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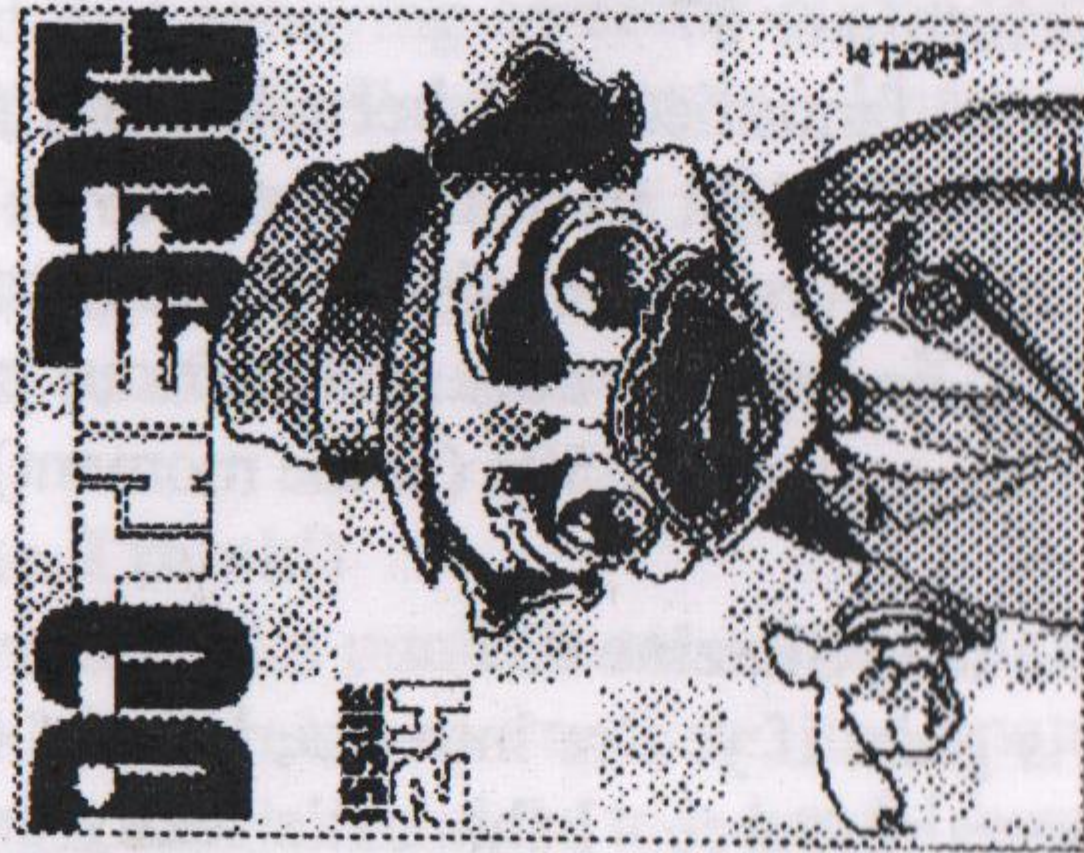
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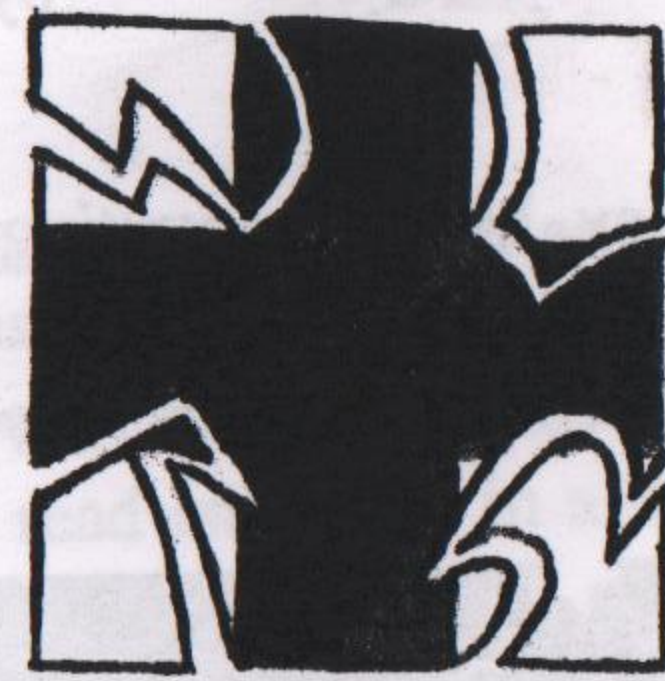
**PROPAGANDA ZINE**  
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# £1 PROPAGANDA

Issue # 3



a hardcore punk zine.

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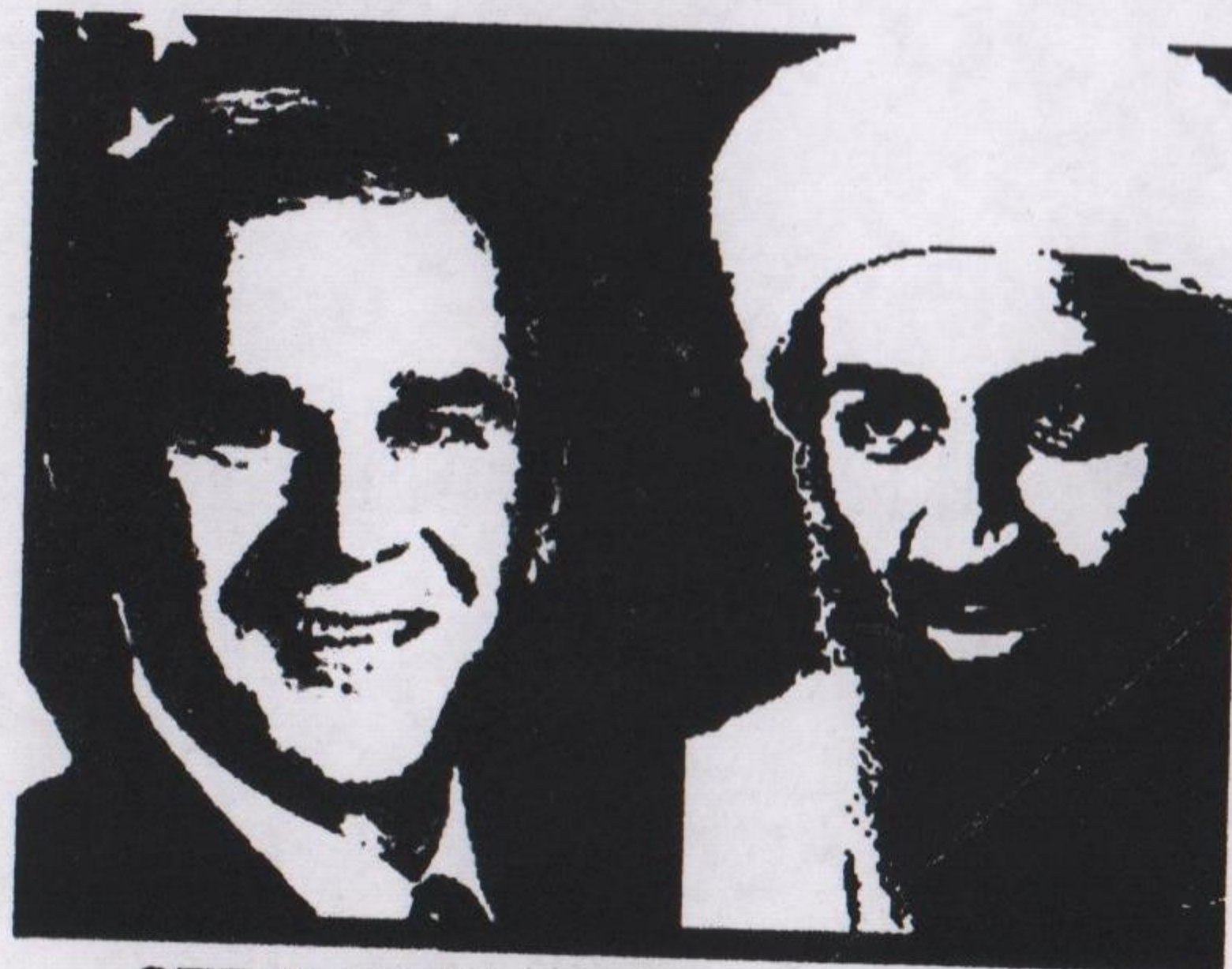
Cover photo of Goodbye Blue Monday

by Shawn Scallen,

photo of Converge by unknown.

# THE TEXAN

Okay, here I am writing the very last thing for the zine, hope you enjoy this ish... It's over 50% bigger than the last one. Please buy and ad, they're cheap, rates are below. Send me ZINES / VINYL / COMICS / BOOKS and CD'S to review, the addy is below!



**STRATEGIC BUSINESS ALLIES  
ARBUSTO ENERGY, 1977**

Just a few things to say.. First of all, fake, superficial, cold public outpourings of grief really piss me off. Last week (as I'm sure you know) around 200 people were killed in Madrid by 'terrorist' bombs. Now ofcourse this is unfortunate, I can't tell you how fucked up I think it is, but when people in the UK suddenly have massive outpourings of grief it really disgusts me... It seems disrespectful to the people that lost their lives. Usually they don't give a fuck about politics or world events, and then suddenly when everyone else is doing it, or it becomes 'cool' to be compassionate, they pretend to give a shit. Basically what I'm saying is that politics aren't something you can pick up when it's convenient, you have to be committed and interested 100%, otherwise you're just an empty fake.

The first Propaganda Zine gig is gonna be on Saturday the 24th of July at the Old Angel in Nottingham. It's probably gonna be a benefit gig for [www.nosweat.org.uk](http://www.nosweat.org.uk) There will be five fuckin' A hardcore punk bands, so PLEASE put it in your diary!!!

If you wanna submit anything to go in the zine, just email it to me and ill take a look! We're always looking for new writers!

On that note I'm off, drop me an email at [propagandazine@hotmail.com](mailto:propagandazine@hotmail.com), about anything, I'd love to hear from you!

Take care kids, eddie

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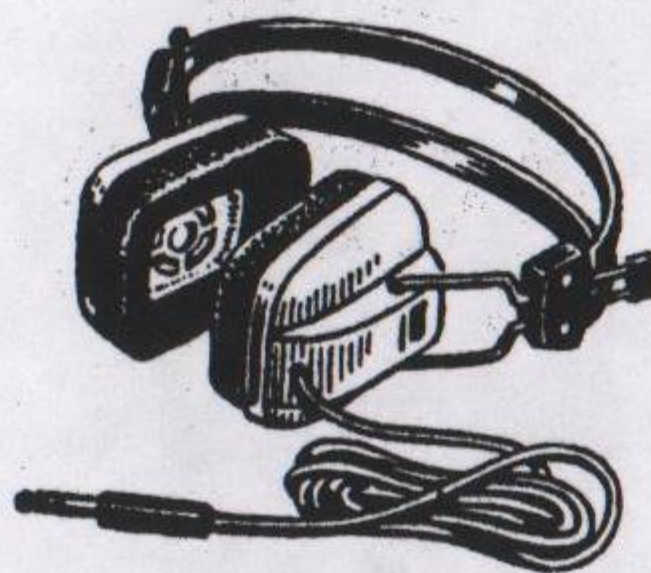
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Tom Browne

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## Scribbles.



