The other cool thing is that they are even better live and have blown me away twice in the last 10 months, and I'm not the only one. Nice people too, this is a disc you should really track down, if you don't like it then I really don't believe there's much hope for you, absolutely fucking incredible, a real musical delight without any weakness whatsoever, just fucking buy it and go see 'em live. (DS)

**CRACKLE, PO Box 7, Otley, West Yorkshire, LS21 1YB.**



**MISERY - "Don't Tell Me What Is Right" CD/ 24:40.** This CD was going to start out originally as an EP but for one reason or another ended up as a CD! Still, if you read the write up you'll get the exact details. Fifteen songs in just under twenty five minutes will tell you that the songs are short! Well, they are! They are basically short, sharp shockers with some serious, some not so serious lyrics but all undeniably punk! That's all that needs to be said for this three piece from the good ol' US of A... (GS)

**RUN & HIDE, PO Box 35094, Philadelphia, PA 19128, USA.**



**MISERY - "The Early Years" CD/ 74:41.**

First came across these guys when their 7" was released on a UK label many years ago. Then through trading records with Felix I managed to get a few more their releases as they were released - still got those records to this day. This comp consists of those and more, as the title states it's their early years. To be honest I don't have anything from their later years. MISERY played very slow, metallic crust. Very much in the vein of DEVIATED INSTINCT, AMEBIX, AXEGRINDER and ANTISECT, where it was dark and guttural. There's nothing nice about the sound of MISERY and their sound really matches their name. (MH)

**HAVOC, PO Box 8585, Minneapolis, MN55408, USA.**



**MORNING STAR - "My Place in the Dust" CD/ 39:54.**

Well, I was pretty amazed that this slipped through the Fracture punk filter as it's not, never has been and never will be related to punk rock in any way! Having said that it is good. Lazy summer music that doesn't tax your mind, just kinda meanders along in an "organic" BLACK BOX RECORDER, TINDERSTICKS, BLACK HEART PROCESSION and BELLE AND SEBASTIAN way. The music conjures up images of sitting in a Café in Paris watching the world go by, the sun shining down, relaxing and feeling good. Late at night or in the early morning would be a good jime to put this on, when you're in no rush to do anything and at one with yourself. Instruments played on this CD include accordion, trumpet, flute, piano, organ and tenor sax as an accompaniment to the laid back guitar and percussion going on. Does that give you a picture of what's happening? Recommended for those quiet moments in life. (BB)

**SINK AND STOVE, www.sinkandstove.co.uk**



**MOTORMUSCHI - "Single Hasault" CD/ 33:27**

I reviewed a single by these Germans an issue or two back, liked it lots, so I'm sure pleased to be getting this 15 song CD in my review stack. It's a compilation of their 3 singles, 10", plus a lone track - the ultra-buzzing "Vergaser" - from an OX zine compilation. Real angry sounding beer fuelled trashy Punk Rock, kinda like THE LEWD and old German bands like NEUROTIC ARSEHOLES, with all the singing in their native tongue (except THE MAD cover "I Hate Musik"). And check it out, an ace cover of "Hallo Nachbar" from the first HOS-TAGES OF AYATOLLA single, reputed to be the first German Hardcore record no less! No hidden tracks or CD-ROM enhanced refinery, but MOTORMUSCHI kicked my butt to the other side of the room, and that's what you really wanted to know. (PC)

**PLASTIC BOMB.**



**NARCOSIS / MOROSE - Split 7"**

Both bands are very much influenced by late 80's grindcore bands such as NAPALM DEATH, FEAR OF GOD and REPULSION. And have that sound down to a tea. NARCOSIS are full of blast beats, tommy gun drumming, monstrous grinding riffs and whirlwind mayhem grunty vocals. Fucking excellent. MOROSE are very similar, but with a slightly better production. This is one hot 7", those into extreme metal, noise and grind will love it as it's superb quality. (MH)

**DEATHSTILL, PO BOX 633, Dagenham, RM8 3AZ, UK.**

**NE 555 - "Level One" CD/ 65:00.**

This record is like the soundtrack to anyone's digital nightmare. It starts proceedings with some ambient pulsings before clicking into a mechanised beat, warped samples and a dark soundscape. Titles like 'System at Work' and 'Internal Saving Address' may give you an idea as to what we're talking about here as well as the contents of NE 555 main man Nico's mind. More hypnotic loops and beats follow which create a sometimes unsettling atmosphere, which I'm sure is NE 555's plan. As the half way mark of the album comes though, I'm starting to find the whole thing grating and headache inducing. (JD)

**POGO.**

**NEIL PERRY / JOSHUA FIT FOR BATTLE - Split LP.**

Another good release from New York's Level Plane Records here. The word on the street this time is screamy-emo meets heavy screamy / throaty metal emo. Uh, I guess! JOSHUA FIT FOR BATTLE are heavy, sinister and doom laden chaos that have a real Robotic Empire slowed down feel to them which I like a lot. The vocals are coming from all over the shop, both screeched and guttural, abrasive and pissed off, and the music ties in perfectly. NEIL PERRY are less metal and more angular. They have quieter moments of 'real emo' wisdom and come through with a less guttural and more constrained approach to their output. When it comes down to it, this is a really fucking good record and should have been used as the soundtrack to "Requiem For a Dream" or something! (MD)

**LEVEL PLANE, PO Box 280, New York, NY 10276, USA.**

**NEKROMANTIX - "Return of The Loving Dead" CD/ 24:26.**

Psychobilly Rebels from wonderful wonderful (so they tell me) Copenhagen who've been on-the-scene for a number of years, but for me this Hellcat release is my first introduction. And it's not too hard to hear instantly why Tim Armstrong's ears pricked up when he heard the demo that landed 'em a deal. A crisp pounding Rock'n'Roll assault, rousing choruses and some fine slashing guitar. Lyrically, well these boys appear to live out Halloween strictly 24/7 with one song after another that reads like the mini-script from a low budget Horror Flick - 'Trick or Treat' 'Haunted Cathouse' 'Who Killed the Cheerleader' and 'Murder for Breakfast' - yeah definitely the type of movies my mate Johnny Deathhead would start his day with. Way too much horror business for my liking, but musically I can't fault this album, really decent Rock'n'Roll. (PC)

**HELLCAT.**

**NO MORE LIES - "[I]" CD/ 32:40.**

Yet another nice B-Core package here, this time wrapped in an awesome copper sleeve. NO MORE LIES are all about the DC rock, it's as simple as that. Right from the outset they're putting together some great FUGAZI / BURNING AIRLINES / JAWBOX post-hardcore tuneage; something that's very popular with the Spanish I have to say - and why not, they do it well and have a great label that's into that sound to release stuff through. This is NO MORE LIES' first collection of songs in three years and the work that's been put into them really shows, and it's really in your best interest to check out tracks like 'Glowing Dances' and 'Pizzas Tower' for a great example of NO MORE LIES' brooding, tight and supreme handshake with FUGAZI's finer moments. Another great record to add to your almost immaculate B-Core collection! (MD)

**B-CORE, PO Box 3221 08080, Barcelona, Spain.**

**NO WARNING - Self Titled CD/ 16:12.**

More classy hardcore from the remarkably consistent Bridge Nine Records, who must surely be flavour of the month with the skills that they're throwing out nowadays. Musically, Canada's NO WARNING are old-schol to the max, breaking it down, speeding it up and just generally getting all Rev 1988 on us - and it's just perfect really. Coming off like BATTERY meets all your favourite bands on Equal Vision, Phyte and Commitment, NO WARNING are one of the best bands around for kids who crave youth crew but are getting bored of the current crop of generic releases. Fantastic stuff. (MD)

**BRIDGE NINE, PO Box 990052, Boston, MA 02199-0052, USA.**

**NOFX / RANCID - Split CD/ 26:42.**

My god, BYO are gonna make an absolute killing on this one! I mean, how many copies does a CD like this sell, 250,000? More? I dunno but whatever the situation, this was a wise move by BYO for sure, it'd be like winning the million dollar jackpot in vegas or something! Still

though, this is good stuff for old and new fans of these bands alike. First up are NOFX who play decently executed RANCID covers - the best here being 'Olympia, WA', 'Antennae's' and a really pretty funny reggae version of 'Radio'. RANCID are better, they play old NOFX songs (always the best) like 'Stickin' in My Eye', 'Moron Bros' and 'Vanilla Sex'. They also do good versions of 'Bob', 'The Brews' and 'Don't Call Me White', which is fine by me as those songs are all definitely from my favourite NOFX era. But anyway, it's not like this actually even needs a review because as soon as this is out, every fucker is gonna pick it up, right? That's fine, it's a cool record. (MD) **BYO, PO Box 67609, Los Angeles, CA 90067, USA.**

**NOW IT'S OVERHEAD - Self Titled CD/ 37:27.**

Another one of those non-descript looking records that really don't make you want to play them because they just look so like a record you'd see in bargain bins. In this case though there's actually some pretty decent music under the lacklustre artwork. NOW IT'S OVERHEAD have a nice line in alt-pop that's mid-paced, vaguely hypnotic and warmly soothing. For some reason it reminds me of GRANT LEE BUFFALO but with less country and more keyboards. I think one of the members has something to do with BRIGHT EYES, not that that trivial fact endears me to them, but it might mean more to you. Basically, this is just airy and graceful downbeat pop music with a few nice flourishes. Nothing more, nothing less. (RR) **SADDLE CREEK, PO Box 8554, Omaha, NE 68108-0554, USA.**

**NUMBERS, THE - "Letters" 7".**

I brought this Sunset Beach outfit's debut single on Hostage Records, a real fine piece of plastic, and I know they've had a 10" out since on Dead Beat, but I wasn't aware of this release - nice surprise! Another shot of cool-as-fuck hot ditties that set my speakers on fire. No fancy frills, just 3 tracks of snot caked Beach Punk with a sharp dose of Sonic Rawk. I ask for no more. (PC) **STEREO DRIVE, [stereodrive@greenhel.de](mailto:stereodrive@greenhel.de)**

**ODD-MAN-OUT - "The Landfill" CDEP/ 15:34.**

For a first EP, this is faultlessly done and ODD-MAN-OUT cross a metal edge with a punk sensibility to fantastic effect. KERBD OG and COMPULSION were two mid-nineties bands I thought pulled it off, and ODD-MAN-OUT follow in their footsteps with a more modern, JIMMY EAT WORLD influence in the equation. Powerful and tight, this EP is four songs that will leave you hungry for more. (HE) **8 Brearley Avenue, Oldbrook, Milton Keynes, MK6 2NR, UK.**

**ORANGE SUNSHINE - "Homo Erectus" LP.**

Things just didn't sit right with this record from the off, there were a few signs that all was not as it seemed. The search for answers was long and arduous, but eventually I found some nuggets in a dusty corner of the www and here's the deal: ORANGE SUNSHINE were something of an underground cause-celebre during the hazy drug-addled days on the late 1960s - two Dutch expats and a Portuguese refugee from the war in Angola playing fuzzed-out noisy blues. "Homo Erectus" was originally recorded in 1969 but due to too many fuck-ups and an over-consummation of drugs, it went missing and was never released, until Motorwolf unearthened some tapes of it recently. So here it is in 2002, and it's actually pretty good - it's ballsy, heavy, psyched-out and pretty crazy. It's like a primitive ZEN GUERRILLA, abrasive BLUE CHEER and dirtier ATOMIC BITCHWAX. In keeping with the weirdness, this is meant to be a 3D cover, but mine is printed red on the outside of the sleeve and green on the inside of it. (RR) **MOTORWOLF, Schouwburgstr. 2, 2511 VA The Hague, Netherlands.**

**ORRIN DEFOREST / JAZZFINGER - Split LP.**

It always seems to be the DIY labels that put out the heaviest slabs of vinyl, twelve inches of wax like a dinner plate. The big labels must be too cheap to pay for decent vinyl and just fob you off with the stuff that warps under the heat of a lightbulb. So on this thick slab, ORRIN DEFOREST deliver music that's scathing enough to do the same damage as said vinyl would if it caught you hard in the stomach. Pretty crazy music that hails the noise that would ensue if you combined the classic OTTAWA / JIHAD split album with LOCUST madness and hints of DON CABALLERO jazz derangement. Maybe I made this sound crazier than it is, it's no way complete noise, there's still rock and rhythm buried deep in here, but it's pretty fucking insane. Good sound considering it was done on a 4-track too. On the

other side is a long track by JAZZFINGER who appeared on Flat Earth's "You're On Your Own" comp of experimental noiseniks, so that'll give you some idea of where we're headed here. Discordant chimes, background noise and something like elastic bands being snapped. I don't dig it, it's like the worst parts of a David Lynch film at 3am after too much drink. Aural derangement has it's limits and ORRIN DEFOREST are on the right side of those limits. (RR) **TRAQUETO, 14 Whaggs Lane, Newcastle upon Tyne, NE16 4PF, UK.**

**OSTERMAN WEEKEND, THE - Self Titled CD/ 21:29.**

The lovely OSTERMAN WEEKEND is a band fronted by my friend Adz. He has impeccable taste in music but I draw the line at SIMPLE MINDS. (I'm sure that the other band members have great taste too, but I only know Adz) Before I even knew OSTERMAN WEEKEND I knew they'd play powerful, driving melodic hardcore along the lines of TEXAS IS THE REASON. Track two, "Milestone" is the most TEXAS of the tunes, and the rest are impassioned, guitar-led right-on emo. There are hints of RITES OF SPRING, FAR SIDE, SENSE FIELD and more. All held together by a solid production, beautiful packaging and great lyrics. Live they rocked out something special. Superb. (HE) **IN AT THE DEEP END, [www.inatthedeepend.co.uk](http://www.inatthedeepend.co.uk)**

**PAINTBOX - "Cry Of The Streets" CDEP/ 13:15.**

Only 3 songs on this one, from Japan's PAINTBOX. High pitched mental metal type vocals, the strung out metal influenced crust. I guess it's more metal than anything. I'm not getting too much out of it. God knows what the fuck the title means. I gave up trying to figure this stuff out after ROSE ROSE's "Mosh Off Ass" LP that came out on In Your Face years ago. (MH) **HG FACT, Nakano Shinbashi-M 105, Yohoi-Cho 2-7-15, Nakano, 164-0013, Japan.**

**PANIC - "Dying For It" CDEP/ 8:08.**

Damn, where are Bridge Nine finding all these bands? This is a lot more straight up than NO WARNING, the songs are all like 30 seconds long a la SWORN IN but, as with a lot of bands influenced by "The Pastx", there's a few Cappo-isms in here, like the odd cats meow and the occasional dying dogs yelp! Still, it's good stuff, but whaddayaknow, it's actually already finished and I've only typed a couple of lines! Good stuff, but it better be cheap, mate! (MD) **BRIDGE NINE, PO Box 990052, Boston, MA 02199-0052, USA.**

**PANTY BOY - "Alright!" LP.**

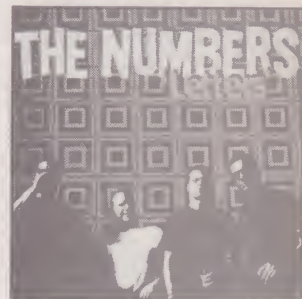
Down the line Sonic Rawk from this Dutch trio who're loaded to the hilt with the molasses thick scuzz and fury of Aussie brothers-in-arms ASTEROID B-612, BORED! and THE POWDER MONKEYS, whose song "Yin Yang" they cover on Side B. I'm happy to catch an earful of this bullshit-free dirty Rock'n'Roll all day long, and this sure does fit the bill. Pressed on concrete slab heavy olive vinyl. (PC) **MOTORWOLF, Schouwburgstr 2, Den Haag, Holland.**

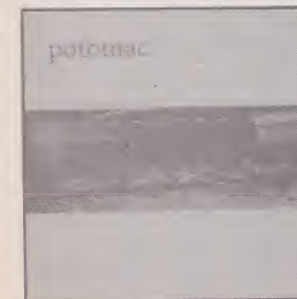
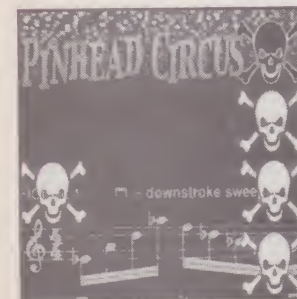
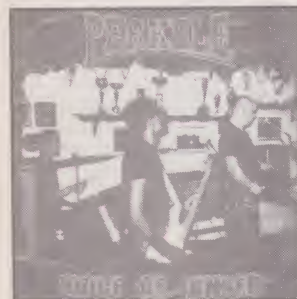
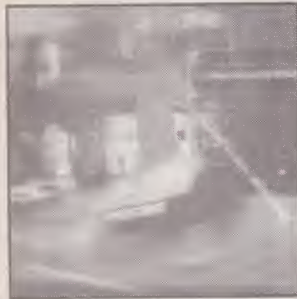
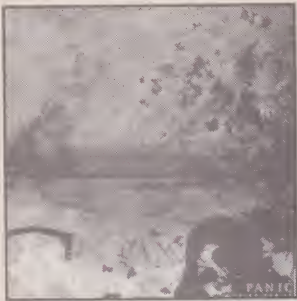
**PANTY BOY - Self Titled 7".**

Ltd edition 500 only pressed 4 track single, which according to the sleeve info are previously unreleased and recorded in 1992. Produced by Robert Smith - not the same surely! Miserable git, jeez these primitive STOOGE heavy detonations would surely have given him a kick up the jacks, and made his hair curl. Yeah, these songs are of a rough cut demo quality, all the filth is left untouched, and the best of the bunch "I'm a Millionaire" is also included on their album. That's the platter I'm gonna be playing again. This 7" is strictly for special occasions. Like members of the Royal family croaking it. (PC) **SUB ROCK.**

**PENFOLD - "Our First Taste of Escape" CD/ 52:20.**

Do the emo-rock kids really need another emo-rock album to go with the countless others? Answer - yes, they need the latest PENFOLD album. They really need it, because this is superb. PENFOLD's last record "Amateurs & Professionals" was a good disc, but in the couple of years since that was released they have expanded their sound a hundred times and carved a beautiful little niche for themselves. The first impressions of "Our First Taste..." give an indication of the beauty that lies within, because the packaging is sweet as hot candy - a double-booklet sort of affair that wraps around itself almost as much as the music does. And musically this fucking kills, in the nicest possible way. This is indie-rock with the emphasis on rock that soothes and soars with a dynamism that





shines right out of the speakers. They've taken some of the best elements of luminaries like CHRISTIE FRONT DRIVE (or ANTARCTICA if truth be told), MINERAL and SUNNY DAY REAL ESTATE and then they've given the whole thing their own gloss. The rhythms are clever, controlled and solid, the guitars intricately work around each other or in unison to build the volume and the vocals are handled effortlessly well. Every once in a while a band comes along and injects some much needed quality into a listless genre, and right now PENFOLD are that band. (RR)

**MILLIGRAM, PO Box 174, Wickatunk, NJ 07765, USA.**

**PERKELE - "Voice Of Anger" CD/ 44:33.**

OK, here we have a Swedish oil! band, on a Spanish label and singing in English - impressed? Oh, OK. Musically this has a really weak guitar sound with no distortion at all and with simplistic song structures the whole sound comes across very lightweight, although the gruff 'n' mean vocals hardly make this a fluffy listening experience. The songs aren't very catchy and it's very standard street punk that falls way below the cut. Songs about fighting the ruling classes, retaining the working class way of life, fighting trendy wankers and those who criticise you, hating politicians and loving your homeland. Usual fare, but they just shoot themselves in the foot with the bullshit "we're not a political band" stance. A lot of the songs are politically themed but they just want us to like them for their music and not their politics... what the fuck? Why are so many of these skinhead/street punk/oil! bands so scared to make a stand against the Nazi scum who peddle hate and violence? These guys sing a lot about fighting people who go to discos and fighting to save their nationality, why don't they want to fight racism and fascism? I miss the political commitment of the BLAGGERS ITA - now that was a great fucking band with the courage and conviction to stand up for what was right - apolitical just means you don't care, it's weak and cowardly. This isn't a good record on any level. (DS)

**BRONCO BULLFROG, Apdo. Co. 1474, 07800 Ibiza, Spain.**

**PEZZ - "With Everything We Got" CD/ 50:33.**

Solid album of mid-tempo, melodic punk rock with a heavy nod to early JAWBREAKER for sure. When they step it up a gear they really rock out and get into a groove, "One foot on the step" has a minute and a half of that JAWBREAKER style instrumental build up before it launches into a raging punk rock attack and it's a killer song. There's a couple of other standout tunes, but to be honest, 24 tracks is too much of the same thing and it wore me down. The reggae track is abysmal it has to be said and from band who are much better in smaller doses, I'm sure this would have made a killer 7 track EP rather than a dull album. I wanted to like this more than I did. (DS)

**SOUL IS CHEAP, PO Box 11552, Memphis, TN, 38111, USA.**

**PIEBALD - "We Are The Only Friends We Have" CD/ 43:46.**

Damn, after hearing this new record from the pretty sweet PIEBALD, I'm well pissed that I missed them when they played TJ's in Newport recently. But that's the problem when you've been travelling to the same shit-hole town for nigh on ten years for gigs - there's one train back to Cardiff at like 2 to 3am (if you're lucky) - and you're not unemployed with loads of time on your hands like I was when I was 17. Now it's outta bed at 7am, work through until I gotta to go my 'real' job at around 4pm, back home by 8:30pm, if I walk fast, then it's work on the mailorder / Fracture until I pass out from absolute punk rock exhaustion! If the gig's in Cardiff I'll swing by if I can, if it's not deadline time or whatever, but when it's ten miles outta town and you've got no way of getting back at a reasonable hour, it just ain't gonna happen nowadays. Life changes, mine definitely has in the last ten years. Ack! What the fuck am I doing, this is a record review... duhhh... but you know what I'm getting at right? Because this is a good album from a great band and it's a real shame they played to like 10 people or something, and I wasn't even one of them. Ah, fuck it... So where were we? Oh yeah, this record - it's postpastic in a J CHURCH meets the finer moments of BRAID and maybe even SUNDAY'S BEST - you know, up tempo rocking rockage with good vocals and the kind of sound that "your new band that's influenced a bit by JIMMY EAT WORLD's new album" would kill for. There's some pretty amazing songwriting going on here, and I can see that tracks like 'Long Nights', 'American Hearts' and 'The King of The Road' could really push PIEBALD into the big time. Don't wait until Kerrang! tells you to check this band out, do it right now! (MD)

**DEFIANCE / BIG WHEEL RECREATION.**

**PINHEAD CIRCUS - "Downstroke Sweep" CDEP/ 9:02.**

Gruff-but-melodic mid-paced punk rock with that blue collar LAWRENCE ARMS, DILLINGER FOUR, ANNE BERRETTA vibe. Powerful and thoroughly enjoyable with the song title of the issue "Old yeah, jaded maybe, bitter by choice" - classic. The four songs of their own are all great but the PRINCE cover is a bad idea, not that I dislike PRINCE in any way, but the GOO GOO DOLLS have already taken this song and made it their own! Hey, check this EP out why dontcha? I think this rules so maybe you'll get a kick out of it too. Wouldn't mind seeing them live. (DS)

**NOT BAD, PO Box 2014, Arvada, CO, 80001, USA.**

**POST REGIMENT - Self Titled LP.**

I've been well impressed by their previous stuff and have reviewed it here in Fracture, but I just can't get into this at all. There's about 4 half decent songs on it, the rest just annoy the fuck out of me. It's pretty basic punk with female vocals. Their previous releases were a lot more hard hitting and this just doesn't have that. The songs on this were recorded in '90, '91 and '92. Having said that, they have deep passionate lyrics. (MH)

**NIKT NIC NIE WIE, PO BOX 53, 34-400 Nowy Targ, Poland.**

**POTOMAC - Self Titled 2 x 7".**

Records like this are ace - two different coloured 7"s, plenty of inserts and info and smart packaging to boot. The thing with the double 7" format is that they're about the same length as an album, but you actively listen to it as you can't just set it playing and wander off to do something else. It demands the listener participates with the music. Mind you, when the music is as fervent and addictive as POTOMAC then that's hardly a bad thing. This is hardcore that has that awesome combination of blazing energy, impassioned and vaguely chaotic melody and is driven by powerful emotion. It brings to mind a bunch of bands like ASSFACTOR 4, JOHN HENRY WEST, TWELVE HOUR TURN, BREAD AND CIRCUITS, etc - you can fill in the rest yourself because you probably see what direction I'm driving at here. It's maybe not as tight or crisp as any of those bands but definitely exudes the same energy and fire in the music. I reckon POTOMAC would be pretty amazing live too, even if they only captured half of the power and vigour contained across these two 7"s. Great stuff. (RR)

**FLOWERVIOLENCE, Kapellenstr. 16, 69469 Weinheim, Germany.**

**PREJUDICE - "Between Happiness and Self-Destruction" CD.**

The sample from the 'Summer of Sam' film, where our main character pleads with his girlfriend not to leave him, starts the harsh proceedings from Swiss thrashers PREJUDICE. Tight, metallic guitars, punchy drums and tar-thick screams go well with lyrics that concentrate on failed relationships, inner struggle and general fucked-up'ness. How's 'Love Kills' for a title?! One or two more melodic punk riffs mix it up between the more metal-core break downs and discordancies, otherwise the album tends to slightly grate on my ears by the sixth or seventh song. Nice, minimal and well-designed packaging helps keep PREJUDICE a step above of the usual tough-guy metal shit that's around these days. (JD)

**HANNIBALS, 95 Route de Florissant 1206 Geneva, Switzerland.**

**PSUEDO HEROES - "Maps. Maths. Violence and Silence" CD/ 25:29.**

If you're going to start your record with a sample, make it a good one. This record begins with the sound of a radio being tuned mixed together with some cheap Doctor Who sounds. It goes on far too long. It's boring as fuck. But when they kick in... Oh, when they kick in. PSUEDO HEROES sound somewhat like EIGHTY-SIX being tortured, although the singer's voice occasionally goes terminally flat and out of tune. When they're not letting their little sisters use the demo function on their Casio keyboards, PSUEDO HEROES are good. Really fucking good. If you'd like to hear EIGHTY-SIX being tortured, or you dig bands like STILL LEFT STANDING or a crippled SEVEN STOREY MOUNTAIN check this out. As the quote on the back of the CD says, "Faith is no substitute for intellect" - the Dr. Who theme is no substitute for PSUEDO HEROES. (MM)

**CHUMPIRE, PO Box 680, Conneaut Lake, PA, 16316-0680, USA.**

**RADIO 4 - "Dance to the Underground" CDEP/ 15:51**

Fuck, have I ever liked a CD in a crappy slimline case with dreary artwork and a remix of the title track so much? Have I fuck. I enjoyed RADIO 4's debut single, missed their "New Song and Dance" CD

and then this came along and smacked me upside the jaw like a ton of bricks. The title track makes you want to do exactly what it claims, like a call to arms it demands that you shake down your tired bones and just fucking paint the dancefloor with sweat as they bring on the finest, groove-laden, ass-shaking rock and post-punk roll you've heard thus far this century. This just has so much goddamned soul! The drums and bass jumpstart the affair with the funkiest, sweetest rocking rhythms and then the guitar rings loud like it came fresh from a seminal mod album, stabbing and slicing notes and chords into the rhythms. The other two tracks on here, along with remix of the title track don't even let the mantle slip for one second either. The best thing I've heard from Gern Blandsten since CHISEL and not altogether too dissimilar in fact. Ignore everything this disc externally says to you and rely on the music within. (RR)

**GERN BLANDSTEN, PO Box 356, River Edge, NJ 07661, USA.**

**RADIO RAHEEM - Self Titled 7".**

Good to see these guys getting a record out after I enjoyed their demo a few issues back. Too many bands seem to put out decent demos and then you never hear from them again (unlike the bands with crappy demos that refuse to disappear). Three tracks of pretty rocking and twisting post-hardcore stuff, heavy on the emotion without being emo and with a lot of innovative edges to it. This seems a little more concise and honed than their demo, the tracks deliver just the right punch as the band defines it's own path to beat. At times this reminds me of FUGAZI with those sharp tempo changes, saw-toothed guitars and half-sung half-shouted vocals. In some deranged way you could probably dance to this too. If it's not too obscure, this is sort of like a cross between bands like THE LADDERBACK, ECONOLINE and YOUR HALO IS A RADAR but I am aware those references won't mean much to most people (no slur on the bands mentioned intended!). Anyway, forget my trivial comparisons, check it out for yourself. (RR)

**ZOO MUSIC, 16 Payne Ave, Sag Harbor, NY 11963, USA.**

**RETARDED - "Forget About The Things I Said..." CD/ 37:08.**

21 song compilation of singles and outtakes from this Italian trio who are on a big time RAMONES trip - "Ripped jeans, Chucks, leather jacket. I keep going in this way, my teacher says my brain is to rehabilitate" ("Teenage Backward"). To put this in perspective - without THE RAMONES there would be no RETARDED. And without the RETARDED... err, well - exactly. I bet Curzo, Paco and Paolo were not impressed one bit when they heard Joey Ramone left this earth listening to U2, heh! I could handle these lads live, with a few beers already down, but 21songs in this format is way too much monotony. There is just no attempt at even the slightest bit of originality, but maybe that's the point. (PC)

**WYNONA, www.wynonarecords.com**

**RETARDED / THE APERS CD/ 26:03.**

6 tracks from each band. RETARDED look like Dutch youth crew kids. But never judge a book by its cover! They follow the fine Italian tradition of RAMONES-influenced snotty garage punk rock. Songs about girls, school, "ripped jeans, chucks, leather jacket" and being a punk. Classic stuff played well. THE APERS have included a photo of them at a car showroom posing by a Mercedes-Benz (one of them standing in front of the price). Quality. THE APERS are faster than RETARDED are, more nasal and a little less like the RAMONES. They sing about high school dances, smoking cigarettes, drinking beer and girls. Nothing world shaking, but interesting to see what a couple of decent European garage bands are doing. (MM)

**WYNONA.**

**REVILLOS, THE - "Totally Alive!" CD/ 52:21.**

The REVILLOS kicked ass, the REVILLOS tried but never came close. This is a live album from 1996 and while there are some great songs on here like "Destination Venus", "Flying saucer attack", "Somebody's gonna get their head kicked in tonight" and their version of "Glad all over", there's a lot of the weaker songs and the sound is pretty muddy and distant which leaves you with the feeling that while the band rock it out on stage, you're in the upstairs bar talking crap with your drunk mates, too jaded and tired to watch the band. This is a good fun disc and enjoyable enough when played loud, but hardly essential. Tell you what though, you'd definitely be a wise baboon to pick up the REVILLOS CD... (DS)

**CAPTAIN O!**

**REVOLVERS, THE - "A Tribute to Clichés" CD/ 49:43.**

This kicks off with the title track, a dope HELLAOPTERS/TURPENTINES fired rocker, which actually takes the piss out of the aforementioned bands more than kissing their ass's... "This is my tribute to clichés, and it's all in one song, 666 for Satan, and a little bit of fun". THE REVOLVERS then revert to a more trad Punk'n'Roll formula of strong gum chewing numbers and spicy guitars, and if the ripped-at-the-knees tuneage of LOVEJUNK does it for you, then I'd wager THE REVOLVERS could well shake yr booty too. Best "People Like You" release I've heard in so time, but their promo discs contain zero information about the bands, like who is in them, where they are from... Germany in this case, I'm only guessing. (PC)

**PEOPLE LIKE YOU, www.peoplelikeyou.de**

**RKL - "Keep Laughing" CD/ 44:34.**

Yet another reissue from Plastic Head, the label with the deepest wallet in history. This time it's RKL's turn, with a re-issue of their first album, first seven inch and a few other bits and pieces, all thrown onto one little CD. This is their Mystic days, pre-Epithaph, and obviously their best stuff. It's thrashy, old sounding Cali-Nardcore comedy punk rock that has a bit of a SPERMBIRDS (with solos!) feel to it which, although relatively dated, still sounds great. Music like this was the soundtrack to doing backside boneleses in some ropey old ditch, complete with hi-top Vans and a terrible, sad desire to be one of The Bones Brigade. Like Animal Chin ever fucking existed, hahaha... Whatever, this is another essential piece of American punk rock history, get it if you can or even better, hunt the original vinyl down on E-Bay or something. (MD)

**PHD / MYSTIC, PO Box 6271, Oceanside, CA 92058, USA.**

**ROCK'N'ROLL OUTLAW - "Ridin' Free" CD/ 33:07.**

At last "People Like You..." hit the jackpot!! ROCK'N'ROLL OUTLAW come across as a deadringer for THE HOOKERS, or even dare I say it Leeds 666 very own SEX MANIACS! Short and sweet songs, influenced by the mighty AC/DC, cheap whiskey and cigarettes whilst motoring along at a fair old pace. THE HOOKERS comparison is very apt as they sound pretty damn close even down to the singers redneck drawl. This is a cd for whiskey fuelled bar room brawls in remote outposts up in the backwoods of Kentucky, whilst ridin' your hog up and down the highway, need I say more? Get this!! (BB)

**PEOPLE LIKE YOU, Bissenkamp 17. D-44135, Dortmund, Germany.**

**ROMEOISBLEEDING / WAITINGFORBETTERDAYS - Split CD/ 22:14.**

Who started this whole lack-of-punctuation malarkey with band names? Did it come from the dictionary in Orwells '1984' where they tried to cut down on the number of words in use by fusing them together? Well it's a blasted headache! So anyway, RIB play a disjointed, semi-melodic post-hardcore style not dissimilar to much of the Eulogy Records roster. I particularly like the small pieces of melodic singing on display here that they manage to pull off without sounding like a nu-metal band! WFBD are a lot lighter and rocky, bringing to mind SENSEFIELD with occasional rasped vocals and heavier guitar-work. It's a good contrast and both bands complement each other well. I also dig the minimalist artwork as well. (SM)

**PLASTIK CULTURE, Broussard Dorian, 32 rue Portalis, 13100 AIX, EN, Provence, France.**

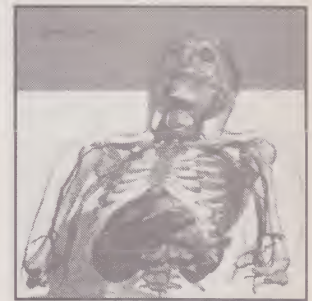
**ROSETTES, THE - "Enchantment Under The Sea" LP**

Fuck - YES! I've just been smacked to the ground and trampled on by the mighty ROSETTES, Germany's answer to AEROBITCH and THE GITS. The growling spat vocals of Betty Brat indicating a continental breakfast of some difference - turpentine and broken glass. The crude lounge mush of Side A closer "The Love Song" provides a few brief moments to dust yourself down, before the rama-lama uberkill continues. They say gut nacht with "Texel is The Reason", not a tribute to Emo-Rock, nor a dead Prez in Dallas (1pm), but a neat Garage Surf instrumental, topped by the sound of waves crashing on the shore. This would definitely provide the perfect link on a compilation tape to RADIO BIRDMAN standard "Aloha Steve and Danno"... woah! (PC)

**STEREO DRIVE!**

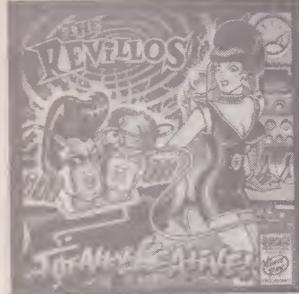
**SAETIA - "A Retrospective" CD/ 72:46.**

In every respect, this is a remarkable and essential piece of work. SAETIA was a relatively short-lived band from New York City who existed between February 1997 and October 1999, yet in that time





managed to release an album and two seven inches. They also had a track on the "ABC No Rio" benefit compilation CD, and all of these tracks are compiled here. I think it's obvious from the outset that SAETIA was a totally important band at that time who had an incredible intensity to them that your average 'screamy emo' band based in the year 2002 could only dream of. But then, as the liner notes that run throughout the inlay booklet tell you, it was the death of their first bassist Alex Madara that, in many ways, shaped the band. That makes sense, because the music is almost 'traumatic', the vocals are despairing and the whole SAETIA experience is one of incredible and intense off-kilter emo-hardcore. It's an end result that's a rare thing, that can only happen when all the correct elements are in place, and with SAETIA it's so obvious that they were. After bands like MOSS ICON had come and gone, and before popular latter day 'screamy emo bands' like TWELVE HOUR TURN came along, there was SAETIA. Along with bands like SHOTMAKER and ANASARCA they had a time and a place, as short as that time frame was, and it's finally been captured here on one amazing CD for anyone that didn't know about them the first time around. As an end note to this review, I just want to add that the packaging, like with all Level Plane releases, is just perfect. The booklet included features liner notes from every member of the band, and lyrics to all the songs. To miss out on this release would just insane of you - so don't. (MD)  
**LEVEL PLANE, PO Box 280, New York City, NY 10276, USA.**



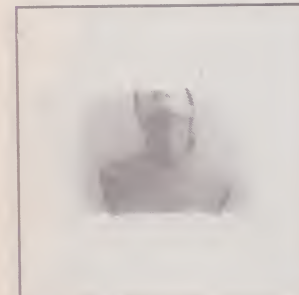
**SANDWICH IS - "Burn Right Through" CD/ 43:33.**

I would "label" this as emo, not your screamo emo but straight up old skool emo, minimal use of instruments, quiet - loud song sections, gentle vocals - get the picture? It's all very nice, delivered with sincerity and emotion, damn it even won me over to a certain degree!! Fans of what Deep Elm release would probably go home crying with joy to get their hands on this CD. For anybody else who's prepared to have an open mind, wants a little emotion in their music or wants some old skool emo - check this out. (BB)  
**www.Sandwichs.com**



**SAVING THROW - "Where's Solidarity...?" CD/ 25:00.**

Driving hardcore similar to that of POISON THE WELL or GRADE and with some more melodic moments reminiscent of some of the No Idea Records roster. Sombre one minute and then warm and uplifting the next, and with a good contrast between these moods, and the guitars themselves switch between all sorts of different styles to keep things interesting but without resorting to cliches. I thought they were a UK band until I looked more closely at the liner notes. I'm a bit gutted that they aren't! (SM)  
**CAUGHT IN THE RAIN, 254 Botwell Lane, Hayes, UB3 2AP, UK.**



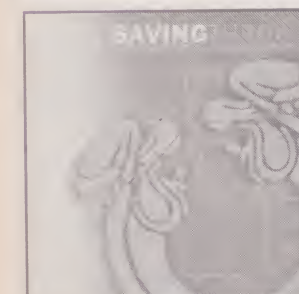
**SCARPER! - "Wildcatstrike" CDEP/ 13:09.**

I was right all along, SCARPER! sound like classic Bob Conrad pop-punk band ZOINKS! with trumpets. I always said that, and this EP is no different. It's quirky, poppy, trumpety, not ska-ey, just deliciously melodic with strong British vocals. Anyway, this is another good little release from these Northern punker types, four tracks of their familiar rockage, including the well catchy 'Blue Collar' and an almost Coronation Street theme tune-esque version of JAWBREAKER's 'Hit The Bottle' (heh), and at 13 minutes long, this latest release is short but sweet, just like the bands members! (MD)  
**BOSS TUNEAGE, PO Box 74, Sandy, SG19 2WB, UK.**



**SELFISH - "Burning Sensation" CD/ 25:47.**

The drumming on here was bugging me as it reminded me of another band that I couldn't quite put my finger on. And then it came to me in a dream, CRYPTIC SLAUGHTER!! This also reminds me of some of the more crossover type hardcore from the early 80's like THE ACCUSED or CRUMBSUCKERS, complete with solos. In fact their ability to replicate this sound so authentically give this CD a really cool vibe as this is one area of hardcore that I think is often forgotten. This is dead cool indeed. (SM)  
**HG:FACT.**



**SEROTONIN - "Early Works" CD/ 50:43.**

Good timing for a re-release of some SEROTONIN material since their new record on Bifocal Media seems to getting them some well-deserved attention. This CD compiles their debut self-titled album with the "While I Breathe I Hope" EP and they both sound as fresh and innovative as anything else you're likely to hear these days.