### Eddie Maile.

I guess I've been having some doubts about life recently... I've already written about this in another zine so I won't go into details.

I can't wait to start living my own life, I want to get out of school, and being told what to do and when to do it. One of the things that I value most in my life is travelling. I just read an article in a skate mag, about a trip to Bulgaria, it ended like this:

**'Whenever I start thinking that my life has become dull and pointless, I see the photograph of me and the boys sitting wasted and careless on the Black Sea and know that I've lived'**

Couldn't have put it better myself. That statement pretty much sums it all up for me. All of the things that stick out when I think back on my life involve travelling. Rock diving in a lake in France, walking round Paris in the sun, drinking mulled wine on the side of a freezing mountain in Austria, All that stuff which might seem trivial if you did it normally, seems to remain in my mind as the most vivid, beautiful, exciting memories. I even look back at being ripped off for a packet of tic-tacs in a random European service station with fondness. These moments provide an escape from the mundane reality of normal life, why is it that I can't even remember the details of a week that happened only a month ago, but I can remember something from more or less everyday of a visit I made to France nearly five years ago.



Sometimes I look at the things I'm doing at the moment, and then compare them to other things that I've experience, and they just seem so boring and mundane. Memories of travelling are like a timeline, when I'm old, I know that when I ask myself the question 'what have I done with my life?' The things that I'll value most are these trips. It's like a drug, each visit to somewhere new is a trophy, a trophy of memories, visions and a break from reality. I just want to get this year over with, finish these shitty exams, and get out of here, experience as much as possible, I don't care where I go, I just want to leave.. me, my camera, a backpack, the open road (what a cliché!) and some friends to share it all with. What more could you want? I want to experience everything before it's too late. I don't want to find myself, in five years time, sitting on the same bus I travel every day, encaged in a monotonous, repetitive life, wondering what the hell I'm doing with my time. Life is short, make the most of it! If you're ever going anywhere and have a spare seat, let me know!

Take care. [propagandazine@hotmail.com](mailto:propagandazine@hotmail.com) Random photo of Grabass Charlestons attempting to travel, no credit.

### SI BENHAM

Well firstly, I hope that everybody had a fantastic Christmas and New Year, I know I did. I got the mini turntable I asked for plus an Against Me 7" and MFATGG 7" to add to my collection and to my great surprise, I received a mini DV video camera. I'll definitely be taking it along to a show or two to record some bands and even try a little bit of amateur film making, should be a bit of fun for me and my friends. It sounds stupid and will probably never happen, but I've always wanted to have an amazing Christmas like they have in films. I understand that it is fiction and people probably don't experience it anyway but it would be fantastic to have a dad like Chevy Chase in "National Lampoon's Christmas



Vacation" trying to do whatever he can to make it a perfect Christmas for his family, or have a magical holiday like in "Miracle On 32nd Street".

Oh well enough blabbering on about that, the New Year is upon us, and there is nothing wrong with acting like every day is the last day of your life. You never know what might be around the corner; if you have a dream, go for it. I dream of one day living and working in a big American city like New York or Los Angeles, touring the world in a punk rock band or revolutionising the film industry. It won't be easy but I am going to try my hardest to make sure one of these visions comes true.

I'm entering a new period of life though. From now on, I will face a lot of exams. I recently finished my GCSE Mocks and soon I will face the actual GCSEs. Then I enter the sixth form, which involves even more exams. I'm going to try and regulate my revision I guess, do enough to get the grades which I'm capable of achieving, but making sure I have plenty of time for friends, music, movies, ice hockey, snowboarding, and everything I enjoy.

I'm looking forward to some amazing gigs this year of course, including The Lawrence Arms, Against Me, Goldfinger, and Fallout Boy. Most importantly, I'm organising my first ever gig on my birthday on July 1st; I've wanted to put one on for a while now. I have some quality UK bands playing too, including Route 215 and My Awesome Compilation; I will definitely feel a sense of achievement if the show goes well. My first priority is definitely to help out the bands, many UK bands work hard on the road for very little money and it is the least I can do to give them a good meal and meet their needs. Any DIY promoters out there who consider screwing over bands to try and increase your own profit, don't do it, think about the bands instead of your own back pocket for once. If you're not putting on DIY shows to have fun

putting on the bands you love and helping out the local scene you should not be doing it at all.

Well I better round it off, I hope you've enjoyed reading, I'm extremely grateful to Eddie, the editor, for letting me write for his amazing zine. Until next time, take it easy. [sibeham69@hotmail.com](mailto:sibeham69@hotmail.com)

Photos of Against Me! by Bryon Darby.

↑ **NOTHING IS WORKING**

## THE BRITISH CONSTITUTION

I suppose you could say things have been going well for punk of late. The Mohawk has all but lost its shock factor as the Mohawk is now as common as Nell McAndrew and more recently the popularity of emo stretched the ranges of punk even further making it cool to be a 'geek'. All this has made it more apparent than ever before that punk 'the genre' and 'the ethic' is here to stay.

So how does this relate current state of the British Constitution? Well there are several similarities that must be noted between punk and UK Law (Sounds cheesy I know but hear me out). Number one, in the UK we don't actually have a constitution. Technically speaking there is no such thing as a British Constitution as you cannot find the law of our land in any one place or document (Likewise in punk there is no one song/album/band that expresses completely the punk ethic). Unlike the American Constitution (where the laws are WRITTEN down in one specific document), the UK legislatures can introduce law several ways and because we introduce acts all the time (around 300 in 2003 alone), the new laws cannot be properly monitored meaning MPs are almost free to create whatever law they like. In the same way the Punk ethic changes, our law is constantly changing and this is because Parliamentary Supremacy is the basis of our constitution and to be honest this scares me.

Parliamentary Supremacy is the practice that the government of the day is in power and you can do



↑ **MY WAR.**



fuck all to stop them getting their way. For example, if Tony Blair and his government decide that they don't want to obey EU law then he can just introduce an Act that overrides the EC Act (1972) leading us into an economic disaster. Yes this is far fetched at present as our country is (arguably) not run a Tyrant and removing the UK for the EU would be a political disaster for Tony Blair as we are so close to the next election. (Incidentally it is Tony Blair and his government who decides when the next election is - he could if he so wished decide he wants to stay in office for another four years).

So why doesn't Tony Blair stay in office for the next four years? He is rolling in money in the job as PM and we all know he doesn't seem to think/care about the consequence of his actions. The reason he doesn't do this is actually quite ironic. He doesn't do it because of convention. Legally, sure he can do whatever he wants, he was first past the post in the last election and he the man as far as we are legally concerned but the reason he doesn't do whatever he likes is because he is honouring the POLITICIANS CODE. Well it's more of the UK code, but it mainly applies to politicians. This is laughable (it reminds me of the Pirates Code in the recent film the Pirates of the Caribbean) unfortunately Convention is just a code so you cannot be arrested for breaking it just as you cant be arrested for breaking the punk ethic.

The thing is... us punks stick to the ethic we go out of our way to try and uphold it, but there are signs that the 'politicians code' is going down the drain and it is here where Punk and Politics go their separate ways. Recently there was a significant vote within the Labour party over Foundation Hospital. No I have not got enough space to go into whether this right or wrong, but this was a MAJOR vote for Tony Blair and one which he needed to win as this was the main part of the parties manifesto for the next election. He did win just. He won by a handful of votes and this caused shock waves. The Labour MP's are meant to support their leader (by convention) on major issues and the lack of backbench support for Tony Blair has worried many political observers who believe that convention is no longer enough to keep politicians in check.

Convention is a major part of the British system and if it crumbles it could have disastrous effect. In America this is not a problem. Convention in America does not play a major role as they have a written constitution meaning they cannot step too far out of line. Also, once law is created in UK its stays there and we cant do nothing about it till a second law repeals it (and this takes time). In the USA, if a Politician creates a law that goes against the wish / ethic of their constitution then a court can scrap it just like that.

America's constitution protects them from laws that are unconstitutional where as in the UK are rights are few and there is little our courts / police / army can legal if a tyrant can into power in the UK. We need a system not based on trust and codes but we need actual power granted to our courts and little is being done. Legal observers have OBSERVED this lack of power for sometime... Observed yet done nothing.

It has been said that the collapse of Convention and the control of lawyers are the first steps to a dictatorship. Recently Parliament issued a guideline to Universities telling them what should and should not be taught about UK law. Tony Blair since taking control of Labour has ignored the previous labour ethic of looking after the poor man and has instead created New Labour. Tony Blair has created a party who is essential identical to the Conservatives except labour are using different strategies to



www.enrager.net



reach the same goal. Don't kid yourselves, this is not the beginning of a punk revolution but the dawning of a new era of Politics and as we stand we can't do anything to stop it.

Write to your local Labour MP and ask where the Labour Party Loyalty has gone. I'd be interested to know if he too believes there is reason to worry about the foundations of our Constitution. For more information / comments / copies of your local MP's response please email me at [rage\\_against\\_the\\_buster@hotmail.com](mailto:rage_against_the_buster@hotmail.com)

Mark Bussey

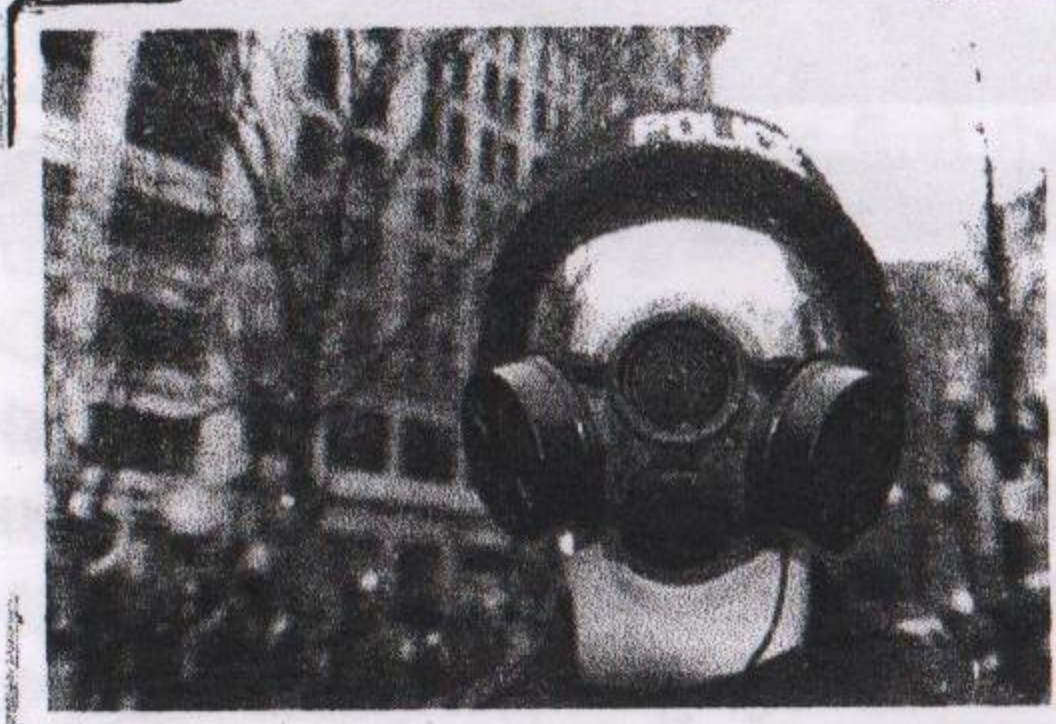
**The WTO are nasty**

*"When tyranny is law,  
revolution is order."*

There isn't space for a history lesson on the WTO, and how it was formed – though I feel it's something that it is important people should know – succinctly though the WTO was formed in 1994, being created from the General Agreement on Tariffs and Trade (GATT) with the express desire to not only repeal tariffs around the world but also to oppose all “non-tariff barriers to trade” such as food safety laws, environmental laws, conservation laws etc. “[The WTO] regulates and actively promotes global trade amongst nations”.

The WTO was dragged kicking and screaming into the spotlight by N30 1999 – better known as the Battle of Seattle. Unfortunately the Black Bloc destroying most of central Seattle allowed the ‘media of spectacle’ to focus on the “dangerous, subversive anarchists hell-bent on insurrection” rather than on why at least 50,000 people were carrying out direct action against this organisation. This is how the WTO works: For some reason nation x implements a piece of legislation protecting either it's people or it's environment. Nation y comes along and says that this piece of legislation is a ‘barrier to free trade’. Cases are heard in front of a tribunal made up of three bureaucrats – normally corporate lawyers – who can often have conflicts of interest (i.e. it's possible a Monsanto lawyer could preside over a case regarding GM). Everything about these tribunals is secret. Only national governments can be involved, and no appeals from the population can be made. Once a WTO ruling is implemented the country has four choices. (a) Change it's law. (b) pay annual compensation to winning country. (c) face non-negotiated trade sanctions or; (d) Try to prove that their regulation is “necessary” for the well being of the environment and population of their country. Even if they manage to prove that the measures are necessary they still have to choose the least “trade restrictive” legislation to implement. It should be noted that every case that the WTO has ruled on it has ruled in favour of the corporation.

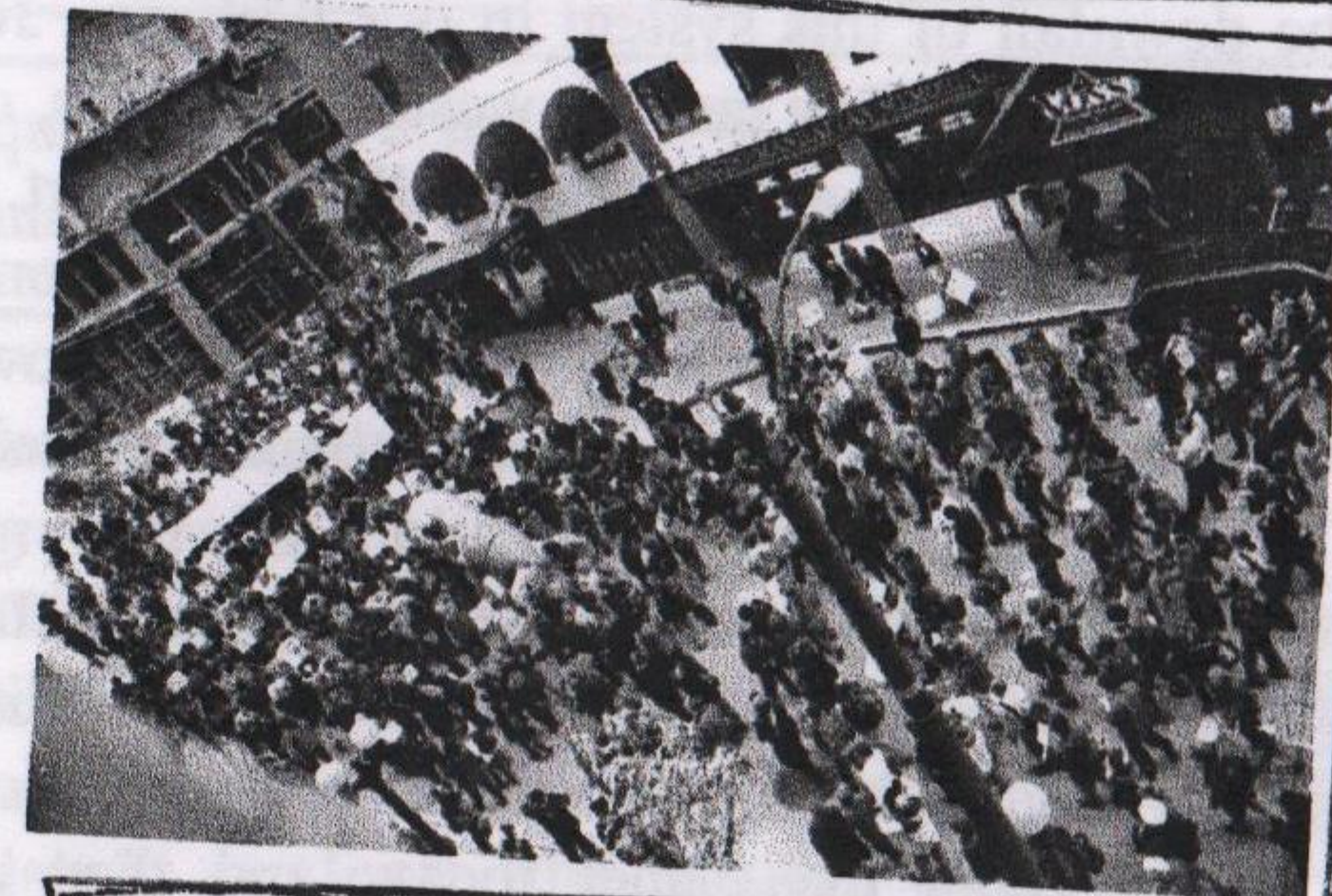
**Jam  
the  
WTO**



It is not only it's tribunals that are held in secret. The annual meetings are also conducted in complete and utter secrecy with no access for the public, or press and no attempt at public input or transparency. The only people who can attend and thus the only people who have any power over the future of free trade are the tiny elite in each country who happen to have control of that country, or enough economic power to be able to influence these people.

The WTO prioritises a system of corporate globalisation,

a system of corporations, by the corporations and for the corporations. The WTO's sole aim is to further free trade at the expense of people and the environment. The theories of Adam Smith are often invoked by supporters of the WTO saying that through free trade the world's people will be equal. This is at least what the ‘developed’ world – America, Britain, France, Germany, Japan etc. – continually says to Majority world (Third world) countries who dare to retain tariffs to protect it's workers and environment. Free trade – and of course Capitalism – doesn't quite work like that. Under free trade the rich get richer, whilst the poor get poorer. If you start with nothing as a person under capitalism all you'll do is help someone who had money make more. The same is true for countries under free trade. If your country is poor to begin with you'll simply be exploited by a rich country to make



that country richer.

Looking at the figures far from free trade helping to close the gap between the world's richest and poorest it has actually done the opposite. In practice, unsurprisingly, the median real wage for workers just in the UK and USA has significantly dropped, whilst the richest few percent have got continually richer and richer. The situation in the Majority world is understandably even more stark. Thanks to free trade 86% of the world's resources are

consumed by the richest 20%. The remaining 4.8bn people get the remaining 14%.

Some liberals – such as Susan George, and George Monbiot – have put a lot of faith in the fact that certain Majority World countries formed an alliance and by doing so blockaded the attempt of Western Europe and Northern America from further relaxing trade restrictions. The early end to the WTO meetings in Cancun, and the lack of any conclusion to the meetings was certainly a good outcome we shouldn't be overly hopeful that this will become the norm. Or that the Western world will be forced onto ‘their back feet’. The WTO was set up by the Western world, to aid it's growth, and allow it to remain absolutely dominant economically. ‘A few uppity Third world countries’ isn't going to alter that fact. The WTO is an institution that cannot be reformed. It was set up with the express intent of furthering free trade and globalisation. It is only by abolishing this institution that we can stop this destructive and dangerous process.

p.s. The WTO is not a ‘single issue’. The WTO is intrinsically attached to global capitalism. There is no point attacking the WTO if you are not going to attack free trade, globalisation, and ultimately capitalism, and of course vice versa.

#### Further reading:

**We Are Everywhere: The irresistible rise of global anticapitalism** [ISBN] 1-85984-447-2, **The Battle of Seattle: The New Challenge to Capitalist Globalization** - [ISBN] 1-887128-66-2, **Days of War, Nights of Love**. Order it from [www.actedistribution.org](http://www.actedistribution.org) or [www.crimethinc.com](http://www.crimethinc.com), **Do or Die #9** [ISBN] 1462-5989, **Guerrilla Vision TV VHS** ([www.actedistribution.org](http://www.actedistribution.org)) [www.indymedia.org](http://www.indymedia.org), [www.globalizethis.org](http://www.globalizethis.org), [www.tradewatch.org](http://www.tradewatch.org), [www.gatt.org](http://www.gatt.org) [it's a spoof site by the ‘Yes Men’]



# WATERDOWN

The original questions for this were sent out about five months ago, but they only got done when Ingo picked them up...

The answers were well worth the wait - these must be the most in-depth answers I've had through email, so thanks a lot to Ingo for that - especially when they've just lost a band member...

You choose to sing in English, why did you make this decision? do you think that you may have alienated some of your German fans by doing this?

As we started the band singing English lyrics, our fans are used to it! We chose to use the English language because we don't want to limit ourselves to one or two countries. We want to tour all over the world, and we think it is important to reach as many people with our lyrics as possible. The lyrics are quite important to us, so we want people from all over the world to be able to understand the words. Anyway, most bands we listen to use English (even the German bands), so singing in English came naturally.



> You're a very political band, what are some of the main issues that you feel really passionately about? what do you think about the post 9/11 world situation?

The world is ruled by the guys that are ready to kill to gain more power. The world is ruled by the guys that already have the most money (they stole it from the people), and they are never satisfied. And "the people" no longer exist. Our societies have turned into billions of people that feel they have to struggle to make a living - all on their own.

The media (owned by the money) told the people for decades that they are individuals



that don't need unions or whatever. We are in desperate need for solidarity. Socialism died because of the fact that in socialist societies there will always be people that are not satisfied with being equal. They want more. The people that killed socialism were in fact capitalists, no matter what they pretended to be and no matter on which side of the fence they worked. That is why socialism does not work, and capitalism will die for the same reason. Capitalism can not work forever, and right now I think we might witness the downfall of this system in our lifetimes. Just look how incredibly fast our western societies, our social security systems are literally torn apart by our politicians (controlled by the corporations). After two world wars, even the people in power realised that uncontrolled capitalism inevitably leads to self-destruction. So they met and set up rules in a town called Bretton Woods. All those rules for capitalism have been extinguished. Corporations reign the planet today, and they are exploiting the world for profit and shareholder value. In the future, there will be less jobs, lower wages, no social security systems. Millions will be facing

a situation they can no longer accept. Only then they will revolt, when the problem affects them personally. It is a question of time. And on top of that: do you believe Kennedy was shot by a lonely insane guy? Then why are the files kept secret? The lie is so obvious they could even turn it into a Hollywood movie starring fucking Kevin Costner. And what about 9/11? Do you believe what you are told? Who sold the weapons (they found Saddam now - he probably was armed with some atom bombs in his hideout, or what was this war for again?) to Saddam and who trained Bin Laden? Could some fanatics that were not even allowed to fly small Cessans by their flight teachers possibly do what we are told they did? What did the air force jet pilots do? Sleep? It is simply impossible to fly around in a hijacked plane and not be forced down before you hit the Pentagon (one of the safest places in the world). IT IS IMPOSSIBLE. (for example, British officials claim that you can't even reach the inner city of London with a hijacked plane that took off in Heathrow). I don't know what really happened, but the official explanation leaves a lot of



questions. We are lied to all the time. We are manipulated. It's time for a change.