This is challenging music that blurs the borders between hardcore, math-rock, emo and indie and moulds them all into a fluid unified sound that works incredibly well. It's complex and still driving, the melodies ride atop the noise and the rhythms sound intricate without being too overstudied. Vocally too this strikes just the right balance, from screams to more indie-sounding singing that suits the music to a tee. If the likes of the new FORSTELLA FORD album are just a little too mathy and labyrinthine for you to rock out to, then SEROTONIN sit in a much more accessible but no less innovative position, without losing any of the heavy hardcore edge. Decent production and some pretty nice looking artwork round off this very fine release from a great band. (RR)

**SANJAM, 9 Rue des Mesanges, 35650 Le Rheu, France.**

**SEVEN STOREY - "Dividing by Zero" CD/ 37:04.**

Gosh darn it, another band that's changed its name / taken a bit off / put the words that make up the band name into a different order... heh! Because yes, SEVEN STOREY used to be called SEVEN STOREY MOUNTAIN, and quite why they've dropped the "Mountain" is beyond me, but well, a change is as good as a wash, or so they say. Anyway, this is still the same band, totally - it's intense, hook laden, HUSKER DU-esque, guitar layered, post-hardcore rock. If you see what I mean. Yeah, of course you do, because you bought their last fantastic EP, didn't you? No? Doh! Well, as always, SEVEN STOREY have come up with the goods. They've got this dark, "music for the winter months" thing down to a tee. The songs are brooding and powerfully constructed, usually starting out with somewhat of a reserved feel, but slowly sucking you in, as the ride gets heavier and more intricate - a format they stick to with a great ease, it must be said. As always with SEVEN STOREY releases the packaging and artwork suits the mood well and on the whole this is a pretty great record that you could be pretty damn lost without. (MD)  
**DEEP ELM, PO Box 36939, Charlotte, NC 28236, USA.**

**SHARK ATTACK - "Discography" CD/ 21:38.**

17 tracks of very old school sounding hardcore from a band that lasted less than 2 years! The sound is very much AGNOSTIC FRONT meets the first SUICIDAL TENDENCIES album for sure, and that's actually what makes this CD so good. It's straight up, straight ahead hardcore punk that also brings to mind the latest batch of Bridge Nine releases, although this is more 'punk' than the all out, powerful hc attack of bands like PANIC and SWORN IN. A good release, one for fans of AMERICAN NIGHTMARE and the like. Yay! (MD)  
**REFLECTIONS.**

**SHOE! - "Eric Overseas" CDEP/ 8:30.**

3 tracks of brassy melancholy punk. All of the songs are great, very well-recorded, and played well. Their songs are emotional and catchy. Check it out. (MM)  
**ALL GONE WRONG, 83-84 Queen Street, Exeter, EX4 3RP, UK.**

**SHORT TERM DIARY - "Between Timid and Timbuktu" CD/ 25:38.**

Can we just stop a second and think about spelling? I'm really sorry to pick on this particular band, but this is the fourth release I've had this issue where the band name is spelt wrong and this just happens to be the last one in alphabetical order. CAST-DOWN could be momentarily forgiven for having an unnecessary hyphen because they are Belgian; ODD-MAN-OUT probably have their stupid hyphens deliberately (but I ask you, why?); and both SHORT TERM DIARY and ALL GIRL SUMMER FUN BAND could be given a brief let-off because not many people know that two adjectives that come before a noun should be hyphenated. Really, SHORT TERM DIARY should be SHORT-TERM DIARY because then you know it's a diary that's short term, rather than a very short, term diary. Imagine if there was no hyphen in black-cab driver. You'd think it was a racist comment! These are the dangers of forgetting your hyphens and putting them in the wrong places. I get really upset about these things! I can't concentrate on the reviews I'm trying to write! Poor SHORT TERM DIARY - Dave is probably a shy guy and doesn't deserve my vented spleen! And who'd have thought that dreamy music like this could come from a town like Orpington? This beautiful acoustic bliss is very much in the vein of DASHBOARD CONFSSIONAL or older indie - one guy and a guitar in his bedroom writing wistful love songs - singing his heart out in a lonely room. Aah. For lovers or girls who like crying. (HE)  
**HEEL TURN MEDIA, PO Box 291, Orpington, BR6 8LW, UK.**



**SKITSYSTEM - "Enkel Resa Till Rannstenen" LP.**

Would you ever guess it! I write about this in my column and low and behold, I get it to review. Now that is that fucking cool or what? The former says me! Now that I've played it a few times I'm even more stoked. Getting by the disturbing scene on the front cover, domestic abuse I'm guessing - judging from the lyrics - the stark black/white/grey cover has an intriguing sense of horror to it. Not in a gore horror sense of blood and guts, but more of a sick society. Boy, these guys have come leaps and bounds from their crust dis-core attack that was their trade mark on their previous releases that came from their native Sweden. While they still retain that adrenaline-fuelled attack, they have brought their sound up to date with a much more modern form of brutality. Hoarse growled vocals, buzzing guitar work and a tumping back beat. Just think of a faster HIS HERO IS GONE or later period HIATUS. It's awesome. As hinted above, although the lyrics are in Swedish (we have English translations), deal with domestic abuse, anti-system ideals, anti 9 - 5 drudgery etc. I can recommend this record enough. Oh look, it's on clear vinyl. (MH)  
**HAVOC, PO Box 8585, Minneapolis, MN55408, USA.**

**SLEEPTIME - "Motion" CD/ 00:00.**

This energetic ten tracker from SLEEPTIME kicks in nicely with an off beat groove that pretty much paves the way for the rest off the album. Some nice discordant riffs, though not overly metallic, ride with a singer who mixes up mid-ranged shouting with subtler, clean singing. Song two (sorry, no titles supplied) starts with a jambi / bongo drum beat, which gives a slightly Latin feel before the rock follows of course. The whole album has quite a pent-up/unsettled feel though to it though not overly intense. It would be nice to hear these guys explode into a frenzy at some points. More bongo drums, acoustic guitars and EARTH CRISIS / JANE'S ADDICTION styled vocals show that SLEEPTIME aren't afraid to tread some different avenues to some bands. Not fuckin' bad. (JD)  
**POGO, 11 Rue De La Sourderie, 78 180, Montigny Le Bretonneux, France.**

**SLEEPTIME GORILLA MUSEUM - "Grand Opening..." CD/ 59:03.**

An hour of this - not likely! It's insane! It's incredible! I love it! I hate it! I don't know what to think. It's orchestral, haunting, grotesque, infantile, subversive, creative, hellish and more. The sleeve notes are all about the SLEEPTIME GORILLA MUSEUM - is it fictional or madness? It's the aural equivalent of the Museum of Jurassic Technology, an actual museum I visited in Culver City, LA, which is too weird for words ("Jurassic" and "technology" don't really go together, do they?). What's real? What's false? All I can say is anything goes in this bizarre theatre. (HE)  
**SEELAND, PO Box 7218, Olympia, Washington, 98507-7218, USA.**

**SLOWDIME - "As I Survive The Suicide Bomber" CD/ 42:01.**

So I get three quarters of the way through this review, and the computer crashes. And I lose it all. Duh. Which is a shame as it was a great review as well. I mentioned HUSKER DU, SUGAR, SAMIAM, SEVEN STOREY and even JAWBREAKER. I discussed, in detail, how great the track 'Winter' was, and how it was good that although the first track is amazing, it's not a case of the first track is the best and it's downhill from there. I actually even suggested that the record gets better as it progresses. I used phrases along the lines of "an instant hit with me", "flip, this is good" and other badly constructed phrases like that. I even suggested that you go and buy it because I felt that it was a pretty amazing record, that it was maybe one of Deep Elm's best releases yet. I said all that and then the computer crashed, and I really can't be bothered to say it all again. Oh, go on then, I'll give it my best shot. I mean, this record deserves a lot of attention and I think it at least deserves a few lines from me, you know? (MD)  
**DEEP ELM, PO Box 36939, Charlotte, NC 28236, USA.**

**SOCIAL COMBAT - "First Strike" CD/ 30:55.**

Oi Oi Guv! SOCIAL COMBAT the 'Valencia Street Warriors' are here! Should we run for our lives? Nah! I can only describe SOCIAL COMBAT as a Spanish version of our own RUNNIN' RIOT! Well, if you've heard RUNNIN' RIOT you'll know what I mean, except RR's lyrics are better! The tracks on here are musically good and tuneful but the lyrics are a bit sad in places, in fact they a downright fuckin' cringe in places to be honest but we all have to start somewhere I suppose. All sung in English, if good old fashioned Oi is your cuppa (Gaz, you're fired) then check out SOCIAL COMBAT. (GS)  
**BRONCO BULLFROG, Apdo. Correos 1474, 07800, Ibiza, Spain.**

**SOMETHING IN THE WATER - Self Titled 7".**

4 tracks of slow to medium paced heavy hardcore. It does speed up, and when it does it rocks. Tuned down guitars, pummelling bass-lines and lots of metallic mayhem. I really like the lyrics to "Bring On The Frequencies". Have to say it took me quite a few plays, changing of speeds and volume to get into this. Cool visuals. (MH)  
**www.midflightherecords.com**

**SON, AMBULANCE - "Euphemystic" CD/ 43:16.**

SON, AMBULANCE is a band, but mainly the project of singer-songwriter Joe Knapp who has in the past collaborated with fellow Saddle Creek artists BRIGHT EYES. It meanders along in an upbeat, personable way incorporating crazy lyrics ("I remember how we used to talk like swallows in an unborn child's throat") with simple piano and guitar-driven pop songs. Possibly on the too-long side of things, the CD's highlight is on track 8, where Sesame Street's "sunny day, kissing the clouds away" chorus blends seamlessly into the happy song. Bliss! (HE)  
**SADDLE CREEK, PO Box 8554, Omaha, NB68108-0554, USA.**

**SPLODGENESSABOUTS - "Splodgenessabouts" CD/ 73:36.**

Hey, I had to review the latest SPLODGE album last issue - it ain't fair I get this festering piece of crap, originally released in 1981, to review this issue too? - what the fuck have I done to you Monk Dave? Jeez, playing this puts me into a catatonic state of boredom and depression. This isn't punk rock, it's lame comedy pub rock with little rock and even less comedy. With 30 tracks of juvenile crapola to put up with my brain is closing down and I'm so miserable I might even find an episode of "Allo Allo" amusing right now, this brings me down, down to a place where I don't want to fucking be. A waste of time and I kid you not when I say that the latest GONADS record is actually listenable when compared to this. Take it away. (DS)  
**CAPTAIN O!!**

**SMOOTH AND GREEDY - Self Titled CD/ 31:52.**

Imagine if Danzig was singing his Elvis styled voice in a northern working men's club backed by an all singing, clapping and tambourine shakin' '77 punk band... Conjures up a good image, eh Well, that gives you an idea of what to expect from SMOOTH AND GREEDY. No idea where they are from, but at a guess I would say they're European due to the slightly accented singers voice. Again, it's all executed well, my only gripe being that the vocals did tend to get a bit annoying, coupled with a lack of variety within the songs themselves. It's on "People Like You...", who seem to be releasing a fair amount of bands at the moment. Maybe a little more quality control would be in order at some point? (BB)  
**PEOPLE LIKE YOU.**

**SNOT ROCKETS, THE - "Liberty Blues" CD/ 35:34.**

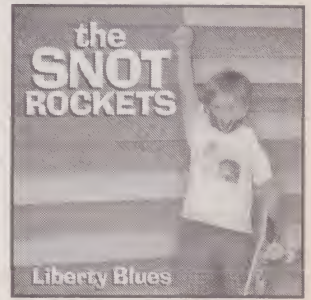
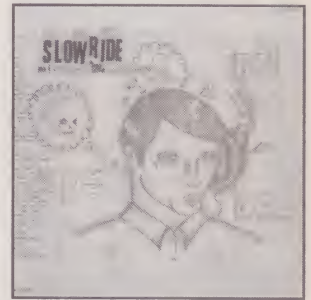
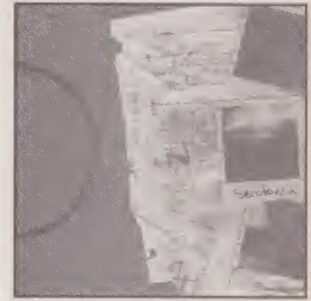
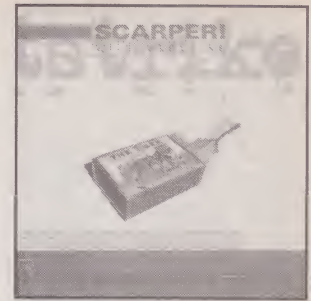
Wake-me-up punk'n'roll from the beautifully named SNOT ROCKETS. They manage to squeeze 18 fast and frantic punk tunes on this little disc (that's including a bonus track for the UK release!) and each one's a winner. Parking their chubby suit-wearing asses somewhere between NEW BOMB TURKS and ME FIRST AND THE GIMME GIMMES, THE SNOT ROCKETS are perfectly described by their name. Personal favourites are "Bingo" ("B-I-N-G-O!") and opener "Weight". Hell yeah! (HE)  
**BOSS TUNAGE.**

**SPANCER - "Countdown To Victory" CD/ 36:41.**

SPANCER sent something in about a year back and it was pretty good despite a wobbly production. They've improved a lot in that time, and their drawn-out sludge style sounds all the better for it. Lyrics are suitably bleak and pessimistic, covering the downfall of humanity, greed, and revenge. The nearest comparison I can muster is GRIEF in terms of sheer fucking slowness and pained, rasping vocals. I just wish there was more than 4 songs because just as you are getting fully immersed in the furnace it's all over. (SM)  
**YORK WIESE, Schubertstr, 3 38114, Braunschweig, Germany**

**SPERMBIRDS - "Something to Prove / Nothing is Easy" CD/ 64:10.**

Another essential re-issue here, this time featuring the two best albums from legendary 80's punk outfit the SPERMBIRDS. Although both albums are good, it's "Something to Prove" that really matters. It's got all the classics on it that you need to hear if you haven't already - 'Get on The Stage', 'My God Rides a Skateboard',





'Americans are Cool', 'You're Not a Punk', 'Something to Prove',... the list goes on and on. I'll keep this short and sweet because this is an easy release to review - pick this up now, along with the FACTION collection, the NAKED RAYGUN live album and the MDC reissues, and maybe you'll see that punk rock was not always the glossy shit that Kerrang! hypes up like a knob, or the 'underground emo' that NME has just "discovered"... blarggghhh... and that it had some meaning, a purpose and some fucking balls. The SPERMBIRDS were just one of many bands that belonged in that category, and I'm very grateful to have received this for review. Call it an elitist backlash, call it what you want, but I'm getting really goddamn sick of all the glossies / music press jumping all over OUR music and turning it into a fucking fad. Fuck them, the stupid fucking pricks. Ahem. (MD)  
**FLIGHT 13 / BOSS TUNEAGE.**



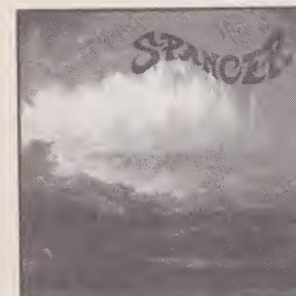
**STAND GT, THE - "Good On The River" CD/ 55:42.**

The material I'd heard from this band in the past has been enjoyable, but never enough to make me want to go out and pay hard cash for their records. There's been a lot of bands like that over the years, I mean how on earth can you check out every band that you like in depth... unless money and free time is in abundance? And is it a bad thing? Well, in this case I think not as the two songs I'd heard previously had a lot more bite than what's on offer over the duration of this disc. It's melodic rock and pop punk, at times sounding pretty damn close to later period ASEXUALS and at other times a more clumsy early R.E.M. It's not at all bad and when the pace is upped the songs definitely spring into life, but the slower stuff just plods along and I'm reminded of that horrible Canadian pop folk band on BYO called JR GONE WILD. There are 14 songs, now I don't want my most-loved bands releasing 14 track albums... let alone a band who I can take or leave. It's overlong and boring. The 3 best tracks would make a cracking EP but that's not good enough. A very typical and obvious Boss Tuneage band, but not one of the better releases on the label by miles. (DS)  
**BOSS TUNEAGE, PO Box 74, Sandy, SG19 2PT, UK.**



**STEGEL - "Angharod Cat n' Cakey" CD.**

At first glance of the hand sketched illustration and the Welsh girl's name Angharod adorning the cover, I instantly thought that I was in for something quite emo-tastic. After further investigation, the title is named after a mythical creature that prowled the woodland of 19<sup>th</sup> century Hampshire. The creature was described as half human, half wolf and having a roar like a wall of noise. Enter Stegel. Their stew of off-beat discordancies, heavy riffing and well screamed vocals gives us one of the heaviest records to be heard from the U.K. in a while. At different points STÉGEL remind me of the likes of BOTCH, WILL HAVEN and CANVAS as well as some of the new Brit metal bands like EARTHTONE 9 and a touch of RAGING SPEEDHORN. Although their general driving and angular approach alludes to a more intelligent background of musical thought, the elements of cleanly sung / rapped (well, not rap per se - rather short, sharp lines of singing) vocals unfortunately remind me of what I think is wrong with UK metal at the moment. Overall though it's great to see a band from our shores doing something more challenging than most and so damn heavy too. (JD)  
**RECORDS, 20 Poyntz Road, Basingstoke, RG 25 3HJ, UK.**



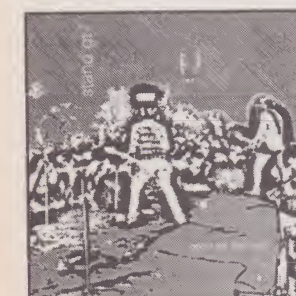
**STINKING POLECATS - "A Song for Your Boyfriend" CD/ 30:59.**

Unlike their compatriots and label mates RETARDED (reviewed elsewhere) this Italian quartet have taken the simplistic Punk song formula taught us so well by THE RAMONES, and upgraded with a much more Rocking style. They put their two guitars to good use, which boots 'em in the right direction, and soup up proceedings with plenty of poppy harmonies, without ever getting too wimpy. These boys have copped a few moves from SOCIAL DISTORTION too, with vocalist/bassist Chris taking the whole Mike Ness 'look' just a tad too seriously to tell the truth - sporting eyeliner and fedora - but, unlike the heartfelt tales of reflection, regret and desire from Mike Ness, the STINKING POLECATS ooze with youthful innocence through songs about dumb crushes on chicks, partying and general teenage malevolence. I've seen them live, they were fun. (PC)  
**WYNONA.**



**STRIKE ANYWHERE - "Underground Europe 2001" 7".**

This record is a benefit for people either in prison or being prosecuted for their part in the anti-G8 protests in Genoa, Italy July



2001. STRIKE ANYWHERE are more than the "GOOD RIDDANCE it's OK to like". First, they are a fucking awesome band. Secondly, they probably have more to say than GOOD RIDDANCE. Third, if it's hip to dig them, there's bound to be a backlash (ala GOOD CLEAN FUN) where they are deemed "so last year, man. I never really liked them anyway." This 7" contains the songs 'Sunspotting', 'Antidote', 'Chorus of One' and 'Cassandric Equation', all released as demos in 1999. This is a fucking awesome record by an awesome band. (MM)  
**SCENE POLICE, Humboldtstrasse 15, 53115, Bonn, Germany.**

**STUDENT RICK - "Soundtrack For A Generation" CD/ 54:15.**

"Hey, fuckin' Tony, whatha' fuck, hey man, I got hold of this and it aint no regular Victory release!! Where's the fuckin' hate, the mosh, the metal??" (All spoken in your best tuff guy Brooklyn accent!!) What we have here is a departure from what Victory usually release, so if moshmetalhardcore is your thing stay away!! These guys have a sound like JIMMY EAT WORLD meets GREEN DAY - you know melody, nice, nice tunes about angst and rejection from a bunch of kids who look barely past puberty!! (not that I hold that against them!). I guess if slightly whiney, nerdy melodic, guitar music is your thing then these will hit the spot, but I feel that there are better versions of bands doing this style of music. If you're not interested in pushing boundaries then get this, it's played well, sounds good but just doesn't have too much of a sparkle in the originality stakes (hey, the "kids" will love it!!)... Having "God" on the thanks list doesn't gain any punk points in my book either... (BB)  
**VICTORY.**

**SUBHUMANS - "Live in Bristol 2001" CD/ 72:49.**

Of course you already have it. But just to remind you, it's amazing sound quality and full of Dick's banter in between songs. All the old favourites are here such as RATS, ANIMAL, RELIGIOUS WARS and loads more. As you can see from the time it's pretty long, so there's a song for everyone I'm sure. (MH)  
**www.citizenfish.com**

**SUNN - "Flight of the Behemoth" CD/ 51:27.**

Instructions for use: place disc in deck, crank volume dial, feel slight dread as rumble emits from speakers, watch with mix of curious amusement and abject horror as your house crumbles around you, stand back and consider what to do with the slag heap that was once your abode. This is SUNN. This is the sound of a herd of prozac-pumped elephants somehow, inexplicably, managing to break the sonic boom. Think EARTH, BORIS, CORRUPTED, MERZBOW. Think hypnotic sub-aural terror. (RR)  
**SOUTHERN LORD.**

**THEKEVORKIANSOLUTION - Self Titled CD/ 61:57.**

I have this dark fantasy. I pick a particularly prissy, annoying female who has crossed me in the past, who's favourite bands are STEPS and HEARSAY and whose idea of 'heavy' is the nu-metal version of Smooth Criminal. I sneak into her room and programme her stereo to come on full blast at like 3am playing the most violent, terrifying, unrepentant noise she has ever heard in her cosy little Robbie Williams loving fucking existence. I hide in the cupboard masturbating furiously and laughing aloud as she writhes in pain, chewing the heads off her favourite cuddly toys and tearing Leonardo DeCaprio posters down as she claws at her walls trying to escape the sheer aural torment. THEKEVORKIANSOLUTION have provided me with THAT CD. They feature some of the kids who were in KOREISCH who released one of my favourite CDs ever. The band were just fucking SICK, as its great to hear that TKS are just as disrespectful to concepts of tune, harmony and 4/4 timing and produce this frenzied wall of noise that acts like attrition against the senses. There are moments of enormous, lacerating grind, violent guitar stabs, random guitar squeaks, twiddles and drag-chords not to mention weird humming electronic interludes. And check these song titles: 'Graced By The Hands Of Desolation', 'To Evolve Through Saturation' 'Jaundice Exhilarate'. The bottom line is that this CD is ABSOLUTELY FUCKING INCREDIBLE. (SM)  
**DEATHSTILL, PO Box 633, Dagenham, RM8 3AZ, UK.**

**THEY MIGHT BE VAGINAS - "Four Ft. Fuck" 7".**

This is sleazy retardo rock that has a lo-fi garage country punk sound and twisted vocals. I think every country has a band or two that peddles this kinda shit, it's meant to be offensive and funny but

it sure as hell ain't no MEATMEN or DAYGLO ABORTIONS. If they'd paid as much attention to songwriting as they paid to their thanks list they may have fared better, as it is, this sucks and I ain't no prude dude, I just like a little talent with my pervo rock. (DS)

**TURKEYNECK, 1/73 Vulture Street, West End Qid 4101, Australia.**

**THOUGHTS TO SHARE - "... Through The Yesteryears" CD/34.44.**

WOW!!! This is so good. THOUGHTS TO STARE, from Italy, take a nod from YOUTH OF TODAY, SHELTER, UNIFORM CHOICE and IGNITE, where they base their sound. But to this they add their own style and come up with the most amazing songs that are full of catchy hooks and slamming beats. Infectious riffage and heart felt vocals make this a winner. The lyrics are uplifting in poetic sense and capture the essence of life. Love this so much. And if any of you remember that cool youth crew band from a few years ago THINK TWICE, well there's a gnarly cover of theirs included. Cool indeed. (MH)

**THOUGHTS TO STARE, Viale Giorgione, 49-36100 Vicenza, Italy.**

**THREATS - "Back In Hell" 7".**

I think the THREATS are an old punk band but have come back on the great INTIMIDATION label with three new offerings. I could be wrong! But who cares! This is great sounding, good old fashioned punk and comes with classic punk seven-inch packaging. Pulling the multi-coloured vinyl from the sleeve took me back instantly twenty years to the 'boyish' punk rock excitement that me and my old punk rock mucker Mr Tony Suspect used to feel when we arrived back from Subways. It would be late on a Saturday afternoon and our hands would be clutching the latest releases from No Future, Clay or Riot City, the punk labels of the time that put out our favourite bands! Subways, for the record was probably the best independent record shop in Southampton for a while until it went bust! (GS)

**INTIMIDATION, 7 Viewforth Square, Leven, Fife, KY8 4PQ, UK.**

**THREE YEARS DOWN - "Snakes Bite" LP.**

Featuring a "mean" yet "camp" band photo on the cover, this four piece plays dirty rock'n'roll punk, I hear TURBONEGRO, the DIDJITS and the MC5 in there so it ain't no bad thing! These guys obviously know the formula for good rock'n'roll but still make it sound original without being cheesy or cliched. If you like your rock rollin', get this as its pretty damn good - need I say more? (BB)

**SEVEN-O-TWO, PO Box 204, Reno, Nevada, USA.**

**'TONE, THE - "Here's Another Reason... To Believe..." CD/37:40.**

While The 'TONE wear their influences from the past on their sleeves, there's no denying that if this record was released in 1979 they would have been of legendary status. I'm not saying this is dated, it's nostalgic and respectful of a time when England boasted the best bands in the world and was the centre of the musical universe. The 'TONE are a London band and proud of it, a lot of foreign listeners are gonna be stumped by some of the language and references, but that's part of this band's charm, they do what makes them happy, and being loved by all and sundry is something they won't consider if it involves compromise or towing the line. Anyway, this record sees them slowing down a little in places, sure there's still plenty of that punky old 'TONE magic on such numbers as "Car crash television", "Who's that man?" and the ever popular live favourite "I don't wanna talk about it", but there's the dub reggae/rock fusion of "Real world" and the epic powerhouse riff-a-rama of "Turn it up" which is quickly becoming my new favourite 'TONE song (goodbye "Pauline" - it's been fun but it's time to move on!). The songs overall are quite an eclectic assortment if truth be told, but they all bond together well for a cohesive listening experience and it's so great to have an album that is not 10 songs of the same tempo and fashion. If ever a band was deserved of a little fucking success and recognition it's these guys, they are playing out a fair bit of late with some popular bands so maybe there's a chance for a little lime-light before last orders. The 'TONE haven't done much over the past year or so, but when they do get around to it they never fail to impress and this album is one hell of an achievement... the coloured vinyl is particularly impressive so I'm told, my copy has failed to materialize as of yet! Those in the know appreciate this band. (DS)

**NO IDEA/RUGGER BUGGER, PO Box 357, London, SE19 1AD, UK.**

**TOTALITAR - "Spela Bort Allt Du Har" 7".**

Didn't know this classic Swedish band was still going, it's good that they are still doing things. It took me a couple of plays to get into this.

5 tracks a raging, shouty hardcore. Typical buzz guitars and gnarly styled vocals have that classic Swedish trademark stamped all over it. If you know Swedish hardcore then you'll know what I'm talking about, if you don't then take a chance. (MH)

**DOD & UPPSVALLD, PO Box 172 10, S-104 62 Stockholm, Sweden.**

**TOXIC BONKERS - "Blindness" CD/33:26.**

What an awful band-name! Surprising then, that this CD contains some tight-as-you-like death metal with INCREDIBLE double bass drumming, totally intricate FLORIDA style guitar work and big fucking ugly CANNIBAL CORPSE type vocals! I need to throw the names OBITUARY, MORBID ANGEL and DEICIDE in here too. Hidden behind the dodgy moniker and crappy artwork is one arse-tearingly good band, and I bet they don't even know it themselves! There's 17 tracks on this CD and they are all as storming as each other, the quality doesn't waiver once. These guys can really play their instruments too. Annoyingly I can't find any sort of contact address or label details for this band anywhere on the inlay card. I think they are from the Czech Republic though. (SM)

**NO DETAILS.**

**TOXIC REASONS - "Independence" CD/28:31.**

Much respect goes out to Beer City Records for re-releasing this classic from the mighty TOXIC REASONS, recorded in 1982 and still sounding good 20 years on!! The only difference being that the cover art has been changed from the original, but hey I'm not going to quibble over that. The sound they pioneered was a mix of UK punk with the aggressive melody of the fledgling US scene at the time, sure on later releases they got a little more rockin' but "Independence" stands out as a solid slab of wax. I can heartily recommend getting this if you want to check out your hardcore history as this album will fit alongside the likes of DOA., the DK's, MINOR THREAT, SCREAM, MDC, etc. (BB)

**BEER CITY, PO Box 26035, Milwaukee, WI 53226-0035, USA.**

**TRAITORS - "Everything Went Shit" CD/48:45.**

I'm damn sure I've got a split single this band did with SCARED OF CHAKA. If I have, then nothing instantly memorable sticks out about it. Anyways, that was, this is - a disc that lays the legacy of this Chicago outfit to rest. There's 13 songs from the previously unheard 'lost' album, featuring the bands original line-up, with Todd Pot preceding Billy Smith on vocals, and then you get a heap of rare and out-of-print rarities, compilation tracks and a few more unreleased numbers, which makes this 33tracks total. A lot of music! A real mean amount of this bands snotty, fast Punk Rock, which is drunk and belligerent, straight ahead and obnoxious. In fact there's no respite at all until track 32 "New Friends", a pissing about New Wave number, and then to close "Rammit Janet" which the band submitted to a "Rocky Horror Show" tribute album. But it got rejected. It's terrible! I listened to much of this disc in the kitchen earlier whilst cooking up a stir fry. You might wanna try it yourself. (PC)

**JOHANN'S FACE, PO BOX 479164, Chicago, IL 60647, USA**

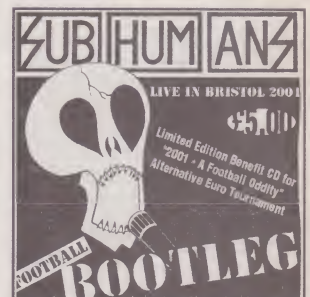
**TRIBUTE TO REJESTRACJA - Self Titled LP.**

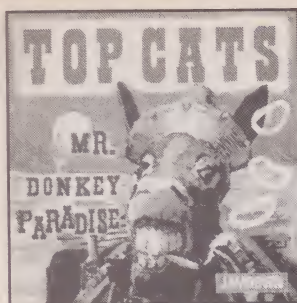
These are basically songs by an old Polish band called REJESTRACJA, who along with a couple of old members and various Polish scenesters they've been brought to life again. The songs date back to 1980, so they have an old punk sound to them. But these songs are great and those involved in this recording have made them fresh, vibrant and very much alive. Anyone who liked the stuff that Mortarhate put out in the 80" will love this - it's got that whole energy and feeling. This is a wonderful LP, if these songs were played live then it would be one hell of a party. (MH)

**NIKT NIC NIE WIE, PO Box 53, 34-400 Nowy Targ, Poland / ACTIVE, BM Active, London, WCIN 3XX, UK (please note, all the Polish releases reviewed by me are available from Active)**

**TWENTYINCHBURIAL / PN - "The Collection Series 2" CD/31:19.**

T.I.B. play twiddly metal that just has some really great moments every now and again but which are almost lost in the unnecessarily complex and fiddly song structures so you really have to sit through it a good few times before you reap the benefits. I think they were trying to go for that UNEARTH sound but that's a pretty hard act to follow. ROMEO IS BLEEDING and GUILT are also brought to mind in places. PN change the pace and have added more singing and melody than their previous offerings. The vocalist can hold all the





high notes and doesn't sounds a lot more competent and sincere than when those KERRANG bands do it. The melody is offset by big, clattering drum-fills, driving guitars and V.O.D style shrieking which gives the feel of a more mature and relaxed OVERCAST. The only big concern I have here is that I am convinced the PN singer is using a pitch-shifting effect on his voice, like fucking CHER does. Knock it off mate, forgawdsake. (SM)

**FUNTIME, Vlasselae 13, 3221, Nieuwrode, Belgium**



**ULTIMO ASALTO - "Nuestro Orgulla Pasado" CD/ 32:12.**

Even though there are pictures of this band playing in front of a crossed-out swastika banner, they still look and sound fucking nasty! The anti-Nazi stance is commendable but I guess these guys have so much skinhead pride that they'd fight anyone regardless of colour or creed. It's all in Spanish and when I showed this to a Spanish work colleague, he read some of the lyrics and started shaking his head. This is laughable "nasty" Oi! music with very few memorable songs and awful drumming. Really basic stuff that wouldn't have been signed in England circa 1982. Not too much to kindle the fires of inspiration here I'm afraid. Actually, it's fucking terrible and as I said, downright laughable and pathetic... unless your braincells have gone on vacation, leave this well alone. (DS)

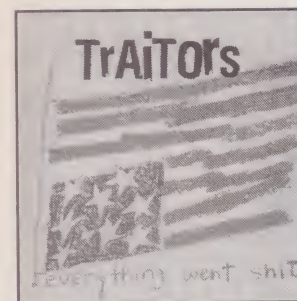
**EVL, PO Box 804, 07800-Eivissa (Balears), Spain.**



**UNCONFORM - "Noucko Cycambr" CD.**

Turn that R on the title the other way around. This is from Russia. 14 songs of melodic Russian hardcore. Unfortunately for me all the songs are in Russian, only the explanations are in English. They're singing about the usual stuff like the good times outweighing the bad, breaking down walls, betrayal, getting together to get things done, etc. The artwork is nice, if a little bleak. It's well recorded and has a very clean sound. Their sound is a mix of REACHING FORWARD and COUNT ME OUT. Never really fast, but with full, clear vocals and guitars that just build up the tension. This is actually a fucking rad CD. Do you like hardcore? Do you really? Get in touch with these dudes and get a copy of this-if you don't, you're the one who's missing out, yo. (MM)

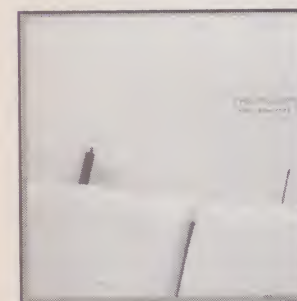
**UNCONFORM, PO Box 64, 109147, Moscow, Russia.**



**UNCURBED, THE - "Punks On Parole" CD/ 35:25.**

All I got to go on is a CD in a plain white cover. This will not do at all, how can I tell you the reader what a release is like, surely there's more to a CD than just music. It's a good job I know this lot is Swedish and the CD is on Sound Pollution - although it doesn't say anywhere except the Catalogue number by the CD pressers. THE UNCURBED continue with a long line of classic Swedish hardcore punk. Fast raging hardcore, totally spazzed out vocals that are pretty brutal. 16 songs of pure bliss, this is brilliant. Hey, next time you send out CDs to be reviewed please include covers etc. (MH)

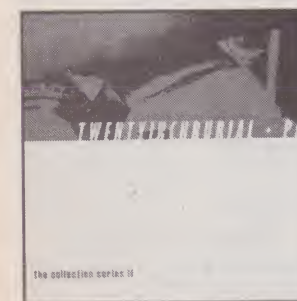
**SOUND POLLUTION.**



**VIA - "100% Papel Del W.C. no. 4" CD/ 74:23.**

This comes free with the Spanish magazine of the same name. You ain't fucking interested and with good cause, I'm not gonna write more cuz it's a waste of time and space... Spanish skinheads might wanna check it out, I don't know any... do you? Thought not. (DS)

**100% PAPEL DEL WW, Apdo. 41019, 28080, Madrid, Spain.**



**VIA - "Amped Up" CD/ 79:53.**

Pretty cool 30 band overview of current UK bands doing the rounds in underground circles with a nice mix of styles. JESSE JAMES are a band I surprisingly enjoy in the live arena and their track here is one I remember, very catchy pop punk with an energetic brass section, CAPTAIN EVERYTHING - a band who I have hated in the past - really come across well on here with their confident MxPx style that is so well done you can't help but be impressed. IN THE SHIT are good old school punk rock, FISHTAKE have always impressed me and they could be a name to watch for very soon. FIG 4.0 are as awesome as ever, 1980s US hardcore style with intelligence and inventiveness - one of the best bands in the country right now for sure - hear their CD on Bombed Out. Other bands include ANNALISE, SCUTTLE, TWOFOLD, ANOTKTWR, MEND THIS TEAR, CAPE CANAVERAL, 4 Ft FINGERS, CLEATUS, SHATTERED HAND and 16 more. There were a few tracks that I thought were weak, but to make a point here, I didn't like the OSTERMAN WEEKEND track on here at all, I thought it was dreadful. But I saw them live last

week and they were incredible, confident, powerful, enthralling and a lot of fun. They totally overshadowed headliners GARRISON and were the band of the night for me, so I'll not judge any bands on the merit of one song right now. Get this and be introduced to some cool bands that could be playing your town real soon. (DS)

**IATDE, 82 Barlow Drive South, Awwsworth, NG16 2TD, UK.**

**VIA - "Another Year on The Streets, Vol. 2" CD/ 73:46.**

This is the third, I think, in the series of Vagrant Records' cheap label samplers, and this time they've really come up with the goods. The instant highlights for me are the two as yet unreleased FACE TO FACE songs from their new album which, for some reason is now going to be on Kung Fu and not Vagrant. Anyway, as Vagrant have really honed in a specific 'sound' over the last few years, you'll not be surprised to hear bandsw like NO MOTIV, THE ANNIVERSARY, GET UP KIDS, SAVES THE DAY, HEY MERCEDES, DASHBOARD CONFSSIONAL, ALKALINE TRIO and some new to the label bands like AUDIO LEARNING CENTER, HOT ROD CIRCUIT and VIVADEATH. The key to Vagrant's success is its bands accessibility to mainstream audiences, and playing this through in one siting you really start to get the picture. I'm not knocking it though as Vagrant have put out some great bands recently, and this compilation is probably one of the best you'll pick up all year. Good stuff. (MD)

**VAGRANT, 2118 Wilshire Blvd. #361, Santa Monica, CA 90404, USA.**

**VIA - "Autonomy Not Submission" CD/ 69:27.**

Apart from the CONFLICT song on this I'm guessing they are all French. It's a CDR with a photocopied cover. Quite a mixture of sounds, but it's all pretty much loud blaring punkrock. My favourite band on it is STUFF LIKE THAT, then there's GOZILLA who sound very like old OLHO SECO from Brazil many moons ago. (MH)

**MALOKA, BP 536, 21014, Dijon Cedex, France.**

**VIA - "Direct Action Animal Rights" CD/ 54:02.**

This is a benefit CD for SHAC and HAS which are anti hunting groups. The theme of all the songs on this is pro animal rights. The front cover shows Tony Blair and Jack Straw behind bars, with two hunts sabs and two beagles in front of them - cool painting. All the songs on this are great quality and are well cool punk songs. It's got a pretty cool collection of bands such as ACTIVE MINDS (yeah, your reading that right, AM on a CD), CONFLICT, RIOT/CLONE, CHINEAPPLE PUNX, ACTIVE SLAUGHTER, KISMET HC, VICE SQUAD, DOG ON A ROPE and loads more. Really cool comp and a benefit worthy of your pennies, great punk songs to boot. (MH)

**JJ, PO Box 35913, London, N17 9YP, UK.**

**VIA - "Drunks, Gun and Livestock in the Streets" CD/ 61:45.**

As former manager, co-owner and sound bloke John "Wayne" Gayseed explains in the liner notes "Brisbane was the new Seattle, brown was the new beige. The Eighties gave way to the Nineties Seventies revival, and The Turkeyneck Bar and Grill was still the fucking Black Hole of Calcutta"... alas no longer, this ramshackle drinking house has now closed it's doors, and by way of a tribute to the booze heads who graced the stage every Friday night, the punters who propped up the bar, and the staff who kept the engine running - "our star stripper Irene hit it big the year she made 'Home girl of The Week'. She listed her hobbies as Jim Beam, White Ox and fellatio. Longest line-up for the bloke's toilets we'd seen". And here's 17 bands who entertained, track a-piece, pulled straight from the sound board, including ... X, THE BAND WHO SHOT LIBERTY VALANCE, SCRUMFEEDER, CORPSE GRINDERS, THEY MIGHT BE VAGINAS, COSMIC PSYCHOS, I SPIT ON YOUR GRAVY, THE ONYAS, GRAVYBILLIES... it's a rowdy drunken slugfest of shit faced mayhem. And sure, it'd probably mean a hell of a lot more if you'd actually been at The Turkeyneck to witness this grog swilling chaos, but let's face it - if you hadda been you can bet you wouldn't have remembered much of it anyways. (PC)

**CORDUROY, 38 Advantage Road, Highett, VIC 3190, Australia.**

**VIA - "Emo Diaries 7: Me Against the World" CD/ 57:47.**

There's plenty of people jumping on the emo-rock-bashing bandwagon these days. See, just like the NME, the hardcore kids love to subscribe to the "build 'em up then knock 'em down" theory. I don't know why, I think it's because they're caught in this weird catch 22 of trying to be hip, but when something gets hip, they hate to be hip. It's akin to Madonna constantly reinventing her own persona.