> Where did the vocal training for the new record come in? did you have problems with your voice?

We have a close friend in a German punk band called Donots, his name is Ingo. The Donots are quite successful and they are on a German major label, so Ingo (the singer) can afford vocal training. We can't afford that, but we wanted to learn how to use our voices even better. So Ingo passed on to us what he learned. He's a nice guy. That's it.

**"Maybe plain punk rock is the hip thing again next year. or death metal or soulful Funk-Hardcore-Metal or whatever. We don't care."**

> You got picked up by Victory pretty quickly, were you surprised at getting signed after being together for such a short time, how come you guys attracted so much attention? why did you pick Victory over other labels?

We were signed to Victory before we even started to seriously look for a label. Victory is a

traditional hardcore label that wrote hardcore history, so we were quite excited when they showed interest in signing us. Of course we were a little intimidated to release our debut album on one of the biggest indie labels, but the fact that Victory has a worldwide distribution made the decision. You have to give Victory a lot of credit for taking the risk to sign a young band from Germany. They sign the bands they like and believe in, in spite of financial risks. That's cool.

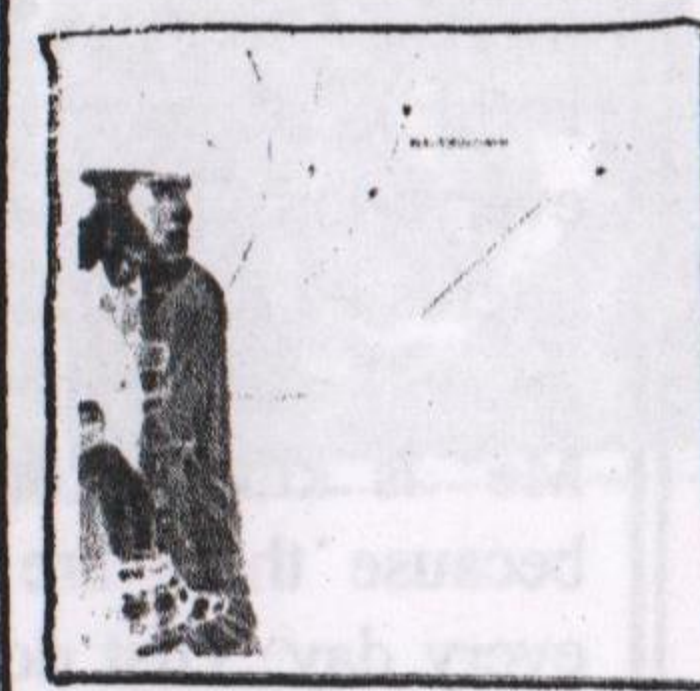
> What's the German scene like? do you think waterdown would have sounded different if you grew up in the US?

We sound like we sound, I don't think we would sound different if we came from the US, the UK, Italy, Spain or Australia ... who knows? The German scene is quite big at the moment. There are loads of great bands, Mournful, Heaven Shall Burn, One Man And His Droid ... just to name a few.

> What happened with Marcel leaving recently... was it an amicable split, are you guys still friends? I guess you're looking for a new singer, what does having two vocalists bring to the band?

Marcel quit the band because he is moving to Hamburg to work with a record label. Of course we are still friends, but Marcel just could not afford to not really work because of the band any more. We all have to try and make enough money to pay the rent each month, and we respect Marcel's decision. We will be playing one last show in our hometown

(with the Donots) on the 28th of December. We might even play a tour early next year with Marcel singing, if he can find the time. We are looking for a new singer at the moment. We will see what comes out.



Maybe I will be the only vocalist for waterdown in the future, maybe we will have a new (female or male) singer soon. We'll see what happens. Having two singers just gives a band more possibilities, and it's fun on stage. When we started this band, we did not have to think about that, because we were just some friends starting a



band, with Marcel and me on the mics, there was no plan behind that. Three years ago, there were not so many bands with two singers, that has changed. Right now having two singers (one screaming and one singing) has become popular. We'll just do what we think suits the band best.

> Seeing as this zine has a bit of skating in - do any of you guys skate(board)? I remember seeing a photo of one of you with a thrasher shirt on...

That was me. I was skateboarding for many years, but right now I hardly skate at all. I guess when you're growing a little bit older, you start to be afraid of breaking your bones ... Axel and Phil were skating, too, and we still do it occasionally, just not that often any more.

**"Capitalism cannot work forever. Right now I think we might witness the downfall of this system in our lifetimes."**

> Who did the artwork on 'the files....' does it have a meaning? the title of the first album was personal, as opposed to the more political title of the new record... do you think it's important to achieve a balance between a personal and a political message?

I think personal and political topics belong to everyone's life. Many people claim they are not interested in politics, but the politics they don't care for will change their lives. "The Files You Have On Me" is kind of our "state of the world address", because there are so many things getting worse every day. That does not mean personal topics are less relevant. Yes, I think the balance is important. Both our album artworks are by Limbert Fabian, an artist from the US that already worked with Snapcase (a lot) and Hankshaw. We liked his work, so we asked him to do it for us. We gave him some information about this record (sound files, lyrics etc.), and the artwork is his interpretation.

> Do you think Waterdown is in danger of getting pigeon-holed with the hundreds of other 'melodic hardcore' bands? what makes Waterdown stand out?

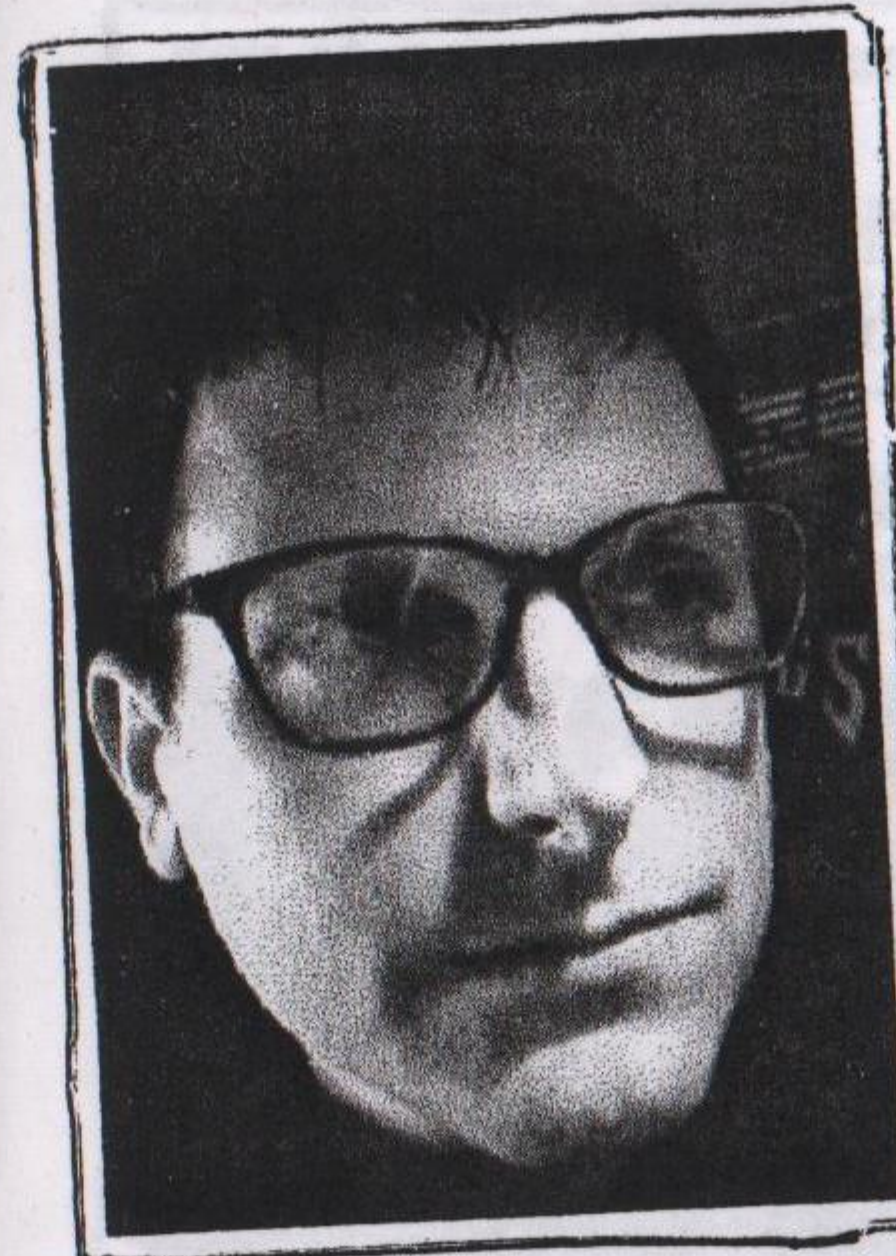
You are right, there are a lot of bands that fuse melody and hardcore at the moment, and in the last two years, especially bands with two singers are a dime a dozen. Somehow I still think we sound different, it's hard to explain. This trend will go as soon as it came, anyway. Maybe plain punk rock is the hip thing again next year, or death metal or soulful Funk-Hardcore-Metal or whatever. We don't care. We will go on playing the music we like, and if we change our sound or keep it, that is our decision. Like it or not (I'd prefer if you'd like it, hehe).

> What's next for Waterdown.. I guess you guys are pretty chaotic at the moment what with member changes etc. Will we be seeing a drastically different Waterdown after this clears itself up?.. I guess swapping members shakes a band up quite a lot!!!

We had some member changes in the past (our former drummer Jörg quit to work, Axel left to play guitar for Thumb, Claus left the band to work) but so far we always could find new musicians in our



circle of friends. Phil (our "new" drummer that recorded "The Files ..." with us) has been a long time friend and already replaced Jörg a couple of times when Jörg could not play certain shows. Claus was a good friend too, and when Axel left, we just "recruited" him. Now he left, and Axel is back, so we never had to look for someone to play in the band that we did not already know. So this situation is new to us. We are writing new songs and "testing" singers at the moment. After that, we will know how Waterdown will sound in the future.



## KEVIN SECONDS

This interview was done with hardcore legend Kevin Seconds of 7 Seconds when he was meant to play a solo date at Bunkers Hill in Nottingham on Halloween, but it was cancelled. Anyways, this was done outside in the freezing cold until we were invited inside, but it was worth freezing for! Kev was a really cool guy, and it was pretty amazing to be talking to someone in a band that was so instrumental in the formation of one of the best scenes ever! 7 Seconds have a 7" teaser EP out soon, followed by a new album and a tour over here, so don't miss it!

How have you found touring in the UK so far?

It's been pretty amazing actually, I've played seven shows, then I've got two left, and I go home, but it's great! I mean this has been kinda funny because it's just a solo tour, and I've never been over here with 7 seconds, so a lot of kids that might come out to see 7 seconds... (we're talking about coming over here in the spring) so I wasn't quite sure what it was going to be like, because it's just acoustic guitar. But it's been great, everyone's been super cool and supportive.

Do you prefer touring on your own or with 7 seconds?