They're complex and unfathomable beasts at times are these hardcore kids. But when it comes down to it, there's a nice easy formula that oils the wheels of progress: it's rock music, either you like it or you don't, it's not the end of the world either way. So with that digression out of the way, here we have the Emo Diaries series getting back on track after a couple of not-so-hot volumes. Things start off well with TABULA RASA and their solid, powerful and melodic indie-rock and continue in much the same vein with TIME SPENT DRIVING. BEFORE BRAILLE are a little more indie sounding but build up towards the end for some fine rock action. Then THIS BEAUTIFUL MESS let everything down - I didn't like their album at all and this track is weak and overblown too. Fortunately things are soon gotten back on course with HALIFAX CODE who rock out the house, although there's a riff that's a little too JIMMY EAT WORLD for it's own good, even though I suspect this was written before said band recorded their chart album. Whatever. There's a few other bands who you won't have heard of, but should probably hear too, although the closing track is a ten minute travesty. But yeah, on the whole, a solid record of solid rock and by Volume 7 you'll already know if you want this or not. (RR)

DEEP ELM, PO Box 36939, Charlotte, NC 28236, USA.

VIA - "Flat Earth Records - MP Free" CD/ 70:49.

Firstly this CD isn't for sale, but just to let mags know that you can download Flat Earth recording and make your own CDs. This is basically what Sned has done here and it's saved me a lot of bother (thanks man!). Sound wise it's brilliant and has the best of the best. It's awesome to hear ONE BY ONE and GENERIC on CD (I can still remember buying Generic's first 7" at a gig about 20 miles from here and still have it, this would have been 1986). The CD has all the bands, who I'm sure you all know anyway, so just click on to the web site and start downloading. If you don't have a computer, then you are fucked. Sounds like the end for Flat Earth? Hope not. (MH)

www.flatearth.free-online.co.uk

VIA - "Give 'Em The Boot III" CD/ 70:36.

This is a pretty easy one to review as it's exactly like all the other "Give 'Em The Boot" compilations! It's got all the cool bands on it like RANCID, NERVE AGENTS, LEFTOVER CUCK, US BOMBS, LARS FREDERIKSEN & THE BASTARDS and DUNE PETERS & THE HUNS... and all the not so good ones like the DROPKICKS with that awful 'new' singer and the ever awful MOUTHWASH. This compilation also includes videos from TIGER ARMY and DROPKICK MURPHYS although I've yet to risk fucking up my hard drive to see them... 21 tracks in all, some good street punk and some horrible ska wrapped in a great gatefold sleeve. (MD)

HELLCAT / EPITAPH.

VIA - "Indecision Split Series" CD/ 69:04.

This CD is a compilation of split 7"ers released by Indecision Records over in the US. If you didn't catch the singles this compiles them on one nice easy format, featuring the following bands - VOORHEES, KILL YOUR IDOLS, BANE, ADAMANTIUM, DEATH BY STEREO, ENSIGN, BURIED ALIVE, REACH THE SKY, NO REPLY, LIFES HALT, BOTCH and finally NINEIRONSPITFIRE. The emphasis is on "hard" hardcore, as such it serves as a good sampler to checkout the bands featured. I'm sure you're familiar with many of the bands; my personal faves were VOORHEES, ADAMANTIUM, LIFES HALT and NINEIRONSPITFIRE, who all turn in good sessions. A quality collection of bands in these days of many poor comp CD's. (BB)

INDECISION, PO Box 5781, Huntington Beach, CA 92615, USA.

VIA - "Punkzilla The Compilation" CD/ 54:55.

20 tracks, almost all of which have been released previously. Bands include A.F.I., BODYJAR (who sound like early OTHERWISE), GUTTERMOUTH, DIVIT, ORIGINAL SINNERS, T.S.O.L., RUFIO have a slightly faster SAVES THE DAY sound (although not as good and definitely tainted-by Christ), STAVESACRE (on Tooth and Nail) who rock in a FARMSIDE kind of way, SON OF SAM (Davey Havoc, dudes from SAMHAIN, DANZIG and TIGER ARMY) apparently 'shatter... the boundaries between punk, metal and goth', THE TURBO A.C.s play awesome garage ala NEW BOMB TURKS, ENSIGN play a solid hardcore song that the inlay describes it as 'blistering' (which it isn't, it's more melodic and mid-paced). There are two OFFSPRING tracks are from 1989. I don't see the point of putting 'Jennifer Lost The War' and 'A Thousand Days' on this compilation. THE DAMNED

songs are particularly weak. Overall this is somewhat similar to previous Nitro compilations, but not as good. (MM)

NITRO.

VIA - "Rejected Volume - Three" CD/ 72:58.

For those of you who don't know, REJECTED is probably Ireland's premier punk label (possibly the only one!) and this compilation CD marks the latest offering in a long line of offerings, most of which have been pretty good on the whole! Anyway, as ever I'll give you a rundown of the bands on it and you make up your mind if it's for you... Ready? Well, here goes ready or not! BLOOD OR WHISKY, THE DICKIES, SKINT, THE RESTARTS, PINK TURDS IN SPACE, THE STEAM PIG, RUNNIN' RIOT, STRIKNIEN DC, STEEKY, ZERO TOLERANCE, STOMACH, OI POLLOI, MONKHOUSE, UK SUBS, COWBOY KILLERS, LEATHERFACE, EX-CATHEDRA, JESSE, TOXIC WASTE, BLEEDING RECTUM, NOISE POLLUTION and lastly ANTABUSE. Well! If nothing takes your fancy there then, you a hard person to please that's all I can say. Most of the bands on this compilation have appeared on REJECTED releases at some point I think. A mention for the cover artwork as well... It's pretty good and reminds me of some great punk albums from the past. (GS)

REJECTED, PO Box 6591, Dun Laoghaire, Co Dublin, Ireland.

VIA - SONIDOS DE LA CALLE - Volume 1 CD/ 62:24.

20 track sampler of mainly Spanish Oi! bands on this anti-fascist label ("Love music, hate fascism") and it's yer typical street punk fare for the most part with few surprises or standout acts. RIOTGUN - from the USA - have a couple of good tracks and it's nothing to do with the language barrier, their production is much better and the songs are melodic. WALLRIDE are a band I'd heard of before and they are more straight-forward punk rock with female vocals, refreshing for sure on such a testosterone fuelled collection of meat head rock. There's some OK stuff from PERKELE, LAST WARNING and a special mention must go to ALTA TENSION's run through of COCKSPARRER's "Where are they now" which isn't good! Overall this is pretty basic stuff and unless you have a certain fondness for Spanish street punk I'd leave it be. (DS)

BRONCO BULLFROG.

VIA - "Speech Lessons For The Dumb" CD/ 42:06.

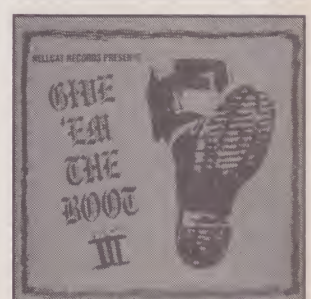
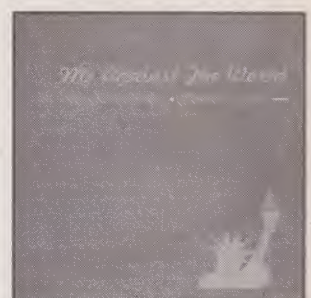
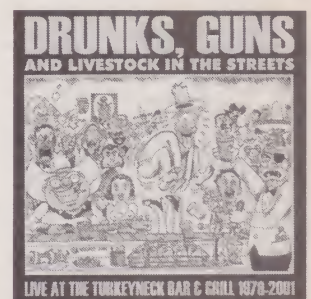
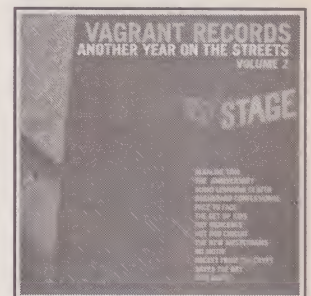
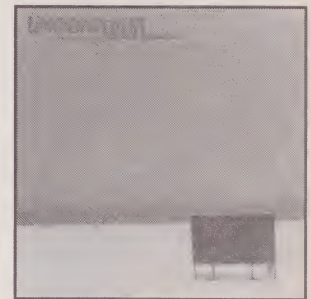
Sampler CD to exhibit Loudspeaker Records' current roster. It came in as one of those 'not-for-resale' promo things with no lyrics or information save to a massively over-inflated and pompous paragraph of waffle about 'exclusive -pre-release tracks' and all that pretentious shite you associate with small labels who aspire to be big labels. So anyway, LANDMINE SPRING sound like a slightly faster, catchier HELMET with the odd nod to TOOL and offer up 2 thick, guitar-heavy numbers that get the CD off to a good start. JOR cross the sounds of PANTERA and some of the heavier bands on the current VICTORY roster, as do STOOP! with their huge slabs of riffage. SPINE have lost the rappy shackles of their early material and add more lead guitars and build-ups. The results are a much more dynamic and harder hitting sound but without losing the ability to stay tuneful where necessary. MINDJIVE have the slow, bludgeoning parts of BLOODLET or CROWBAR and mix it with a more generic crossover sound like MACHINE HEAD. HELVIS do the stoner thing with deep throaty evil vocals, adding the occasional old-school hardcore breakdown in the middle, and it works well. (SM)

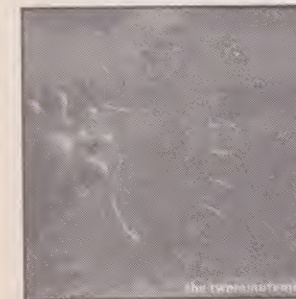
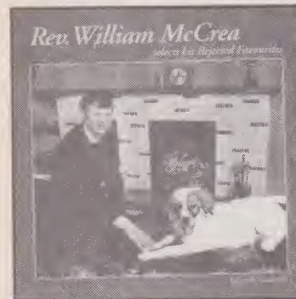
LOUDSPEAKER, PO Box 6, Wallingford, OX10 9FB, UK.

VIA - "The Two Minute Men" 2 x 7".

It would have been dead easy for Jonson Family Records to have released this 16 band comp on non-descript compact disc format, so full marks for their endeavors with this double 7" package in a gatefold sleeve. As for the bands - REIGNS, JET JOHNSON, THE OEDIPUS, SHORTWAVE TV, AQUA VISTA, SOUTHALL RIOT, BILLY MAHONIE, STANTON to name some. And, here's the cruncher... the music, well not all my thang to be honest. I was able to at least appreciate "Clitheroe" by OEDIPUS, the jerky XTC rhythms of LEFT HAND, trad Surf instrumental c/o AQUA VISTA, ECONOLINE track has a bit of a BIG BOYS Funk Punk feel, and the REYNOLDS, COVE and STANTON songs had some guts too, the latter acts track being particularly strong though. The rest tend to be brooding and taut compositions, and very much at the other end of the pitch that I usually tend to tread upon. (PC)

JONSON FAMILY, 14 Roma Road, Walthamstow, London E17, UK.





**V/A - "UKHC" CD/ 65:27.**

Can you understand the logistical nightmare involved in getting 22 UK hardcore bands to cough up rare or previously unreleased songs for a release as fat as this? There's too much to mention in detail here but the high points have to be xCANAAHX's blistering 'From Blood To Fire' (easily their best song to date), 50 CALIBER'S sick 'Beautifully Weak', DECIMATE'S gargantuan 'My Own Way', RAIDENS hellish 'The Crimson Tide' and JANUARY THIRST'S off-kilter 'Continuing Decay'. One big irritation would be that not many bands included lyrics to their songs which is a shame, and makes the ones that did look all the more genuine and sincere (e.g. xCANAAHX). There's some quality covers on this CD including STAMPIN' GROUND doing JUDGE, FREEBASE doing SLAPSHOT, UNITE doing THERAPY? and AKO doing GORILLA BISCUITS. A few oldies like UNDERSTAND and ABOVE ALL appear too but their inclusions are nothing to write to Grandma about. Some labels churn out sterile compilation CDs with 'token' tracks from each band on its roster (tracks that are almost always taken from the bands main release), and other labels put them together with a lot more TLC in order to give the listeners a real treat. This compilation definitely falls into the latter category. (SM)

**BLACKFISH, PO Box 15, Ledbury, HR8 1YG, UK.**

**VARUKERS - "Vintage Varukers - Rare & Unreleased" CD/ 26:26.**

I should have put 1980 to 1985 in the title but there ya go! The thirteen tracks on here are rare and unreleased it has to be said and Rats explanations for the songs gives all you 'Varukerites' a good history lesson in the bands beginnings. The tracks come either from demo's, LP out takes or rare European releases but you can be sure they are all solid and Punk! Nothing more to write about this CD than that really, if you don't know what you're getting from this band by now chances are you never will! (GS)

**PUNKCORE, PO Box 916, Middle Island, NY11953, USA**

**V/A - "YveLive #9" CD/ 40:20**

This bizarre little CD has nine tracks ranging from industrial to indie pop, and from techno tunes to a violin-playing singer-songwriter. Through a bit of French deciphering I think this CD is a selection of artists recorded at a music hall somewhere in France! I like the dubby techno of AEON and the female-fronted indie pop of APEL DOORN but can't stand the violin in LA CLOPE and the jazzy LA FONCTION. Interesting but not that much. (HE)

**LE CRY, 46 rue de Mareil, 78100 St Germain-en-Laye, France.**

**VERY METAL - "Hit and Run" CD/ 23:38.**

Cool name or what? Haha!! This American band come across as a later period EXPLOITED influenced combo, you know the score - double bass drum action, shouted vocals, metal- punk guitar sound, its all there. The songs are played well and don't tax the listener with anything too technical- just straight up punk / metal. It's on Beer City so you should know what to expect, if you like your punk spiky with a metal touch then get this!! (BB)

**BEER CITY, PO Box 26035, Milwaukee, WI 53226-0035, USA.**

**VIBRATORS, THE - "Punk Rock Rarities" CD/ 55:23.**

My first VIBRATORS album to review ever! Aren't I lucky? Well not really as I have never liked this band at all. I think I first heard them when I was 13 years old and a pal bought a second hand copy of their first or second album... I remember it had a song called "Flying duck theory" which was OK but I just never got into this band at all. I have one 7" by them ("Baby, Baby") which sucks and the records I'm talking about here are considered their finest moments! So to get 20 tracks of demos dating from 1977-88 is hardly something to get me excited and upon playing it I rest my fucking case. This is for fans only, and hardened fans at that. That scratchy sound I hear is of the barrel being scraped and that's all I gotta say... old fart punk rock which tries so hard to be glam but never moves out of pub rock. Neither solid or electric and it hardly reaches the parts where others cannot... ironic name then. Their address is like the next street from where I used to live in Crouch End... yeah, that place is home to failed musicians and jaded hacks! (DS)

**CAPTAIN OII**

**VIRUS - "Singles and Rarities" CD/ 38:29.**

Leather, Bristles, Studs and possibly a touch of Acne! THE VIRUS sound like a cross between THE EXPLOITED and someone like the

SWINGIN' UTTERS or any other American band that has come out like that over the last ten or so years! Basically, their fuckin' great! They don't break any new ground but who cares? In fact they even cover 'I Believe in Anarchy' by none other than the EXPLOITED. This CD is just what it says but to anyone like me hearing them for the first time its good enough. Pure punx on postcards stuff. (GS)  
**PUNKCORE, PO Box 916, Middle Island, NY11953, USA.**

**VIRUS.CON - "Moral Hypocrisy" CD/ 39:22.**

The cover has a collage of Blair, Bin Laden and Bush as the one person - total fucking ass holes that they are. I found the piece about the September 11<sup>th</sup> bombing interesting. Musically this is very like CRASS, without the female vocals, but with a bit more metal. The vocals are haunting and really blend into the music. I actually found this pretty interesting, good meditating music. (MH)  
**BLACK RED, PO Box 53, Norwich, Norfolk, NR2 4WA, UK.**

**VORACIOUS SOUL - "Adrenalin Storm" CD/ 11:19.**

Japanese hardcore has never been one to let the side down, guaranteed to be fast, furious, crazy as fuck and downright brutal in its delivery. I can safely say that VORACIOUS SOUL carry on that proud tradition; hectic songs, solos all over the fuckin' place, a drummer that is all over his kit and a vocalist who hollers with the best of them. The tempo is up beat, not grind / blurr speed but still kicking ass!! The ever loved D-BEAT influence presents itself amongst the melee, but doesn't overtake the proceedings as the songs are more varied that just doing the DISCHARGE clone thing. As much as I hate to generalise, this is consistent with what comes out of the Japanese hardcore scene - quality hardcore the way it was meant to be! (BB)  
**MCR, 157 Kamiagi Maizuru, Kyoto 624-0913, Japan.**

**VOTOLATO, ROCKY - "Burning My Travels Clean" CD/ 40:49.**

I loved Rocky's (is that too over-familiar?) first album, it was honest and heartfelt acoustic stuff, then the second album just became a little too regular, too much of one man and his guitar. So this album didn't exactly have me clamouring to play it, but when the first track slid in with a bass and drums accompaniment alongside the acoustic guitar I was piqued and thankfully the line-up stayed around until the close of the album. The extra layers and directions that a simple bass and drums (along with a little piano, pedal steel and piano that also have cameos on here) can give to an acoustic album really make all the difference, and of course Rocky Votolato's voice is as smooth as ever in his soul-laid-bare way. These layers and depths make "Burning My Travels Clean" almost like a 'WAXWING unplugged' album. I know that sounds criminally MTV-ish, but you know it's also a good thing because WAXWING, and indeed Rocky Votolato write such perfect songs. Seduce someone to, drink wine with or just read a book telling of distant lands to this album. (RR)  
**SECOND NATURE**

**WALLRIDE - "Old Ways For the New Times" CD/ 37:59.**

There's quite a crowd at WALLRIDE shows from the look of the photos in this CD's sleeve notes. WALLRIDE are native to Spain but sing their distinctive brand of melodic hardcore in English. Distinctive because you don't usually hear women vocalists scream and growl like that! Laura's strong vocals really hold the band together and sound like any male hardcore singer on songs like "In cold blood" and "No comments please". Tracks are backed by old school hardcore with metal guitar licks, classic mono-syllabic backing vocals and stop-on-a-dime drumming. There are pop punk songs too like "My Rage" - where Laura lets her screaming take a backseat. WALLRIDE are versatile, punchy and bound to be amazing live. (HE)  
**BRONCO BULLFROG.**

**WASTED - "Down And Out" CD/ 34:50.**

Now this is a pretty smart release. Awesome driving punk rock that is full of hooks, catchy tunes and an attitude to die for. The remind me of a harder RANCID in places because their tunes are so infectious. They'll have you tapping your feet and shaking your fist in the air. An ultra political band, with a real hatred to what is happening in society. Cool booklet/digi pack. (MH)  
**COMBAT ROCK INDUSTRY, PO Box 139, 00131 Helsinki, Finland.**

**WAXWING - "Intervention : Collection + Remix" CD/ 42:52.**

At almost 45 minutes long, this is another 'must have' collection of songs from the unique and spectacular WAXWING. If you've not

heard WAXWING already then you're really missing out on one of the American underground's most talented and glorious indie rock / post hardcore bands. Their two albums "For Madmen Only" and "One For The Ride" were masterpieces in their own right, but until the next new full length come along, "Intervention : Collection + Remix" is what you'll need to see you through. It compiles some older tracks (the amazing 'Intervention', 'Kill The Messenger' and 'Manicotti' from a 7" on Henrys Finest, 'Charmageddon' from a compilation on Status and 'Laboratory' from their split 7" with THE CAS-KET LOTTERY) with some awesome live tracks like 'All of My Prophets' (this sounds absolutley amazing), a cover of U2's 'New Years Day' which is obviously better than the original version and 'Laboratory' again. This great CD ends with a rather off-kilter track called 'Spanish Remix' which is pretty much a spacey techno song that doesn't really fit into the mix very well, but the rest is just totally awesome WAXWING that you know and love! (MD)

**SECOND NATURE.**

**WE CLOSE OUR EYES - Self Titled CDEP/ 17:22.**

Screamo, screamo screamo. Five really good tracks of BOTCH-style sounds right here, all neatly packaged with a strong lyrical edge and dual vocals from the drummer and bassist. If you like your hardcore throaty you should check these guys out, this works well. (HE) [wecloseoureyes@hotmail.com](mailto:wecloseoureyes@hotmail.com)

**WLOCHATY - "Zmowa" CD/ 75:33.**

Ultra anarcho punk band from Poland. Just think of CONFLICT crossed with CULTURE SHOCK - musically a treat and well recorded too. Big fat booklet with English translations of their lyrics and lots of graphics to back it up. So if you like all the old Mortarhate Records stuff then you'll love this. (MH)