I prefer playing with 7 seconds because we have a blast when we play, but it's harder for us to tour now, because everyone's got families and kids and businesses and stuff, but I mean I love doing this and this is great, but there's nothing that beats playing live with 7 seconds. It'll always be my favourite thing to do.

*This zine was made to the tunes of: From Ashes Rise - Nightmares, Chilleron/whinall edge faub split, Converge - unloved and weeded out*

So do you miss the crowd participation and intensity of 7 seconds when you're playing?

Oh yeah, I mean it's been cool, at a couple of shows kids have been singing along to some of the songs... I did a split with Matt Skiba of Alkaline trio - kids that have heard that, they sing along, that's cool. But like I said, a 7 seconds show is just hundreds of kids singing all the lyrics and that's just the greatest, it's awesome.

*Leather face - Mash, Small Breon Bike - Dead Reckoning.*

Do you think you attract a different audience at one of your solo shows to a 7 seconds show... Or do some kids come out to both?

I think maybe some 7 seconds fans come out to my shows... But most of the really, really hardcore kids, they don't like the quiet music, they'd rather not. But there's a few that come out, I tour that states once in a while, doing the solo thing and some of the kids that have been into us for a while come out. I think there's a whole new scene to, that sort of embraces some of this stuff (quieter music), that's a little different and some of the kids are getting into, so it's sort of okay to go check it out. But it's definitely not a replacement or anything, it's not the same, but it's kind of a fun thing.



What do you think about the modern style of hardcore - more metal-influenced?

I never really was a big fan of the metal influenced stuff... I'm pretty old school, I just like the really fast, melodic two minute songs... In my mind there's nothing like that music. I know it's not as popular as some of the pop stuff or the metal stuff... But that's what got me into it and that's the kind of music we always play. We've done different things like some slower stuff, but when that music's done (faster stuff), it's the best music. Nothing against bands that play metal stuff, I hope they do well.



**7 seconds were one of the main bands in the early 80's hardcore scene, what does it mean to you to have been part of that scene, and help build something so great?**

It's been great, I mean we started at a time when there wasn't really the kind of music that we helped get out there, with bands like minor threat... We were lucky enough to be a part of that first generation of it, and now it's gone, the band that were influenced by us and we've become friends with and stuff. In some ways, that's what we had hoped would happen. Because we were inspired by bands like Black Flag and the Bad Brains and stuff like that, and it was great to hear bands later on that had picked up on what we did and took it to another level. Now it's completely different, I mean people give us props and respect for being the early guys. I'm very proud to be a part of the hardcore scene worldwide, I grew up doing this, and I've been in 7 seconds for over half my life, 27 years, that's a long time. Some of our fans weren't even born when we were starting out. It's all been great, I don't have anything bad to say about it, even the worse times when there was violence and stuff like that, I'm glad we got through that and were able to help squash all that stuff.



**Why do you think 7 Seconds are still here today, when a lot of other bands from that era are gone now, what's kept you together?**

We're just a tight unit, we love each other, we're good friends, my brother's the bass player, so we're blood brothers. We've never been the most popular band, and we don't sell the most amount of records or sell out every show, but we've always had a really dedicated following. The kids that come out to see 7 seconds know it isn't about beating each other, they know it's about unity and they have a great time. There's been times when we've played and there's been crazy white power skinheads that have turned up, but they always end up getting chased out. It's great that after all these years we're still doing it, it's because there's this bond, we all grew up doing this, and sometimes I think it's really all we've got, this is what we've had for years.

XXX

"this dream of mine, so far behind, I might as well be silent."

**Are you still friends with any of the guys from bands back in the 80's?**

I see Ian Mackaye every few years, I've seen Rollins a few times, we don't keep in touch like we used to. I'm actually playing with Jello Biafra in a few days in London. A lot of the hardcore guys like Ray of Youth of Today, I just talked to him within the last five months. My wife and I own a cafe in California, whenever bands come through and find out I run it, they come by and say hi. I try to keep in touch, it's easier now with the internet, fifteen or twenty years ago we didn't have that, it was harder to keep in touch, especially overseas with friends of mine that live out here or in Italy or Germany, it was always letter writing, but now with the internet it's easier.

**What do you think of Jack Grisham running for Governor of California?**

I thought about voting for him, Jack's always been a good guy, but I had to vote for the Green Party guy instead. He (Jack) did pretty well actually, I think he came in 37th or 38th, he got a few votes. It's good to see one of the good guys out there.

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**Not Schwarzenegger...**

ethical, english made shoes, support them!

No, that's a joke, that's one of things I regret, I've gotta go home in a few days and he takes office fairly soon, it's just gonna be a joke y'know...

**People only voted for him 'cos he's a movie star.**

Yeah, he's a popular face, everybody recognises him. People were asking questions about what he planned to do and he wasn't even able to answer intelligently, it's ridiculous. A lot of people in California are all about the glamour...

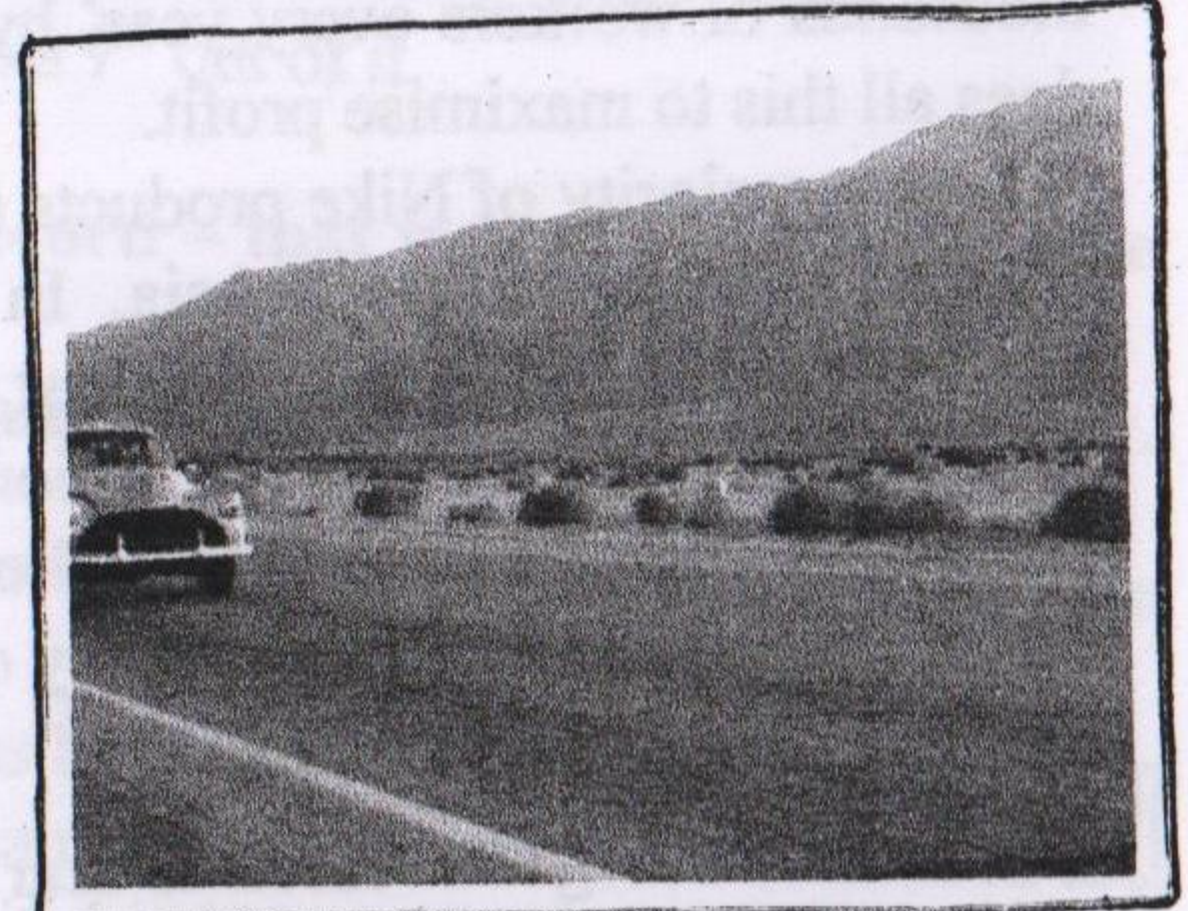
**What about Bush?**

I am not a Bush supporter at all. When he won there were a lot of jokes about people moving out of the country. That's something I actually considered. I'm definitely more liberal and left-wing, and to have another Bush as president was tough enough, but to have someone as redneck and backward as he is... A lot of people complained about Clinton, but at least he made the county economically better off. I don't trust any of them, they're all the same. || www.adbusters.com ||

**"TO HAVE ANOTHER BUSH AS PRESIDENT WAS TOUGH ENOUGH, BUT TO HAVE SOMEONE AS REDNECK AND BACKWARD AS HE IS..."**

**Do you think the scene in the 80's was better or stronger than it is today?**

I dunno, I think there's probably more kids that are into it now. I dunno what it's like over here, but in the States, because of the success of some of the more commercial bands like the Offspring, Green Day and whatnot, the kind of music that we do has kinda become this old relic [someone else starts talking so I can't hear part of the answer!] and in the States you've got bands like Sick of It All, Avail and Agnostic Front and they're still getting out there and doing it. I think it's easier to get involved in the punk scene now, because you see it on TV, hear it on the radio, and there's the internet, but I think there's something missing that's kinda important, the spirit, the edge (not referring to straight edge!), and even a little bit of the danger, I mean I hated it then when it was dangerous, because I was always like 'I hope no-one gets hurt' but that was the thrill of growing up as punk rockers. Nowadays you walk down the street and there's a kid with a mowhawk and it's no big deal, they even use it in advertising, but when we were coming up you had to fight for how you felt. I'm glad kids aren't getting beaten up in the street like they used to, but that was part of our survival, why we were strong. We'd band together and put on shows, we had a goal. And now I don't know if the younger kids have a goal really, they have it a little easier. I don't know if it's better or worse, I'm glad that it's still happening at all, it's important that it survives and music with an edge is out there.



|| www.schneec.org.uk ||

**How did the split with Matt Skiba come about?**

Mike from Asian Man came up with Matt for a visit, and I met Matt for the first time, I'd heard a bit of Alkaline Trio's stuff, but I didn't know much about them. It was kinda funny, he came in and there were these girl there going (puts on excited girl voice) 'Oh my god it's Matt Skiba.' Anyway, I gave matt a copy of my solo LP, and I guess on the drive back to San Francisco they talked about the two of us doing a split. I had a call a couple of days later and mike asked if I wanted to do a split with matt so I said sure. 'Cos at the moment I have this little recording studio, so I'm always recording quieter stuff, and 7 seconds hadn't even written the new album stuff yet. It's been great, younger kids who listen to Alkaline Trio listen to Matt and hear my stuff, so of them hate it, some of them like it, but it's sort of a new crowd now. It's cool. [We go inside.]

**We're you connected to the skate scene back in the Dogtown days?**

I knew a lot of those guys, I was never a very good skater but I've still got an old Duane Peters board. But I was never very co-ordinated. But all my friends were great skaters, and skaters always supported 7 Seconds. We did the big anniversary at Thrasher magazine, we love the whole culture, it's been a part of us for years. Somebody, years ago, did a 7 Seconds skateboard, I still have that and sometimes I look at it and go 'wow.'

**THANK YOU**

do you like Cap'n Jazz?

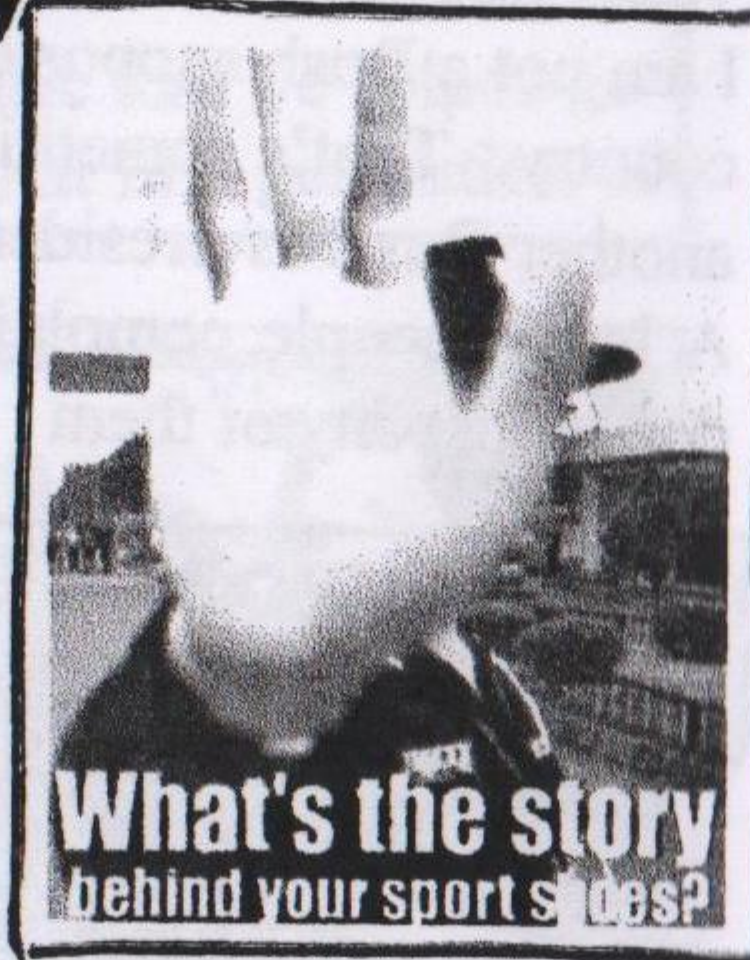


## Time to hang up your All-stars...



UNIQUE  
SEE IN  
THE DARK,  
LIGHT

cut n  
paste  
revolution



Converse All Stars. These shoes have long been the kosher choice of quality foot wear for many a punk rocker. Affordable, long lasting, punk as fuck and not a strain on the conscience, it seems that every other pair of shoes it gigs are all-stars.

However as some of you may or may not know, a few months ago Nike bought Converse for 305 million dollars. Apparently the retro look is selling well... So essentially if you've bought a pair of Cons since the summer then they may aswell have a big swoosh on the side and Nike written all over them.

Nike has never been the most reputable of companies, and I very much doubt it places the welfare of the people that constructs it's shoes over the amount of dollars in the bank account. Nike exploits thousands of workers every year, by offering them pitiful wages and terrible working conditions, and it does all this to maximise profit.

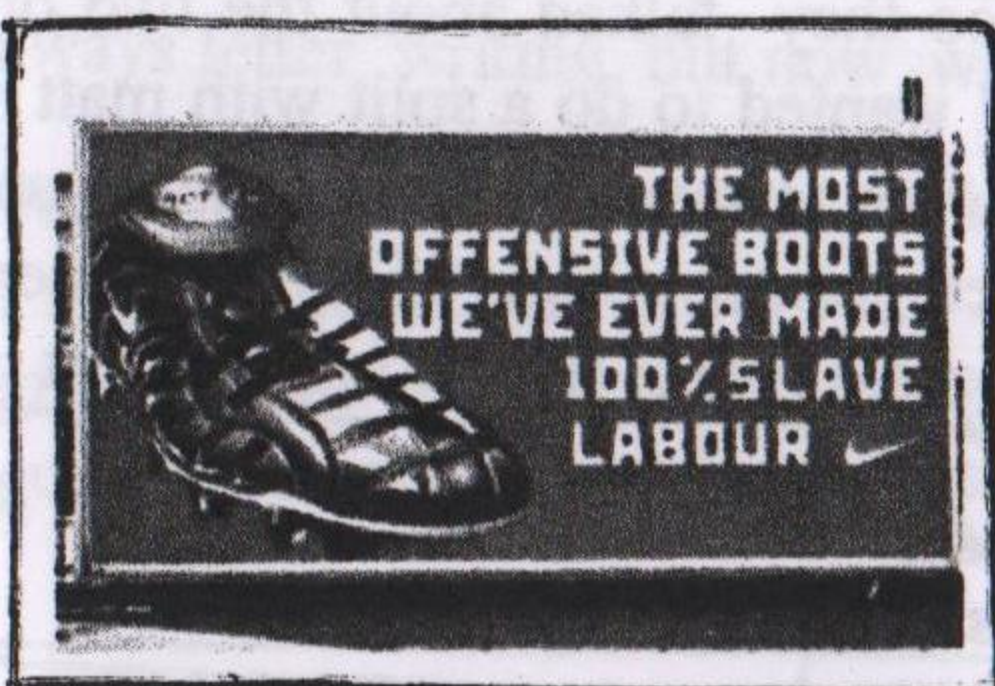
The vast majority of Nike products (including Converse) are manufactured in Indonesia, aswell as other countries across south-east Asia. In most of these countries the minimum working age is 14, as opposed to 16 in the US and many other first world countries. It is clear that Nike utilises these countries because they have limited working regulations and therefore Nike can exploit teenagers living in these countries, pay them pitiful wages and make them work long hours.

These were some of the findings by of a recent report by Oxfam Community Aid Abroad:

- Workers have good reason to fear that if they join independent unions they may face dismissal, jail or physical assault.
- Although there has been some reduction the pressures on workers, they still work in dangerous conditions, and are still shouted at when they work too slowly. Workplace dangers include respiratory illness from inhaling toxic chemicals and finger loss in cutting machines.
- In Nike and Adidas' largest Indonesian supplier factory, women who want to claim legally mandated menstrual leave must suffer the humiliation of proving they are menstruating by pulling down their pants in front of female factory doctors.

----- continue -----

When Michael Moore interviewed Nike founder Phil Knight about labour practices in the factories that manufacture their products, *even he* wasn't aware of what official Nike policy was! If someone as important as the founder doesn't know how and where his companies products are manufactured, how can the company make any effort to improve how their products are being made?



Every time you buy a Nike product you are saying 'yes, it is okay that you ruthlessly exploit people to make your shoes.' Every purchase is a 'yes' vote for Nike and you are giving them no incentive to stop manufacturing their products in terrible conditions. The only way Nike will change is by you, the consumer, boycotting it's brands, and this also means boycotting anything Converse. Anyone that cares

compassionately for other people will make the tiny sacrifice of not looking as punk rock as you hoped... I think the welfare of others is more important than being so superficial that you can't give up one product. **BOYCOTTING NIKE PRODUCTS IS THE ONLY WAY THEY WILL CHANGE!!!** ■

Visit [www.cleanclothes.org](http://www.cleanclothes.org) to find out how to help, and for more information about other companies that exploit people for profit. Also, support [www.blackspotsneaker.org](http://www.blackspotsneaker.org)

## THE DILLINGER ESCAPE PLAN

Interview, article and review by Tom Browne, with me speaking where it say EM, and Steve Slaney where it says SS.

After a short introduction from tour manager Doug, we were shown backstage at rock city to speak to Dillinger Escape Plan guitarist Ben Weinman, about the forthcoming Dillinger Record, Stage Presence and farting on to tapes.

**Your new Live EP "Unshaven and miss behaving" has some kind of strange lock that won't allow my record player to play it, what's with that?**

Its got a weird thing, its kind of interesting, it wasn't our idea, not all players, play it. I know they included instructions and stuff with it, relapse is always trying to put something out, if they had their choice, they'd get Greg to fart on a tape recorder and they'd make a 7" out of it

**The Black flag track you did on the tribute to Black Flag record – that was all taped on a tape player in your bedroom wasn't it?**

Yeah, it was all in my bedroom, we figured that was the kind of quality it deserved, it felt right that way.

**Was that a good experience, recording a Black Flag song, I mean, did you all listen to it when you were younger?**

Yeah, the cool thing about it was that we were all Black Flag fans but Greg had never really heard them before so it was kind of cool. It had that original touch to it, because he just heard it, it didn't have any background behind it, it didn't have any pre conceptions of what it should be which is interesting, 'cos it adds a little something different to it, a bit more originality – his own personal touch. We had all been totally into Black Flag, driving on tour in the van, listening to 'get in the van', one of those albums that you just can't help listening to.

**What other things do you listen to in the van?**

We don't really listen to much heavy stuff, we get pretty drained on it especially 'cos we play with a lot of heavy bands and we're playing such heavy, aggressive music. We listen to everything, a lot of electronic stuff like DJ Shadow and Squarepusher, stuff like that, to people like Bjork, Portishead to stuff like Sigur Ros. I personally have been listening to a lot of older things, that I've been pulling out of the closet, old records like Soundgarden records, Stone Temple Pilots and all that stuff lately.

**" I'M 28 YEARS OLD, GO LIVE WITH YOUR FUCKING PARENTS. YOU'RE SO SCARED TO LEAVE YOUR GIRLFRIEND AND SHIT, YOU'RE SO SCARED TO GO AND TOUR FOR TWO WEEKS AROUND YOUR FUCKING TOWN OR WHEREVER THE HELL YOU LIVE."**

**Regarding the Cover of Come To Daddy by Aphex Twin – was that a good track to work on?**

Yeah it was excellent because it was definitely a challenge to figure out how to re-create that with out



electronics, to do it more organically. It was awesome for Chris to be able to shine on that. The greatest thing about doing an Aphex Twin song with Mike Patton was that it was the perfect embodiment of what is so influential to us, which is the idea of not having boundaries, they're two people who do not have boundaries – you only expect to not know what to expect with both those guys. And they've created a situation where they can continually make art in whatever form they want, and have a license to do it, no one expects anything but that and that's more than musically, people like that influence us a great deal, its more of an attitude kind of thing.



**You're always pushing the boundaries yourselves.....!**

Right – people like Mike Patton and Aphex Twin definitely influence us to push the boundaries and to never subside to expectations of what other people expect, or what we expect from ourselves

**The tour with Mr Bungle really set up your friendship with Patton didn't it? Was it a good experience for you?**

All of us were pretty huge Mr Bungle and Mike Patton fan, we were a fairly young band when we went on tour with them, so that was a great experience. It was also the starting point of us putting our selves in a lot of different kinds of situations as a band, touring with a band like Mr. Bungle where people expected us to do weird things and tour with bands that weren't exactly like us, so it was a good starting point. We play a lot of shows with different people, we just played a show with ol' dirty bastard. We've played with very light rock bands a bunch of hip hop bands ofcourse metal bands, we've done all kind of things.

**Are you looking forward to The Locust tour that's coming up?**

Yeah for sure definitely, should be an interesting tour, they're a very interesting band (laughter)

**To say the least! Were you as pissed as we were when you heard JR Ewing Pulled off the tour?**

Yeah we were really bummed about it, they had circumstances, you know – maybe next time...