**NIKT NIC NIE WIE, PO BOX 53, 34-400 Nowy Targ, Poland.**

**WOLF BRIGADE - Self Titled Picture Disc LP.**

WOW! A really smart looking picture disc. The cover art being totally amazing, which really ties in with WOLF BRIGADE's lyrics. It's got grey, barcoded humans running away from factories - impressed! The lyrics pretty much say how shit society is, in every facet. Musically WOLF BRIGADE are fast, manic crust-, gruff vocals and lots of raw d-beats. While it's pretty good, it's not as good as SKITSYSTEM, who are also reviewed in this issue. I recommend it instead if your short of a few bob. It's got a pretty extensive DIY distribution. Not sure who sent it in for review, but if you live in the UK try this address. (MH) **PANOPTIC VISION, PO BOX 3590, Uddingston, G71 6YG, UK.**

**WOOD - "Tired Words and Neurotic Symphonies" CD.**

Italian band Wood rock out nicely with the heavy crunches of opener 'Five rainy days'. More thick guitar crunching and frenetic, bass-heavy pounding follows with some melodic vocals that would please any emo kid. Track four, 'Conspiracy' ups the tempo with a more straight ahead emo-punk sound. These guys certainly are good and I'm sure they'd be great live. Along with One Fine Day, Wood can be added to Italy's list of fine bands. (JD)

**GREEN, www.greenrecords.com**

**WORM - "Vertically Challenged Baby" CD/ 34:52.**

These monkeys have been pumping out the pop-core for a fair few years now, a great fun live band and decent guys too. They ain't gonna set the world on fire but as long as there's enough spark to light a big reefer they'll be fine. I had a bit of a run in with them a few years ago when they reacted to a review I gave them in SUSPECT DEVICE but we've got over that and I've always liked a few of their songs on each album. This is no different, songs like "Perfect girl", "Brainwashed monkey" and "Hopeless" are great little pop punk songs with those cool little guitar leads that just bring to mind hot summer nights and pretty girls, bra-less in thin Summer dresses... or is that just my perverse mind working here? This album isn't breaking any new ground but it is good fun and I'd rather hear this than some minor chord, half-assed indie emo crap that seems to be so fucking cool to play these days. These guys may be playing the retardo pop punk card, but at least they got some energy and a commendable lack of pretension and self-importance. "I don't like your double standards, you're so full of crap, build me up with praise then stab me in the back. Put downs, jokes and sarcasm, you say things in your 'zine, don't wanna be part of your shitty scene" - I hope that's not a dig at me?!! Why I oughta... (DS)

**SID, PO Box 314, Chesterfield, S41 7YQ, UK.**

**VEXT - "I am Nothing" CDEP/ 9:46.**

VEXT are a Weymouth three piece who play old-school basic punk with a bit of SEX PISTOLS snottiness in the vocals. "I am nothing" is the standout track here, and after that it gets a bit toe-tappingly generic, but in a nice way. (HE)

**FAULTY WIRING, 20 Knightsdale Road, Weymouth, DT4 0HS, UK.**

**XPLOSIONS, THE - "A Little Way Different" CD/ 45:29.**

11 tracks of slow, slow ska and reggae from London. This is a posthumously released album of well-played, well-recorded socially aware ska. This record is excellent, if a little quiet. Anyone who enjoys slow ska and reggae should pick it up. (MM)

**AMTY, Box 794, 120 02 Arsta, Sweden.**

**YOBS, THE - "The Worst Of The Yobs" CD/ 40:23.**

There's something rather depressing about getting a Christmas album through in late January, there's also something very depressing about a band re-recording old novelty Christmas songs twenty years after they were originally released. Now I know a few folks who really think the YOBS "The Christmas album" from 1980 is a classic work of comedy punk... I just find it excruciatingly painful and embarrassing to listen to. I like to swear like a trooper when I can, but swearing is like drinking alcohol... there's a knack to doing it correctly with panache and class. Any bozo can drink 7 pints and go "You fucking cunt" and you can see any number of those dolts out on the weekend, it takes a little style to drink 7 pints, talk philosophically about life's predicaments and retain a smile on your face. Call me weird, but when drunk I like to talk, laugh and hug people. I don't want to try and find some slut to fuck and fight with people I don't know... anyway, I'm reviewing a record that I might have found amusing in my schooldays but in 2002 this is just making me cringe. I would rather play an Aled Jones album at Christmas than this crap. (DS)

**CAPTAIN OII, PO Box 501, High Wycombe, HP10 8QA, UK.**

**DEMOREVIEWS**

**BLISSARD - "Never In, Ever Out" CDR/ 15:44**

Four tracks of female-fronted indie-rock from Holland here. Something like a cross between DAHLIA SEED and BELLY, but that might have only been prompted by the fact that they have a song called "Belly", I'm fully prepared to admit that much. Anyway, this is solid and tight stuff, slightly discordant but also pretty driving at times too. The vocals are strong and go from regular singing right to a falsetto range that works really well, especially when they're complimented by the male backing vocals. I guess the only complaint would be that some of the songs wander off into washy-guitar indie-territory at times with an over reliance on phaser and delay effects. Solid enough melodic rock stuff but not exactly ground-breaking either. (RR)

<http://listen.to/blissard>

**CASIO - "Doomsday Disco" CD-R/ 16:48.**

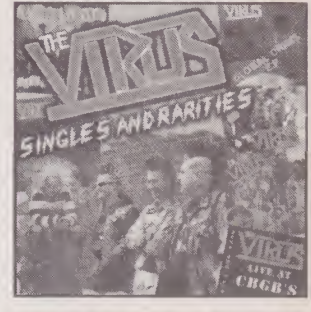
Wow this packaging is really naff! The CD sleeve is the wrong way round, all the ink smudges and it's not even cut straight. Ah indie, lo-fi, how I love you. This is a really interesting little shitty disc with four songs made up of samples and some lonely singing and guitar by Fogg. It's all quite cute and on the sleeve it name drops Miguel Depedro and Tim Kinsella - two people I really don't know that much about but if you do, then maybe you'd like to pick this up? (HE)

[www.biscayrecords.co.uk](http://www.biscayrecords.co.uk)

**CUBARE "Demo" CD-R/ 37:53.**

Any band with a song called 'If I'm Not Back In Ten Minutes, Avenge My Death' is off to a good fuckin' start in my book. CUBARE are equal parts jangly indie, churning guitar rock (reminiscent of RADIOHEAD at their most destructive) and moody pop ala JOY DIVISION. My knowledge of such genres is pretty limited and a lot of this CD is too darn happy for my tastes, but I do admire those moments where they let rip (as on the '...Avenge My Death' track) and I can imagine this works well onstage too. I'm not into some of the whiney vocals and a couple of the songs are a bit throwaway but they say themselves this CD is a mish-mash of everything, and it serves its purpose to exhibit a rather prolific band with a lot of ideas and a lot to say. (SM)

[www.cubare.co.uk](http://www.cubare.co.uk)





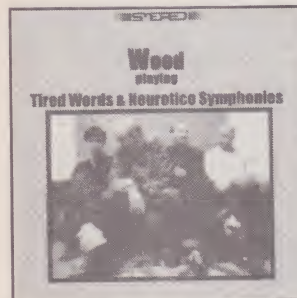
**CULL, THE - Self Titled CD-R/ 15:43.**

And just making it into this issue is a pretty good demo from a band who's house we can practically see from the office window! Anyway, this is heavy stuff, doomy stoner sludge chaos with terror laden screamed vocals. Two songs in 16 minutes makes me think that it could be pretty hard work watching a ten song set by them, but in short bursts (an EP would be good) this band are on the ball in a scary, Satan driven murderous kinda way. Sweet! (MD)  
 Gav, 3 Claude Place, Roath, Cardiff, CF24 3QF, UK.  
 thecullhatesyou@yahoo.com



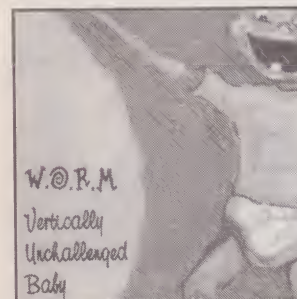
**HEROES FOR SALE - Self Titled CD-R/ 19:11.**

Yet again another sterling production job from Orion Studios from a band that plays, dare I say it nu-metal influenced new metal. Dynamic rhythms, quiet / loud guitar parts and a vocalist that alternates between screaming and singing; so the formula isn't too fresh anymore but these carry it out well. As a demo, this is a good indicator of where the band is at present, but given some more time I think they will develop what they do into something with a little more character. This again is a good indicator of the home grown metal talent that is going on in the UK at the moment, plenty of it from up North too!! Third song was my fave, reminded me of VOD - nice. (BB)  
 12 Salter Oak Croft, Carlton, Barnsley, S71 3HP, UK.



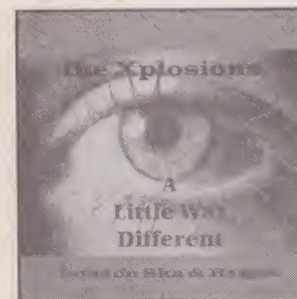
**INDICA - "Two Track Demo" CD-R/ 8:15.**

Oh man, this is so fucking bad! I'm sorry but I just threw out about 8 Kerrang! Cover mounted freebee CDs in the trash and this is the kind of depressing wanna-be-a-rockstar tripe that appears on those. If you think the LOST PROPHETS are a good band then you may get something from this... I'm just an old stickler for originality and excitement over industry accepted shitola. Nu metal? Doesn't that just mean crap? Hey what do ya know, I still got room in the trash can for this to join those Kerrang! CDs. Wrong mag, wrong genre... SILVERCHAIR fans might wanna take note. (DS)  
 indica@heavymtal.co.uk



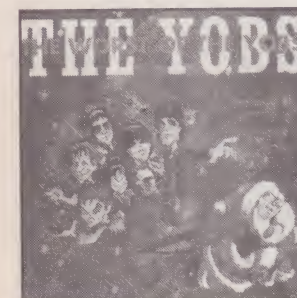
**JARCREW - Self Titled CD-R.**

A well produced demo from this Swansea area band (Ammanford to be precise). It starts off with a crazy sample / distorto-drum / folk pan-pipe intro before launching into some fuzzed out garage rock. The vocals remind of Denis from REFUSED in track one before they go into track two 'Julia' which I can only describe as psychedelic pop with a tinge of FUGAZI-ish noodlings. Citing The STOOGES, GANG OF FOUR, CANVAS and MINOR THREAT amongst their influences can only support how eclectic JARCREW's sound is. More use of accordion, layered guitar textures and electronics goes to show that these guys obviously love music rather than being content to just simply fit into any specific genre. I'd love to see a full length from these guys so someone do a record with them NOW. (JD)  
 jarcrew@hotmail.com



**KID ZERO - "The Cardigan Sessions" CD-R/ 10:47.**

Every issue it seems a band I'm destined to review splits up. This EP is 3 tracks of rock'n'pop, not quite "charging out of the stereo like a bull in a china shop" but definitely with some energy and dynamism. It's slightly mainstream for the Fracture crew but not bad at all. (HE)  
 www.kidzero.com



**MAFIA VS. NINJA - "Evil" CD-R/ 12:07**

Recorded in mid-2001 this demo has 4 tracks from a band featuring members of HOMEBREW, THE WRITE-OFFS and other dudes straight off the streets of Thirsk. All 4 tracks are funny in an early EVIL MACARONI kind of way and sounding like a slightly punkier WRITE-OFFS. Fucking awesome samples between songs round off a good demo. If you get the chance to see this band live, do it. (MM)  
 mafiansinja@choked.co.uk

**MRS. DOMINIC - "How Much Is That Dominic..." CD-R/ 21:08.**

6 enthusiastic songs (2 live). Cheesy upbeat ska meets melodic punk. This was recorded at their home, but doesn't sound too bad. I'm not sure where they are from, but the singer should stop the Eddie Vedder impression. When it falters, they shine. The second and fourth tracks are by far the best. The live tracks prove they can probably pull it off live, but that they are immature and need an attitude adjustment. They've got promise, but this isn't awesome. (MM)  
 www.mrsdominic.dot.nu

**POT BELLIED PIG - "Five Songs About Eyes" cassette.**

Five little piggies recorded this tape at Washington Art Centre. The five songs about eyes are all quite original in a basic punk with weird arty edge way. There's a mix of female and male vocals, shouting and singing. Different and quite good in a way that means I'll never listen to this again but if they were playing I might go. (HE)  
 pot\_bellied\_pig@hotmail.com

**RACAK - "Demo" CD-R.**

Yes!!! Brutal crust from Germany, that is fast, crazy and with a brilliant quality recording. 9 songs and it is brutal as fuck, if you are going to get a demo and love fast crust, then get this. It's a hell of a lot better than most 7"s these days, so make sure you send away for it. (MH)  
 SCHANDMAUL, PF 610 ++617 Berlin, Germany.

**RELATIVES, THE - "Triplex Sun" CD-R.**

Ooh, a demo in a tin. Ooh, a colour insert. Ooh, some stickers. Ooh, addresses for their agent and press people. Ooh, they're boasting about how many labels want to become their "representatives". Ooh, they want me to email Radio 1 to demand they play them. Ooh, they want hundreds of extras to appear in their video shoot. Ooh, they have their own ringtones. Ooh, the CD takes over your computer and gives you a load of biography shit and a video that doesn't work. Ooh, they look like preened boy band models. Oh, I found one solitary track. Oh, I wish I never found it. Oh, it's glossy MTV wannabe britrock in the vein of every shit industry-moulded chart-rock band you have heard over the past ten years. About as much fun as getting horny with an aubergine. That's to say, in brief, fuck off. (RR)  
 NO INFORMATION.

**RETARDS, THE - "R U A Retard?" CD-R/ 9:29.**

If these guys are under 15 I'll let them off, but this is just painful, badly played, awfully sung and weak pop punk with no spirit, no drive and pretty much nothing at all going for it. Someone just left the room saying "this is yuck" and they're not wrong. I was hoping for some blazing, don't-give-a-fuck MORONS style snot-rock, but this lacks everything this style of music requires. I'll not even mention the piss-poor lyrics, oh just have. They are so bad they almost make the GRISWALDS look like a half-decent band. This is really that bad. (DS)  
 SPILT MILK, PO Box 2647, Rugby, CV21 3XQ, UK.

**SHURIKEN - "Did They Look Like Psychos?" CD-R/ 15:44**

2 scene points for computer game rip-off artwork, 5 for using Lego® men, and 7 for having a dude who looks like a French musketeer. SHURIKEN come from Scunthorpe and play emotion-soaked melodic punk. They definitely join SHOOTER MCGAVIN in the awesome young band category. This is a really great demo. (MM)  
 SHURIKEN, 29b Laneham Street, Scunthorpe, DN15 6LJ, UK.

**SONIC TORPEDOES - Self Titled CD-R/ 08:17.**

Stick that cattle prod in my genitals again - as if I care - and tell El Presidente that I'm still not ready to spill the beans on the Medellin Cartel. Heck, I've got 3 fingernails to lose which'll buy me some time. If needs must. But don't, I repeat DON'T subject me to any more of that lame-ass whining Heavy Rock from SONIC TORPEDOES. Give a man a break. This is Fracture not Kerrang! (PC)  
 soundsfat@hotmail.com

**STREEBEK - "The Minestrone Of Sound" CD-R/ 14:36.**

5 tracks of poppy punk rock. It's generally mid-paced, but there are some fast breaks, nice melodic backing vocals, and it's catchy. This is well-recorded, their songs are good. My only quibble is the singers affected American accent. It sucks. This demo though, rocks. (MM)  
 Flat 4 Saxonbury House, 94 West Street, Ryde, IOW, PO33 2NX, UK.

**WALKING WITH THE KING - "Initial Release" CD-R/ 13:41.**

Competently played melodic and rocking stuff that musically marries the styles of LEATHERFACE and maybe even the DESCENDENTS at times (although obviously not up to that standard!) This 4 track demo is full of promise and even though it's adequately recorded, a thicker and more soulful production would suit them well. There's a resurgence of late with bands playing more straight-forward melodic rock and I'm all for that. This is an impressive start and maybe they should send this to Aston at Boss Tuneage as I reckon he'd be into this, I'll keep an ear out for these guys for sure. (DS)  
 www.walkingwiththeking.co.uk



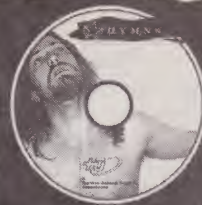
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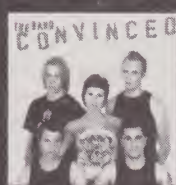


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# ASSEMBLY LINE MUSIC

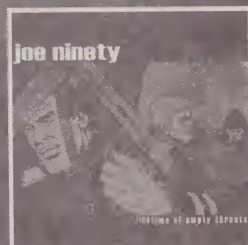
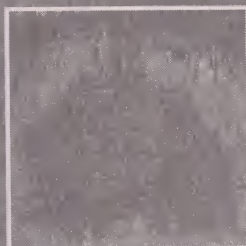
ANNALISE > DEAD INSIDE > PAVERS > POCKET GENIUS > SWORN IN > CANAAN DUGONG > AINA > STANDSTILL > LIGHTYEAR > GUNMOLL > FIG. 4.0 > BLOCKO > PALE WINDFALL > SNFU > CABLE CAR THEORY > FLOOR > DA SKYWALKERS > CAPDOWN DINA > PIEBALD > THE FREEZE > AVERSION > BABIES THREE > RHYTHM COLLISION ARMY OF PONCH > STAPLETON > AND NONE OF THEM KNEW THEY WERE ROBOTS GRABASS CHARLESTONS > JOE NINETY > RED LIGHTS FLASH > FIVE KNUCKLE LONGBALL TO NO ONE > NO SUCH THING > DEAD 50'S > NO MORE LIES > TWELVE HOUR TURN > DROPNOSE > SCARPER! > FISHTAKE > RECOVER > AGAINST ME > EIGHTY SIX > THIS SIDE UP > FURY FOR ANOTHER > SPERMBIRDS > ADEQUATE 7 > TAINT

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Defiance XVII

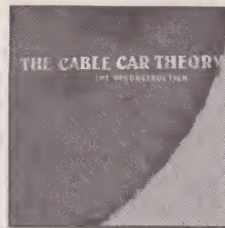
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## FANZINEREVIEWS



### 100% PAPEL DEL W.C. #4/ 44 pages/ printed/ price?

It looks good for sure but my grasp of the Spanish written word is poor and when you can only understand approximately 15% of what's written it's pretty hard going. Anyway, this has incredibly cool layouts with crisp clear photographs and features the bands IGNOTUS, DECIBELIOS, GALICIA and several other bands you've never heard of! There's a report on Holidays In The Sun 2001 and it comes with a free CD featuring 26 bands that I'd never heard of, most of it is pretty basic Oi! / punk and comes across very UK 82 in sound. I don't think there's much here at all for anyone outside of Spain unless you have an interest in Spanish street punk. (DS) **Apdo. 41019, 28080 Madrid, Spain.**

### AY UP COCKER #1/ 36 pages/ A5/ copied/ £1 & SAE.

This is a zine done by a guy who rediscovered punk rock a few years ago, after rocking out right through the glam years and being around to see the CLASH in 1977. The fact that he has rekindled his passion for it is a heartwarming testament to the longevity of punk. So with this debut issue he's getting himself right back up to date with interviews from DUGONG (rather good), ERRORTYPE:11 (rather curt replies), 46 ITCHY (rather in-jokey and nonsensical) and ELECTRIC FRANKENSTEIN (again, rather curt replies, what is it with these American bands.. don't they want the coverage?). There's also a cool story about getting hunted down by a gang of bikers at a 999 gig in 1978 - and without wanting to get too retrospective, more tales like this would have gone down a treat! There's other wee snippets on Batman, Frankenstein and Peter Sutcliffe as well as the obligatory reviews. Another nice touch was getting his 14 year old son and his mates to review THE CLASH's first album which, predictably in line with today MTV punki rock generation, they didn't appreciate. So he grounded his son for a week... well apparently, but it's a nice thought. There's a few gripes I do have with "Ay Up Cocker" though; the cut n paste layouts sometimes feature random band logos at the top of the pages for no reason, which confusingly make it look like the aforementioned 999 story had something to do with THE MOVIELIFE. Fortunately, it doesn't. The reference to the pigthick VANDALS playing "intelligent punk rock" is also an unforgivable faux-pas in my books, but at least it was part-redeemed by thinking VOODOO GLOWSKULLS sucked horse-arse. So sure, some flaws, but for a first issue this is pretty decent, and with a little more uninhibited personality, this will be pretty cool! (RR)