**They're a great European band, do you follow the bands in Europe or The UK?**

I learn more and more every time I come here, we get a lot more British music than any other music from over seas, obviously the UK has a huge influence on America, just as America has a huge influence on the UK. There's probably no other two countries in the world that have that kind of connection, musically and artistically. When I do interviews with people from other parts of Europe, I have no idea what's going on in their country's music scene, its so small comparatively to what I'm used to in America and it's definitely unfortunate that we don't get exposed to as much world music as other parts of the world get exposed to American music – that's what's so good about touring, bands like Jr Ewing getting recognition is good, they're pretty hot in US these days.

**You have Cult of Luna on this tour, have you enjoyed their company?**

Yeah in the US no one really knows about them yet but a lot of friends of ours have toured with them, bands like Poison The Well, Isis, I hadn't actually heard them until this tour, but I heard great things, and I've really enjoyed them.

**Over Here, if you log onto any message board, there are always messages concerning you and how much fans love you, does it make you feel like you've progressed a long way since the self titled release?**

We came from a situation when we started this band that we were the under dogs in the music scene in every way. A lot people hear about New Jersey, where the band originates from and in New York it's such a cliquey type of thing, there's so many different groups, and its almost kind of a popularity contest, whatever band has a million friends into them and they come to the shows, those bands get huge – that has a lot to do with it some times, and you hear of bands, who are friends with another band, get on tour with them and all of a sudden are huge, whether it be Thursday go on tour with Saves the Day



and the next day they're huge. We were from a part of the east coast that didn't have anything going on, so we weren't a part of any of that clique, that cool club, we had no help from any body so we kinda gave up and started thinking that we're not gonna try and make it in the scene or try to do well, we're gonna work, go to school, do our thing and make this Dillinger band just for our own self stimulation, and its just gonna embody all the influences we've had and everything we wanna do – we were all very hostile - we were bitter about how things worked.

**So were you trying to right the wrongs of your previous bands?**

Yeah, the main thing that we knew was wrong with our previous bands was that we always tried to play to some kind of certain audience, we'd think... well Snapcase is real big around us, so we'll make a Snapcase type band – that was the main thing that was wrong – we were trying to make music we thought people wanted to hear. The main thing we wanted to do with Dillinger was to produce music for ourselves, and then suddenly somebody starts taking interest in it, and we thought, if we're gonna do this

for real we really need to not make the same mistakes we did in the past.

To get back to your question, for so long we were in such unfavourable situations, we were playing shows, playing music that nobody really wanted to see or hear, we were playing shows as a band that maybe one dude thought was awesome and put us on the show, but nobody watching us really got it or knew what was going on. Now, we get a lot of people coming to shows, its very strange, every night I still question whether anyone coming to see us will like us, and that's what fuels us, which is good. We do enough things where we put ourselves playing in front of audiences who don't know who we are – things like the System of a Down tour here at Reading and Leeds – where there are a large amount of people who don't have any idea who we are or what the hell we are. That kind of brings us back, and keeps us and our heads in the right place.

**What do you think of people trying to put you in specific genre blocks? jazzcore, technocore and mathcore to name just a few**

I've heard them all, the one thing I don't like is having to describe my own music, that's for everybody else to do, to define it and label it. I've heard it all, every description, from A-Z, but the day I start hearing the same description is the day that ill really feel bothered by it, when I know it's a little to easy to define too easy to label... it would feel like we were taking the easy way out.



**EM: So if you ever got pigeon-holed to one genre, you'd feel that you weren't pushing boundaries enough to stimulate people to change their ideas about the band?**

Yeah I think so, I think so, the only way I'd be happy I think to be defined, is if we defined a new genre but I would never expect to do something that large at this point I mean, I don't think that's so easy to do, we don't deny our influences that's for sure.

**Some times the bands that define a genre are often over looked I think, in favour of a newer version, Saetia for instance...**

It's really hard to take any of that too seriously, because there are always people telling you you're the greatest band in the world, but there are always people telling you you're the worst band in the world, people who'll tell you you're this kind of music or you're that kind of music, eventually you get to the point where you don't care. You think to yourself you should probably stop reading the message boards - stop caring, stop reading this shit about yourself and just continue to do your job.

**'WHEN I KNOW IT'S A LITTLE TOO EASY TO DEFINE, TOO EASY TO LABEL, IT WOULD FEEL LIKE WE WERE TAKING THE EASY WAY OUT.'**

**What do you think about hardcore becoming far more mainstream?**

The mainstream and underground are just starting to bleed together and things are becoming very predictable. It's definitely good for us, as things become more predictable, things are becoming more defined, more formulaic, and for any one who's sick of that... there's us... and we're happy to take the leftovers of people who just sick of hearing all that same shit, simple plan and good charlotte...

**Has there ever been a temptation to move from relapse to a larger label?**

Temptation... everyday... right now we're really starting to feel the pressure of not having a label that supports us financially, because we're in the situation where we're getting a lot of opportunities that are too good to pass up but we don't have any backing behind it, so, we have to figure out how to make it happen. For instance someone could say "hey come to England, and play this big show" and we're like, okay, fuck, we need a thousand dollars for plane tickets, we need to figure out how we're gonna drive around, who's gonna pick us up at the airport or at the end of a show, do we need to rent gear? 'Cos we can't bring our guitar cabinet's on an aeroplane... other bands don't worry about that shit, they can just do it.

**Relapse is mainly an extreme metal label, right?**

Yeah, they're very true to form, they only put out a certain type of music that they really enjoy, and unfortunately that music doesn't sell very well - so if something doesn't sell, I guess, you have your pride - but you don't have any money, so when a band like us does sell, we continue to finance these bands that don't sell - it costs the same to make their CD as it does to make our CD - there's no money for us, we've never received a penny from that label, ever.

**EM: If it ever came to leaving relapse, would you feel a bit guilty about not being able to finance smaller bands?**

[explosive reaction!!] No fuck them - we're not fuckin' mainstream music and we're selling records, so get better, sell more records, tour more, work harder, I don't give a shit. It's not my problem - that's the

thing though, it becomes our problem, you know what I mean? I live with my parents, I'm 28 years old, go live with your fuckin' parents, and like tour and don't worry about taking your two week vacation from your job, and you're so scared to leave your girlfriend and shit, your so scared to go and tour for two weeks around your fuckin' town or wherever the hell you live, and then bitch, and continue to make records that sell like 200 copies. It's not my problem you know?

**Moving on! [Laughter]**

**You wanna go on with this?!?!?!?**

**The New record... is that underway, is the studio time booked?**

All the songs are written, and we were working on it when we left to do this tour and showcase the new songs.

**"SOMETIMES I CAN BE WATCHING A VIDEO OF US AND MY BODY STARTS JERKING AROUND."**

**Of course babies first coffin appeared on the underworld sound track, with Greg's vocals proving that he's a very dynamic singer, was the lack of dynamics within Dimitri's voice a contributing factor to why he left?**

Well for sure I mean, that's very funny, most people assume that he quit the band, when we say it was a mutual decision, people always say "what's the real story?" "You kicked him out" "he quit" "are you fighting, do you hate each other?" I'm like, we're best friends, I ate dinner with him last night. It came to

a point where there was a lot of opportunities, but not a lot of resources for those opportunities and all of a sudden there was a decision, "alright, if you do the band you gonna be able to make all this money and live like a rock star, or you can quit and go have a wife and kids" it wasn't that kind of a decision it was "you can go have a wife and kids and job, or you can be in this band and make no money and live like a gypsy" it was a question of if we had the heart for it and I don't think Dimitri had the heart for it. We wanted to continue on from that day forward as we did from day one, with the excitement and enthusiasm and fire that we always had. I think that in a way is a big reason why we're so large within our genre, we've always treated every show the same whether it was in front of ten people or a thousand people or twenty thousand people, It didn't matter, we've played in front of four people with as much enthusiasm, and those four people went and told a bunch of other people, so its important to us to keep our fire, bringing Greg in not only artistically expanded our horizons but also added excitement, he's very young, never did anything, never left his home town, never sang in a real band, he was just



waiting at home for the opportunity, and it came, we found each other and that brought a new fire to the band, his excitement channelled back a great deal to us. He's also definitely much more dynamic, and it helped us to progress, he can do everything vocally that we can do musically, go in any direction do whatever we wanna do.



**Guitar wise, all the songs are extremely technical....**

I don't really see it that way, I'm not being technical, I don't sit at home and practice scales all day long, I just tried to learn enough, so that anything I can picture in my head, I can do. It's not a matter of doing something technical and then making a riff out of it, it's a matter of actually being able to fulfil every ambition, and sometimes I can't play it very well, I'm not the sickest guitar player in the world! But I'll work at it and work at it and eventually I'll just get it.

**Your stage presence is second to none, SS: yeah, when you hear Dillinger escape plan are coming you wanna go and see them just for the live show! How do you do it?!**

It's come with time, when we first started touring, we barely played notes, we just flipped out, it was more about us, our music. When we first started we didn't care if any one actually liked it, before he [Brian Benoit, guitarist] he would come and see us play, and he'd tell me "you didn't even play" and I'd be like "I guess I didn't, did I..." we were a mess, my hands were probably off the guitar more than they were on the guitar. As things became more serious, we had to become more professional, and when you do something so many times... we would play sometimes 30 shows in a row with one day off and that would be like a regular thing. Our booking agent books some very big bands who say we need 3 days off 3 days on, you know... but we got so used to playing our asses off it became second nature, sometimes I can be watching a video of us and my body starts jerking around.

**Who's on your booking agency?**

Everyone from the Backstreet Boys, to well, us! [laughter]

**This UK tour is a clear channel tour, is it not?**

This tour isn't a "clear channel" tour, I don't think, maybe it is?