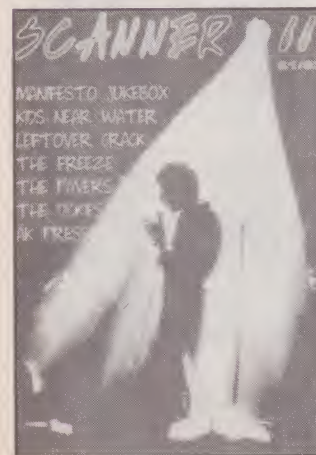
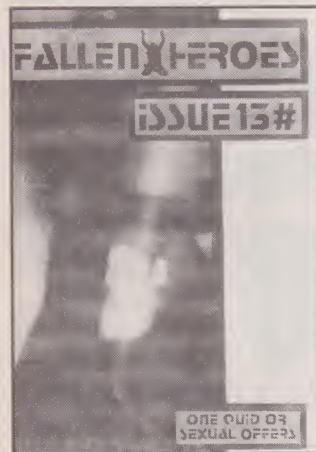
**7 Westfield Avenue, Redcar, Cleveland, TS10 1HF, UK.**

### BALD CACTUS #19/ 28 pages/ A5/ copied/ 60p & SAE.

One of the best issues of BC I've read in a while, and looking better than ever too - crisp print-job and (gasp!) is this Andy Cactus moving into the computer age? Still in the gloriously retro cut 'n' paste style but it looks like most of the text is in computer font these days - steady on there Andy! So anyway, in this new found clarity, is an excellent interview with Sned about everything he's involved with (Flat Earth Records, Reason to Believe zine, SAWN OFF, The 1 in 12 Club) as well as covering plenty of other topics too. There's also a good in-depth interview with Finland's JUGGLING JUGULARS and a brief one with the EMMAZ community centre in London, who this issue is also a benefit for. As well as that, you get all your Cactus regulars - Andy's rants about the shitty-stick end of life and his tearful farewell to the 120 Rats squat in Leeds. There's also three Fracture columnists making cameo appearances in here with piss-take columns which are fucking hilarious (Sean Forbes details his ten best/worst poos, Vique Martin in the 19th Century ("I wanted to spread my inner mouth to suck upon that tip, and squeeze it with my sex until it milted so hard that those miltings squirted into my womb in strands of liquid pleasure...") and Trev Hagl's Five Point Plan to Hagl-dom. In all, quality old-school punk fanzine stuff. (RR) **PO Box HP171, Leeds, West Yorks., LS6 1XX, UK.**

### BITCHES ON HEAT #2/ 20 pages/ A5/ copied/ free.

This is free and it's all "grrls rule okay" and "bitches are cool" but it's a bit sixth form. Not a lot of substance but lots of gossip, factlets, news and reviews of gigs by ORBITAL, BASEMENT JAXX, THE HIVES, DISTILLERS and various other things such as Howard Marks. (HE) **bitchesonheat@meow.co.uk**



### DEFIANT POSE #4/ 64 pages/ A5/ copied/ £1.50 ppd.

I'm struggling to review this really mainly because I've had too much beer but partly because it quite chaotic in its layout! It was not until I reached the end of the fanzine that I discovered that this was the first issue of DEFIANT POSE since 1981! I like the idea though that if old punk bands can reform then why can't old fanzines? Contains articles on old fanzines, interviews with old punks and write-ups on Brazilian ones. This review probably does not do the zine justice but it's the best I can do at nearly midnight with my alarm set for six hours time and having drunk one beer too many. (No change there some of you might think!) (GS) **PO Box 2544, London, NW6 3DF, UK.**

### FALLEN HEROES #13/ 52 pages/ A5/ copied/ £1.00.

I've heard so much about this controversial 'zine! I admit that I wouldn't ordinarily pick up a zine like this (unless I was asked at gig and then I can never say no however bad the zine) so it was erm how shall I say different to review it. It's quite chunky and full of in-jokes about the Cardiff scene. It's also really cheeky and full of the most awful spelling mistakes (Leister?!). There's some various column-y things and interviews with IN THE CLEAR (great band!), ATOM AND HIS PACKAGE and KEVIN SMITH (really!). There's an extremely pro-Palestinian article on the Middle East crisis (it's a good article, but I don't think it's that black and white) and also the usual reviews and stuff. I enjoyed reading it but hmm - I hope I don't have to review it again soon. Thanks! (HE) **PO Box 649, Cardiff, CF24 3WZ, UK.**

### NAMES HAVE BEEN CHANGED #1/ 32 pages/ A5/ copied/ £1.00.

This cute little zine has been lovingly laid out and pored over for many hours. It sees a very happy return to print of Jayne, my partner in crime on Smitten. All Jayne's fantastic art collages are mixed up among her courier copy of miscellaneous thoughts and articles. There are postal interviews with NO MEANS NO, EGG RAID and a fascinating one with the drummer of the GITS specifically about Mia Zapata, their singer who was raped and killed. I can't believe that could happen. Jayne writes a very interesting and conspiracy-filled (!) article about music's effects on the brain and there are some other unnamed contributors. Lots on anarchism and justice for prisoners, as well as 'zine reviews and a top ten music feature instead of reviews. Lovely! (HE)

**Jayne c/o Ryland, 15 Church Road, Stow-cum-Guy, CB5 9AF, UK.**

### REASON TO BELIEVE #4/ 72 pages/ A4/ printed/ Free with SAE.

RTB just keeps getting better and better and this fourth issue is by far the best I've seen and read - not only are the layouts improving and looking tighter and cleaner, but the content is really getting an edge to it, featuring bands and articles that are both well-researched and informative. The interview with a guy from Guerrillavision (alternative-media film-makers who cover revolutionary actions) in particular was excellent, as was the report from the anti-capitalist Gothenburg demos. The interview with one of the residents of the Dial House also made for great reading and also had a refreshingly positive vibe running through it (though the background made it a little tough on the eyes in some parts). Music-wise, there's pretty length interviews with HHH, COCHE BOMBA and NEWBORN as well as a Slovakian scene report. Plus of course the usual glut of reviews and news round-ups. It's great to see RTB making it through the first-few-issue-hurdles of putting together a large print-run, free zine, because from experience that's the hardest obstacle to overcome, but RTB is definitely making it a name for itself these days and rightly so. If you haven't already done so, check this out and give it your support! (RR) **145-149 Cardigan Road, Leeds, LS6 1LJ, UK.**

### SAVAGE AMUSEMENT #15/ 12 pages/ copied/ Free with SAE.

Now I used to quite like HAGL 'zine, it made me laugh and Trev knows his UK punk shit for sure. I'm a little embarrassed to say that this is the first copy I've seen of this little newsletter covering old school style punk & Oi! for the most part. It has a very 1980's zine feel which is still good to see and there's plenty to read despite the low page count (it is a free newsletter for chrissakes!) and I found out that Pulped Magazine has folded (remember the shit they threw at Fracture threatening to sue us and shit because I said they were crooks? I guess they ran out of punks & skins to rip-off or something) and I was surprised to read in a review of Fracture 18 : "What was particularly amusing was reading about President-of-all-things-

right-on David Stuart being mentioned on a closet Nazi band's CD thanks list! Brilliant!" and I assume he's referring to RESISTANCE '77, a band I've known for years and have never had any indication of dodgy politics at all - if I had of done I wouldn't be a fan still - that was a strange thing to read but seeing as I'm anti-Nazi and anti-Nationalist I guess Trev found it amusing. If you have evidence then please present it to me my man... yeah, this is old school shit and if you still own docs, shave your head or wear a studded leather jacket then this is for you. I found it a little sad myself, I guess it's for those old timers all washed up and married out with 3 kids and a shitty used Ford motor who keep their "punk" clothes at the back of the wardrobe, ready for that one night a month when the missus lets 'em out to play "I was a punk in 1982" and off they head to some ropery pub backroom and watch shit bands sing about "Fuck the system", "Destroy government" and other such nonsense as they smoke their cheap cigarettes, drink cider, and nod their heads along to the same old same old and try to convince themselves that they haven't wasted their lives. (DS)

Rosehill, 20 Front Street, Tanfield Lea, Stanley, DH9 9LY, UK.

**SCANNER #11/ 84 pages/ A5/ printed/ £1.00 & SAE.**

As I write this I think Steve is back over in New Zealand again, the lucky little devil, but left behind here in Blighty is the latest and fattest instalment of Scanner. Yet another great issue here, with great interviews with THE FREEZE and THE DICKIES who both come across as amazingly enthusiastic and privileged, even though they've been at it for something like 20 odd years now. Other decent interviews come from MANIFESTO JUKEBOX, THE PAVERS, LEFTOVER CRACK (although his punk rock credentials seem suspiciously at odds with tales of their recent UK tour) and KIDS NEAR WATER, as well as a good chat with Ramsey from the AK PRESS book publishers. Dan McKee treats us to another massive and detailed political essay covering all of the aspects of the USA / Afghan situation, and there's a cool tour report from the TWOFOLD / G.A.S. DRUMMERS UK tour which had me chuckling in places (especially the sincere accusations by one UK band of "eating all their biscuits"). Some decent columns too although I have now finally come to the conclusion that Peter Don't Care is actually a fictional comedy punk rock alter ego since he is so consistently ridiculous. This issue he treats us to the hilarious "punk rock has died because I won't listen to any bands that don't sound like the Sex Pistols". Sheer ironic class! So yep, you know this next bit already, so I needn't bother telling you to pick this zine up, eh? (RR)

6 Chatsworth Drive, Rushmere Park, Ipswich, IP4 5XA, UK.

**SHORT, FAST + LOUD! #7/ 96 pages/ A4/ newprint/ \$2.00 + postage.**

So another issue of Chris Dodge's already legendary "all things fast!" fanzine hit's the streets, and what a blast it is too. The layouts always inspire and impress me, and this time they're slicker than ever. Interviews this time include VOORHEES (with an amusing "where are they now?" section), Satan's Pimp Records, RAZOR'S EDGE, DATACLAST and DAYBREAK as well as a neat Israel Tour Report, a lot of good columns, a letters section (always a laugh), and ending with the usual, in-depth record reviews section that covers all the records you want to read about in a zine like this. Other standouts include Max 625's demo reviews section and Matt Average's fanzine reviews column - DIY stuff, underground stuff - just the way it should be. If you're clueless about Short, Fast + Loud, then now's the time to pick a copy up for sure. It's like HeartattaCk but with more (fast) music and less politics! Great stuff. (MD)

Chris Dodge, PO Box 7337, Alhambra, CA 91802-7337, USA.

**TAPPIN' FOOT #2/ 44 pages/ A5/ copied/ £1.00 plus SAE.**

Pretty cool little fanzine packed with a fair few interviews and reviews. Bands quizzed are NERF HERDER, CATCH 22, HUNDRED REASONS, CONSUMED, DOUGLAS, AFI and a few others. The interviews are OK if a little thin on the old information front, basically they're just chats and for me the only one that was kinda interesting was the one with STAMPIN' GROUND who I don't even like musically! The reviews are good and enthusiastic and my only gripe is the waste of space with one page having only 2 reviews (HANOI ROCKS and INTEGRITY) which is a criminal case of page waste. This is a good "kids zine" which will improve with each issue I'm sure. The David Hasselhoff fixation is about 10 years too late but then again I've always been ten years too early and I have a signed "12" of his that I inherited from my brother, fucking priceless! If any of the interviewed bands had anything interesting to say then this would

be much improved, but they're dull and show us how shallow punk rock can actually be (aside from STAMPIN' GROUND). The rant about how shit "Deconstruction 2" was is funny... like what the fuck did you expect? !! They'll learn! Potential here, check it out for sure. (DS)

Toby, Basement Flat 22, Buckingham Place, Brighton, BN1 3PJ.

**TRUST #92/ loads/ A4/ printed/ 2 Euros & IRC.**

See how decisions from high even pervade into the hallowed land of punk rock? Check the price of this new issue of Trust and you'll realize that suddenly paying cash for stuff from Europe is a whole new (and possibly much easier) game. So, the European currency changes and Trust continues to look as great as always. Interviews from the massive and crappy ALKALINE TRIO through to the small and excellent NATHANIEL GREEN with the likes of NOTWISE, RUINS, SPIDER VIRUS and BENGUELA filling the gaps in between. And yes, you already guessed, alas all in German. Dammit, an interview with RUINS and unless I decide to type it all into the computer, then attempt an online translation then it's all wasted on me. Have you ever actually tried those online translators anyway? Worse than me at German. So anyway, the usual line: if you can speak German, you are very lucky and if you cannot, then we are not only lingually inept but somewhat unblest when it comes to reading punk rock literature. (RR)

Dolf Hermannstadter, Postfach 11 07 62, 28087 Bremen, Germany.

**WHERE EAGLES DARE #2/ 48 pages/ A5/ copied/ £1.00 + SAE.**

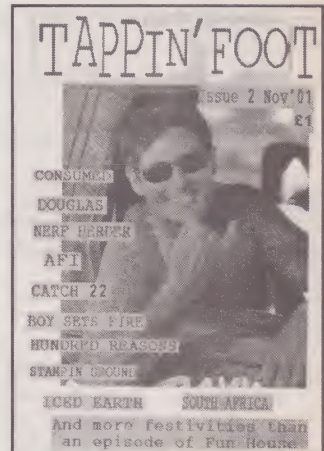
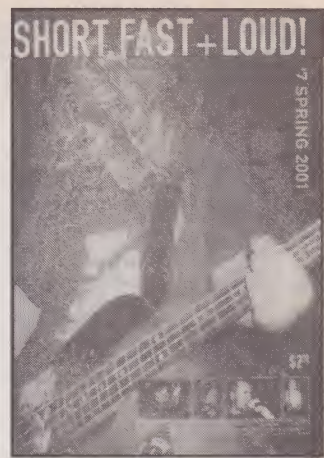
Kent is currently putting the hardcore 'scene' in most of the other cities in the UK to shame and when you read 'zines like this you can see exactly why. Co-editors Conan and Nate seem to feed off each others personalities well (to the point where they scribble insults over each others text!) and as a result this zine oozes attitude, passion, and manages to look incredibly stylish despite its cut and paste format. The startlingly large Kent scene report speaks for itself and Nate's 'Seein' Red' piece cuts straight to the chase and puts a few things back in perspective with regards to the state of the current hardcore scene. Elsewhere there's interviews with IN THE CLEAR, THE HALLOWED, Bridge Nine Records and a fucking HILARIOUS one with WINTER IN JUNE (Q: 'How'd you feel about me cupping your balls before?' A: 'It was the best'). With cover art by Delaney SWORN IN, a lecture in classic hardcore and a mix of heartfelt positivity and total cold bitterness, there are more truths in this zine than probably anything I've read within the last 5 years. And I don't see no Scenes From The Second Storey review, do I? (SM)

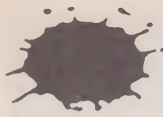
St Peters Grove, Canterbury, Kent, CT1 2DJ, UK.

**ZONKED! #6/ 60 pages/ printed/ £1.50 ppd.**

Possibly my favourite UK zine and that's because editor Peter is one of the coolest and knowledgeable people involved in this punk rock scene. With his semi-Nomadic lifestyle you know you're gonna be reading of his adventures in foreign lands (this time it's Norway and a cycling trip in France). Add to the fact that Peter has pretty much impeccable tastes of all things punk rock how can you go wrong? This time around, to run alongside the plethora of well-written reviews (there's hundreds of the lil' buggers!) and all the other schuff (columns, recipes and a tour report from Japan) there's good chats with AEROBITCH, BREZHNEV, HELLACOPTERS, PEEPSHOWS, USELESS I.D. and a pretty annoying one with East Bay Ray who maybe was ripped off by Biafra over money, but jeez, he's got nothing to say and comes across as someone who's not really aware of anything that's punk related other than "There's a lot kids who love our records but have never seen us live" defending his decision to reform the DK's without Biafra and play huge over-priced shows with a Stars in their Eyes replacement! I'm with Peter on the opinion that the DK's were one of the most important bands of all time and a valuable source of education to thousands of young punkers (myself included) during the early 1980s. The DEAD KENNEDYS without Biafra is akin to Dave & Chris of NIRVANA reforming with Chesney Hawkes taking the place of Kurt. Besides, now Jello Biafra's aiming his sights on politics, he has to have that dodgy edge to his character and these defamatory, allegations and rulings will serve to bolster that... went off the rails there a little... this fanzine fucking rules and now it's going into the bathroom as I'm sure I missed lot of stuff on my speed-read though it's jam-packed pages and now I will get a little Zonked! action each morning for awhile. As I keep on saying, one of the finest zines in production these days so grab yourself a copy. (DS)

Peter Craven, 50 Hollingbury Rise, Brighton, BN1 7HJ, UK.





# BOSS TUNEAGE



### THE STAND GT - "GOOD ON THE RIVER" CD - £6 / \$15 PPD

One of Canada's most enduring pop-punk acts. "Good On the River" has been getting great reviews wherever it goes (9/10 Ox magazine, Top 40 in Canada Music's albums of 2001) and it's not hard to see why - this is effortless stuff, pop and punk in equal harmony. Imagine if THE CLASH had been born twenty years later, in Canada! Such has been the response we just had to do a domestic pressing!



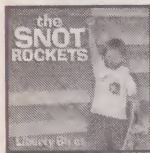
### KID WITH MAN HEAD - CASSIUS COLEMAN - FLOAT LIKE A BUTTERFLY, STING LIKE A WHAT YOU TALKING BOUT WILLIS CD - £6 / \$15 PPD

And if you think the title is far out, wait till you see the amazing artwork! NJ's finest pop-punk sons finally release the long overdue follow up to 1997's "Flapjack Hairpiece" LP. If you like your pop-punk with a melodic rock slant and the likes of BIG DRILL CAR, ALL, THE TANK and GAMEFACE rock your world then you need this album! By far their best release to date!



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### SNOT ROCKETS - "LIBERTY BLUES" CD - £3 / \$5 PPD

Coming at you straight outta the trailer park, The Snot rockets hail from Scumfuck USA and are fast frenetic early 80s inspired Californian HC but with Foghorn Leghorn on vocals. Punk as fuck!



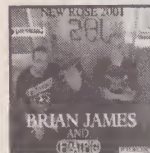
### SCARPER! - "WILDCATSTRIKE" CDEP - £2 / \$4 PPD

The four new tracks found on this new CDEP are simply the best thing they have done to date - building on the bricks of last year's "Every Turn" album, with a recording that's bags more powerful than before that goes some way to catching the band's live energy. It all just bodes so well for the new album next year!



### BLOCKO - "OIMO" MCD - £3 / \$5 PPD

After the "Wager" 7" sold out in less than a month, we knew we had to give the kids more BLOCKO and here it is! This time the band have got a production on the songs more deserving and it sounds great! Five great new tracks (plus two little bonus ones) of prime DRIVE / HOOTON 3 CAR / LEATHERFACE style UK power!!



### BRIAN JAMES MEETS FLATPIG - NEW ROSE 2001 CDS - £3 / \$6 PPD & LTD EDITION COL VINYL 7" (out February 2002) - £2.50 / \$5 PPD

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- EESCH - Candy Store CD (£1)
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- HATE FUCK TRIO - My Girl..7" (£1)
- HIGH LO FI - Three Sided Single CDS (£1)
- JELLY GUN JACK - Zarse CD (£2)
- JETTISON - Search for The Gun Girl CD (£2.50)
- JOSHUA - The Teardrop Trio CDEP (£3)
- KEN ARDLEY PLAYBOYS - City of... CD (£6)
- KICK JONESES - Voodoo LP/CD (£5/£5)
- KID WITH MAN HEAD - Fond Memories MCD (£4)
- THE JONES - Gravity Blues LP/CD (£5 / £5)
- MANIFESTO JUKEBOX - Desire LP/CD (£5 / £5)
- MICO - Standing Inside A Shadow CD - (£6)
- NILS - Green Fields In Daylight CD (£6)
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## DISTRIBUTION:

Shellshock (UK), Boss T / Waterslide (Japan), Flight 13 (Germany), Cargo Music (USA), Does Everyone Stare (Canada), Slide Chorus (Spain), Green (Italy), Stardumb (Holland), Assembly Line (Online), plus selected titles at Crackle (UK), Rugger Bugger (UK), Punker Bunker (UK), Out Of Step (UK), Rabbit (Australia), Vampire (France), Goodwill (Italy), Heavy Metal (Italy), Combat Rock Industry (Finland) amongst many others!!!

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## BOSS TUNEAGE, PO BOX 74, SANDY, BEDFORDSHIRE, SG19 2WB, UK

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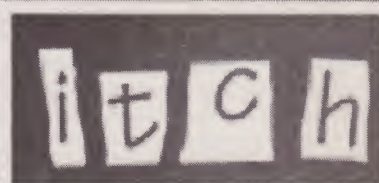
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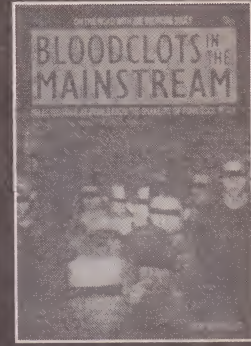
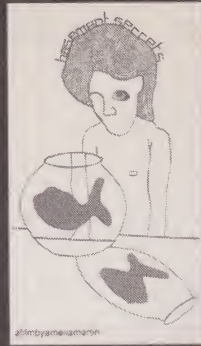
# PRINTED & MOVING MATTER & IMAGE REVIEWS



In quiet moments at Fracture HQ, Monk puts the kettle on and we settle down in our own little corners engrossed in some quality literature. Some people can't read though so they put a punk rock video on and jump around the room much to the annoyance of the thespians. Then we make friends and review the books and videos.

## REVIEWERS FOR THIS ISSUE:

(MD) Monk Dave, (HE) Hilary Ellis, (MH) Mel Hughes, (MM) Max Mitchell, (RR) Russell Remains, (DS) David Stuart.



### "Basement Secrets" VHS Video/ PAL/ £6.00

I really enjoyed this and wondered why I don't watch videos of bands more often and I guess it's because people don't produce lovely packages like this. We had a bit of a giggle at the fact that the movie is "directed" by someone even though there's no direction in plonking a camera in front of the bands and letting people walk in front of it every now and again! The whole video is basically lots of old geezers and the odd woman getting together for a gig in a basement one weekend to raise money for the Cowley Club in Brighton (which correct me if I'm wrong is going to be some kind of cool autonomous space when the money is raised). If you couldn't make it to the weekend to see bands and artists such as WRECHLESS ERIC, THE ASTRONAUTS, STEVE LAKE, CHESTER, LIANNE HALL from WITCHKNOT and Jessi from EASTFIELD then enjoying this video in the comfort of your own home will give you a really different night in and £6.00 to Cowley Club funds. You can't say fairer than that! (HE)

HEEL TURN MEDIA, PO Box 291, Orpington, BR6 8LW, UK.

### "Bloodclots on The Mainstream" Book by Rob Santello.

This is pretty much the diary of the merchandise man for New Jersey's BOUNCING SOULS circa 97-99. From the smaller club shows to the Warped Tour as their popularity increases. As a writer, Rob Santello is very readable and has an obvious talent. The problem is that the subject matter is dull... tours are dull for bands aside from the hour or so on stage, so for the merch guy it must be hell. The author's thoughts, actions and attitude towards the idiots he encounters are hilarious, but it's easy prey. Stupid kids buying t-shirts, idiot club owners... it's a headfuck situation for anyone with more than a sponge as a brain. The writing is quality throughout (the inclusion of emails sent home during a tour was very dull and really wounded the books overall solidity though) and with a more interesting adventure through the cities of North America I'm sure the writing would be further enhanced with stories that the reader could actually care about. Send this guy out on the road with nothing but a Greyhound bus ticket from NYC to LA and he'd shine, I'm sure of that. But don't think that this is a bad book by any means as it is an enjoyable read with a lot of quotable passages that had me chuckling to myself. The first diary entries are from the BOUNCING SOULS US / Canada tour with GOOBER PATROL and the fun level is higher there than compared to the later entries when it's all about the Warped Tour - "Goober Patrol, an interactive Monty Python" - the author fondly remembers towards the end of the book... For BOUNCING SOULS fans it's gonna be a lot more interesting obviously, as this guy is best friends with them. I thought it would suck and was pleasantly proved otherwise. (DS)

CHUNKSAAH, PO Box 974, New Brunswick, NJ, 08903, USA.

### CITIZEN FISH - "Gaffer Tape (10 years in 47 minutes)" Video / PAL/ £8.00 ppd.

All I need is a TV party tonight - ALRIGHT! This is one awesome video and I found it absorbing, especially since the last time I bought a Citizen Fish record it was their first LP. What we have here is the bassist Jasper filming them around America, mainland Europe and the UK. The quality is superb, just the same quality you'd see on the telly - yeah, I could sound more technical, but why? We see them live, their roadies, drinking and talking about old times in a pub, their practice space, house and whatnot. All in all, a small insight into the being that is called CITIZEN FISH. I could have watched it for hours it was so interesting. Really worth looking at and I think Jasper's a little bit nuts, but in a nice way. (MH)

BLUURG, 2 Victoria Terrace, Melksham, SN12 6NA, England.

### "Compression" Book by Martin Crisis.

I'm so pleased to see books coming out from the punk rock underground and especially from the UK scene. This is a work of fiction but methinks certain characters and situations are culled from the authors' own real-life experiences. Flanagan is a successful punk rocker returning to his hometown for a school re-union, the re-union is just a feeble excuse for him to tie up loose ends he left behind and more importantly, a chance to relieve his guilt of a crime committed years previously. It's a simple, short story, there are few surprises and the writer leads you to the hopefully perfect ending that you wish for the main character. I must admit that I thought it may be a bit of a tough read, but I found myself absorbed after the first few pages and it's a solid piece of work. I must say that the

proof reading seems to have been done with a PC spellchecker rather than the human eye and mind, as there's some horrible typos that distract you from the fictional world mid-read and that really does suck, but I enjoyed it nevertheless and you should support this endeavour, the more underground DIY literary projects the better as far as I'm concerned and watch out for further books from the guys at Three Days Dead. Good stuff. (DS)

THREE DAYS DEAD, PO Box 70, Caerphilly, CF83 1WN, UK.

### "Cream of The Crops : A Skinhead Photobook" by Mark Skanky Brown.

I generally don't see too much point in photobooks, unless they either compile the work of a proficient and dynamic photographer or capture a subject that can be lovingly framed by a lens. In the case of "Cream of the Crops" neither of these reasons apply. For that matter I've never had too much interest in skinhead subculture either, so that pretty much leaves this book high and dry. It's split into a few different categories; Skinhead Luv Affairs (photos of skinhead couples), Skinhead girls (photos of the aforementioned), Skinhead Photographers (small portfolios from the aforementioned), Skinhead Notorities (photos of bands and scene people), Skinhead: A Way of Life (uh, more photos of skinheads), At the Seafrost (for some reason, photos of skinheads on days out at seaside resorts...) and Skinheads Around the World (proving that skinheads all look the same whether they're from Warsaw or Texas). Hopefully reading this brief synopsis of the book may just have come close to giving you some idea of the complete banality of this book. The majority of photos look like they have come straight out of somebody's holiday snapshot album, and to be honest after ten of the hundred or so pages, the black and white images all begin to look worryingly similar: bloke with shaven head, girl with shaven head and long bits at side and front, another bloke with shaven head, bloke with shaven head in park, bloke with shaven head eating ice cream, bloke with dog with shaven head (the bloke, obviously), girl with DM's on and shaven head with long bits at the side. You get the idea? "Cream of the Crops" does provide more than adequate proof that true skinheads come from every racial background and from every country in the world, but without any text whatsoever (apart from the standard "Skins in Pittsburgh" type titles) then the whole idea of representing the true skinhead culture is completely lost. If you picked up this book as a layperson you wouldn't even know what the SHARP acronym stands for. And in a strange way, the concept of having nothing but photos even falsely gives credence to the idea that there is nothing more to skinheads than a shaven head, a bomber jacket and a pair of oxbloods. To put it briefly, about as interesting and enthralling as looking through a complete stranger's photo album. (RR)

STREET MUSIC, Apartado de Correos 804, 0700 Ibiza (Balears), Spain.

### "Peepshow II" VHS Video/ PAL/ 51:00.

Many of the videos on this follow the same rigid format. Band star in their own amusing mini-film, interjected with snippets of live footage. Sometimes that formula works, sometimes it sucks hard. In the latter category we find DIESEL BOY, MAD CADDIES, NO USE FOR A NAME and STRUNG OUT (most pretentious video ever?). The TILT video ('Animated Corpse') is awesome even though the band footage is poor. HI-STANDARD's 'Teenager's Are All Assholes' is hilarious with them running around in red thongs with cardboard cut outs of their own faces. The SICK OF IT ALL video has been around for a while. For those who haven't seen it, 'District' is mostly a cartoon set on the New York underground. The only let down is when it goes back to the band and the film has been run through a very poor 'photocopy' filter. CONSUMED unfortunately use the same filter in their video. AVAIL mix live footage with scenes from the N30 protests in Washington, DC. The highlight of this video, for me, was the TEEN IDOLS video. Tagged on the end is footage of the singer having the remains of his two front teeth removed (he lost them in Hull when a friend of mine knocked the singer's Elvis microphone into him). There's nothing totally amazing on this video, and I get the feeling that it's quite old. (MM)

FAT WRECK CHORDS, PO Box 193690 San Francisco, CA 94119, USA.

### "Red Alert - The Story So Far" Book by Kid Stoker.

This is pretty damn lush visually with tons of photographs of the band from their first show in 1979 to their European tour of 1996. The first half of this book is a tour diary of their Euro 96 tour and the second half is an interview with the two mainstays of Sunderland's RED





ALERT, singer Steve Smith and guitarist Tony Van Frater. Now this is a *history* of interview that covers the bands story in detail and it's here that you'll find out everything you might want to know about the band. The stories and anecdotes are incredibly funny as these guys are bonafide seasoned hell drinkers and the tales of Steve Smith's drinking exploits are almost superhuman. While Stoker is not a great writer, for this kind of material he has a certain down-to-earth knack for making it an easy read and injects a lot of the North East humour and way of life into proceedings. Something which would not come across if written by a "foreign" observer. Stoker has known these guys most of his life and the bond of friendship that these guys have comes through the written word so well. If you're a fan of Oil! Music and RED ALERT in particular then this is a nice companion for your collection. I've only ever really liked a handful of their songs but upon reading this I dug out a CD of theirs to re-check that point of view. Alas, I still felt the same about their music but I think I liked them a whole lot more as people and appreciated them more after reading this book. If RED ALERT were my favourite band then this would be a great book to own, but they're not, saying that, this book is a good fun read that I thoroughly enjoyed. (DS)

**STREET MUSIC, Apartado De Correos 804, 07800 Ibiza (Balears), Spain.**

**"Semi Detached" VHS Video by Gee Vaucher/ PAL.**

Well Gee was the artist behind all the CRASS covers and a mighty fine artist she is too. This video is basically the stuff CRASS played on videos at their gigs. It shows the underlying sickness of mankind, through footage of wars, etc. it's all really well put together and thought provoking. Some CRASS songs are the background music for the footage, but when I say background both visual and sound are as important as each other. It's not happy viewing and to be honest it's not something that you really watch more than once or twice, unless you were using it to enlighten people. I'd much rather have some live footage of CRASS playing. Just because something has a CRASS logo on it does it mean it will automatically sell? I hate to use a crap band here and I couldn't even tell you one of their songs but MEGADETH once said "Peace Sells, But Who's Buying"? (MH)

**SOUTHERN RECORDS.**

**"Songs For Cassavetes" DVD by Justin Mitchell/ 90:00.**

As the press release states, "this 90 minute music documentary looks at the "do it yourself" world of indie underground music and its origins in the US." Well if all indie music in the US in on K Records, then that is fair enough. But of course it's not, and so an immense proportion of indie / underground bands and labels are omitted from this documentary. This actually works in the favour of "Songs For Cassavetes" though, as to cover everything would be a long, tedious task and produce an even longer, even more tedious documentary, so what we're left with is a relatively indepth documentation of, specifically, the Olympia, Washington "scene" consisting of interviews with Calvin Johnson of K / DUB NARCOTIC SOUND SYSTEM as well as lots of bands like PEECHEES, BRATMOBILE and SEATER KINNEY, as well as lots of live footage from those bands as well as SOME VELVET SIDEWALK, CHISEL, HI-FIVES and more. There's a lot of depth to this film that I don't wish to go into here, it's better that you see it for yourself, but it's definitely something I'm happy to have in my collection. This film is very 'scene specific' but interesting nonetheless. (MD)

**BETTER LOOKING, 11041 Santa Monica Blvd. #302, Los Angeles, CA 90025, USA.**

**"Tales of a Miscellaneous Man" Book by J Berk.**

I absolutely loved this book and almost finished it in one sitting at the launderette. J Berk writes like your best storytelling friend in full flow at the bar. His tales of misadventure are brought to life and you could almost be there, watching his band, The Cock Foxes, or joining him in a hitchhike from hell. The book starts with a "novella" entitled "What I did with my summer vacation" which really is a story of adventure and self-discovery told to two drunk guys in a bar, complete with serious digressions and interruptions by the listeners. It's a fantastic alternative road trip tale. Then there are collected stories of drunken misdemeanor, picking up girls at RAMONES gigs and more, all written autobiographically (whether they are true or not is another matter - as it says at the start of the book, "all that follows actually occurred... especially the parts I made up"). Outrageous tales of Cock Foxes gigs are then followed by further miscellaneous, more introspective and revelation-filled stories, ending with a hilarious two pager called "is it good to be

me?" in which the author eventually saves his balls from the excruciating pain of too-tight underwear on a hot summer's day and then wonders if it's good to be the kind of person that gains such joy from asinine triumphs over stupid' misfortune. Was the pain worth it? Does it even out in the end? "Is it all part of the cosmic yin and yang of existence? Hey, I don't know the answer to such profound questions, ask my balls. They're the smart ones." It's positive reading, original and great. great fun. (HE)

**CRABHOUSE PRESS, PO Box 2691, Lancaster, PA, 17608, USA.**

**"The Actuality of Thought" VHS Video/ PAL /60:00.**

This is actually pretty old now and was the first video compilation that Bifocal Media put together way back in the good ol' days of 1998. But they were nice enough to send a copy through that now sits proudly next their other great video releases on my shelf. Since it's now around four to seven years since a lot of this footage was shot, it actually serves well as a snapshot of the US hardcore and emo scene at that time, rather than a video zine highlighting some great new bands as it was back then. So you get a whole bunch of bands that went on to way outgrow the house-shows and community centres that they were playing at back then, such as THE PROMISE RING, CAVE IN, BRAID and THE GET UP KIDS. But to counterbalance that you also get a great selection of other bands like SEROTONIN, SLEEPYTIME TRIO, 400 YEARS, RENTAMERICA, THE HALAL SHEDAD, JEJUNE, SPAZZ and PIEBALD. Sound quality suffers a little at times since it's straight from the camera's condenser mic, but you definitely get the sweat and clamor of what these gigs were like. As usual with Bifocal videos, each band is interspersed with little video collages and arty pieces that occasionally go on a little too long and break up the rock a bit, but I guess just like the 'acting' sections in topshelf vids, you just reach for the fww search button. "The Actuality of Thought" is, even in 2002, an hour of quality music and chaotic performances and as it says on the back of the case: "These captured moments remain as solid and meaningful place markers in the scrapbook of our lives". (RR)

**BIFOCAL MEDIA.**

**"The Booze Hound's Companion" Book by Rich Stewart.**

The day I had set aside to read and review this was unfortunately a write-off due to way too much alcohol consumption at the previous night's IMBALANCE show! So faced with an incredibly harsh hangover I started reading this collection of booze-related stories, facts, quips and nonsense, albeit with frequent dashes to the toilet bowl to dry heave and cough up yellow bile. Perfect. OK, this, to me, reads like a student rag mag - those oh-so-funny creations of Varsity intellectuals whose humour knows no craze boundaries - It's amusing, there are some great quotes and it's a cool present for a friend who likes the old grog a fair bit. BUT, a lot of it is that really annoying "drinking is so much fun" crap that could only be written by those who don't drink. There must be some punk rock related mind behind this as there are some lyrics printed, but basically this is a jokey gift for your father's birthday and a throwaway laugh. To those who drink, reading this will make you say "Yeah, whatever you fucking lightweights!" but you'll snigger at a few passages because some of this is genuinely amusing. (DS)

**CRABHOUSE PRESS, PO Box 2691, Lancaster, PA, 17608, USA.**

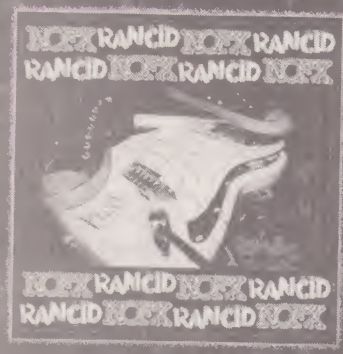
**"Write The Way Up" Book by Dick Lucas.**

How do you start to review a book by someone who has been suck an inspiration to you? "Write The Way Up" is a collection of stories, thoughts and little drawings by Dick himself. Parts of it have already been printed in smaller booklet type size, with even smaller print runs. Now's it's all collected together and housed in one book. Dick lets you know, by way of stories, cartoons, drawings, observations a small insight into his mind. I can tell you, along with being inspirational, he's a witty, clever and a fucking nut. The part I enjoyed most was his contribution to the book "Threat By Example", as it's more about his punk rock stuff. Those little punk matchstick men are really funny and made me chuckle at them, such as one of them asking the other "did you ever wonder what life is about?" and the other replying "twice". It's just full of humour like that, but with reality behind it all. There's also a longer story about two nuts going up a hill - you just gotta read it all to believe it. Dick is a genius and he'll entertain you for hours while making you laugh and think. (MH)

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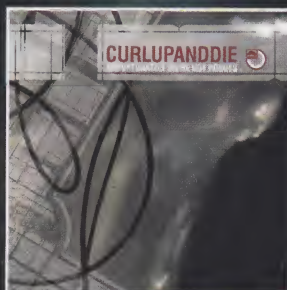
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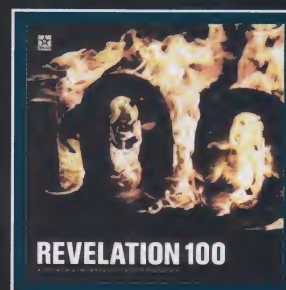
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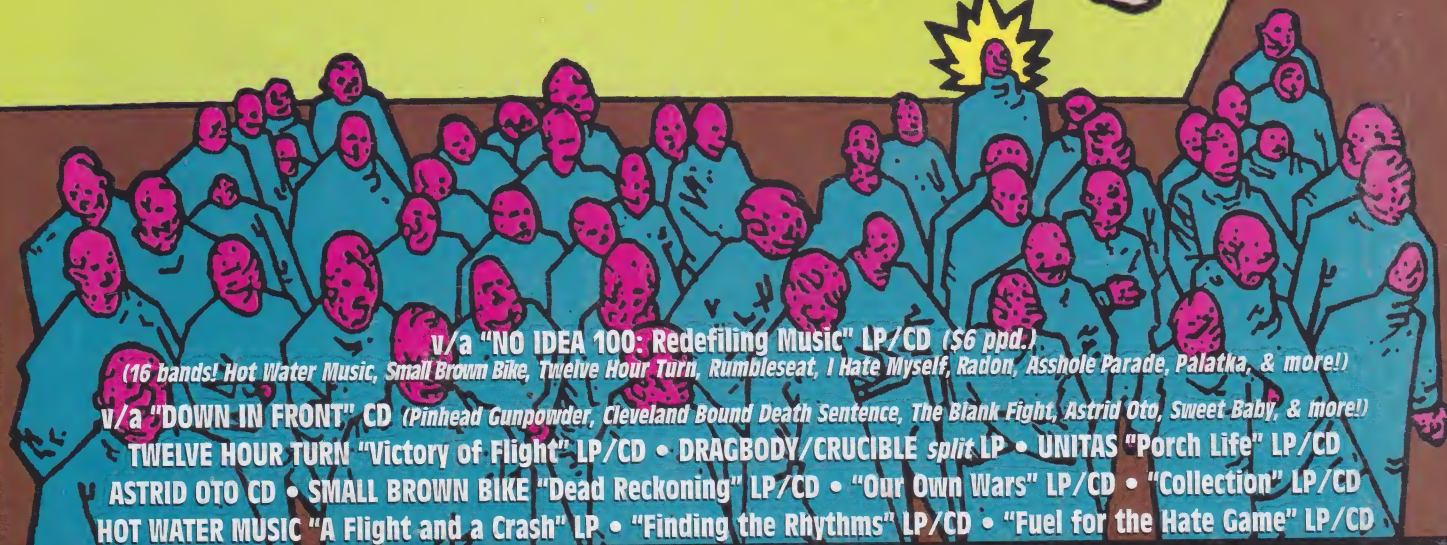
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INTERVIEW BY SOUTH WALES DESERTER SEAN MCKEE.