**EM: On the ticket it says clear channel**

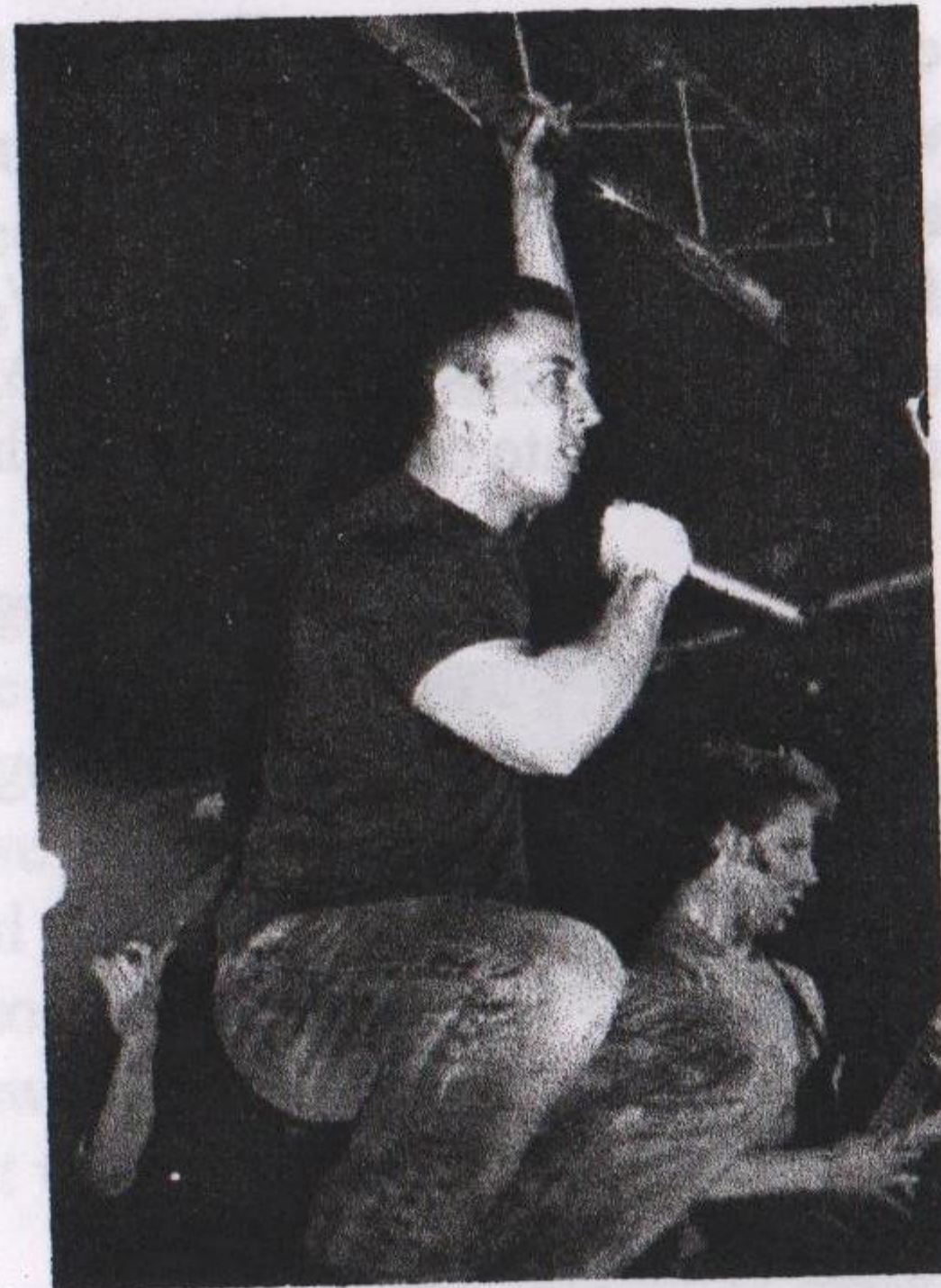
Oh, well most of the clubs in the world are owned by clear channel, it's a total monopoly

**We spoke to strike anywhere last week, they were telling us that if clear channel don't like you, you can effectively be ruled out of playing shows in certain cities in America...**

Yeah that happens, the whole Locust tour we're doing, we're not playing one Clear Channel venue for six weeks straight, and that's because the Locust are against those things, which is cool and everything, but its just so difficult to play in front of the amount of kids that want to see you because the venues are usually just so small if they aren't Clear Channel. There's certain cities we cannot play, take Massachusetts there's a huge market for this music, bands like Converge, Isis and Cave In all coming from there, and its like we can't play in Boston 'cos clear channel owns Boston. It's just a case of whether you have to play the Clear Channel game or not, yes it's a monopoly, they own all the clubs they own all the radio, but it's not a fight I care about. I respect it like the Locust, even though we're headlining the tour, we respect the wish that the Locust don't wanna play Clear Channel.

**We're you surprised at the crowd's poor response to The Icarus Line last year?**

Yeah it surprised me a lot, because id always heard how huge they were in the UK, in the US they don't really have much of a following, and you know you hear "Kerrang! Kerrang! Kerrang! Kerrang!" its like if Kerrang! Loves your fuckin' set in the UK, so we were expecting them to be almost equal in reaction



to us every night and honestly we were very surprised that they didn't really get that great of a reaction. In London they did a lot better, they definitely have the rockstar thing going on, like the myth is just as important as the music, and I'm all cool with that, but I think they might be taking it a little too far! They were pissing a lot of people off, but you know, we've been friends with those guys forever, their new records really great. On this tour I think Cult of Luna are probably getting the best reaction...

**Have you made a lot of new friends this tour?**

Yeah all the guys on the tour are really nice, we've been really happy to have them on tour I hadn't heard either band before this tour they were suggested to us by the booking agent, they've all done dates with our friends bands as I said....

**I hate to name drop, but, Converge cancelled their tour, and then rescheduled but missed out a few dates, for instance Nottingham, its good to see a band like your selves showing commitment to the fans.**

Well there's always things that you cant help, I mean we've never booked a tour and then seen that it wasn't gonna make a lot of money, we weren't gonna have the numbers, or the presales weren't that good and then cancelled. I don't know what Converge's circumstances were so I can't comment.

**It was money problems, something about them asking too much...**

Oh well we've never cancelled a tour 'cos of money, if we lose money we try and make it up next time, if we know something is gonna be poor, we'll still play and we'll still try and kick ass, so people will want to see us again and will book us again and pay us what we need to be paid. Honestly, I always

thought Converge were worth a lot more than what they asked for! We've never cancelled shows because of money. The only time I can think of was when we were offered the System of a Down tour, and we had to cancel a couple of dates

**Did you enjoy that tour? When you came here there was a bad reaction, but there was a few of us down the front!**

We didn't see it that way, we thought it was awesome, I mean, the first thing people say to us when they talk about the System of a Down tour is "man, I'm sorry you got such a shitty

reaction" but to me it was awesome! Every opening band gets booed off especially opening for a band like System of A down, in fact, System of a Down went on tour with Slayer and got booed so hard you couldn't even hear the music they got booed 5000 times more than we ever got booed! Mike [Patton] was telling me that before they were big Limp Bizkit, against Patton's will, opened up for Faith No More and even they got booed off stage! We loved the System tour, say 200 people liked us, which means that 200 more would come to our next show in that town, I think that was definitely worth having bottles thrown at us!

Following the interview, a few quick drinks and some food, we ventured back inside Rock City to watch the show. The gig was located in the 500 (I think) capacity basement room, which was unusually packed tonight, with many people venturing from Manchester and Birmingham just to watch, undoubtedly





showing Dillinger's ability to bring a crowd, or perhaps the sudden popularity hardcore has been receiving in recent months.

Beecher opened the show with a strong set, playing favourites such as Dead for Weeks and Mercury Switch - which induce a little crowd participation. Although there were no bodies flying around the room for the Manchester boys tonight, Beecher still manage to deliver a positive set which excites and prepares the crowd for what's in store.

On next were Swedish metallers "cult of luna", from listening to their record you'd probably be right in thinking they were out of place on this bill. Though what they do deliver, in other circumstances, would be superbly a strong set, yet they seem to lack the energy needed for a bill such as this, with slow pounding drum beats and drastically drop tuned guitar riffs they needed that little bit more to excite an audience up for seeing fucked up technical hardcore.

Now, when in the basement, its usually obvious when the headlining band are on, crushed bodies on the barrier and excited talk, today more than ever, this is the case. After 30 minutes of waiting, Liam, Ben, Greg, Brian and Chris step on stage. Opening with the unstoppable "sugar coated sour" the dance floor turns into a brutal pit, with limbs flying everywhere, in some spastic rage, with the stage being in a similar state, Dillinger literally bouncing off the walls. whipping through most of calculating infinity with pure cathartic rage. They only really got into full throttle after dropping the mullet burden mid set, which ensued pure chaos, bodies everywhere, with the cloth on the basement ceiling being ripped down at one point, this energy really gave Dillinger a kick and their enjoyment was obvious, with Greg's voice being second to none in most of the songs. Towards the end of their set they chose to play several songs from the "irony is a deadscene" EP recorded with mike patton, this was the only low point for me, with Greg's voice not being able to match Patton's dynamics particularly on tracks such as "when good dogs do bad things". Closing the set with the beautifully brutal "43% Burnt" Dillinger left the stage knowing that they are now the band to beat, musically and visually.

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## STRIKE ANYWHERE.

This is so in-depth it's stupid... You have no idea how long it took me to type up this interview.... Thomas can talk FOREVER, which is kind of good. I prefer a happy median somewhere between Beecher and SA though... Thanks a lot to Thomas for taking a long time to speak to us!

### So how have you found the UK so far? (generic starter!)

It's been good, it's our third time here, but we haven't been in Nottingham ever before. We love it here... every time we add on a few more dates, so now we're up to eleven, the first time it was four. It's interesting, sometimes your playing in a basement, or a pub, or underneath a train station like last night in Middlesborough, or here in this quasi - legendary labarinty rock club, where New Model Army recorded their double live record.

That and Matt Sherwood our guitarist, who has obvious family connections associated with this area... he's never been here before, so there's a little need for him to come here.



### From interviewing a few bands, they've said that they get treated better in (mainland) Europe and there's better venues etc. Have you found any difference between Europe and here?

We're from the States, so the UK probably has a good balance between the two. Mainland Europe has a lot of places that were squats, and became state-funded youth centres. They have twelve bunk beds for you to sleep, free Internet access all night long, incredible food to eat and possibly free games, like pool. In the US we're like 'Is this venue up this week? Did the Police shut this place down? Did the city change the zoning laws so they can allow the corporations to bulldoze the punk club that's been here for twenty five years?' Maybe it's not as extreme here, but in the States, that's exactly what it's like.

It's also a people problem, in the US you won't find promoters that treat you fairly without a fight, or without the right contracts, even in independent punk and hardcore music.

We're part of a 'union' we like to call it, Do It booking, they also book Anti-Flag, Avail, Propagandi and the Bouncing Souls. So if a club promoter or venue makes a malicious decision regarding a band, whether it's payment, or a show gets cancelled, then Do It will break their relationship with that promoter or place. The threat of this helps bands to not necessarily be dominated by competition, although if America had it's way it would definitely become some kind of shitty rock genre, that didn't have any ides behind it or integrity.

It's a lot more of a struggle in the States than anywhere else on Earth, to make this a counterculture that has meaning. In the UK and especially (mainland) Europe, there's an infrastructure of integrity and truth, and people taking care of you beyond just 'Are we getting our cut, are you getting your money.' In Europe it's more like 'Thank you for coming, this is important, we're sharing something.' That's an idea that people would laugh at in America.

In the UK I think it's right in the middle, it's more corrupt and anti-taking care of us well, than in



Europe, but people still care, and as far as the way people want it to be, it feels like there's a lot of love for it, but they have a lot of obstacles, similar to the US.

Those obstacles don't exist in Europe because of differences in society, so I don't think it's anyone's fault. But it's definitely a bit harder here, like tonight it was 'Are we getting food? Is that gonna happen or do we need to go and buy some food? Shall we start drinking lots of beer now, so it's calories so we can play.' Whereas in some places, you don't need to ask those questions, because you're gonna have a sit-down meal with the people that run the youth-centre, and become friends with them.

**IN THE US WE'RE LIKE 'IS THIS VENUE UP THIS WEEK? DID THE POLICE SHUT THIS PLACE DOWN? DID THE CITY CHANGE THE ZONING LAWS SO THEY CAN ALLOW THE CORPORATIONS TO BULLDOZE THE PUNK CLUB THAT'S BEEN HERE FOR TWENTY FIVE YEARS?'**

**So you were talking about Do It, which works as a kind of union, have you ever had to deal with Clear Channel? (If you don't know who CC are, they're this big corporation that owns a lot of clubs in America and has pretty much a monopoly over live music and the radio... So if bands refuse to deal with them, it's a lot harder to do well.)**

No, they're fucking horrible, they're as bad as it gets. They supported the war in a really, despicable, ridiculous, irresponsible way. They're the Rupert Murdoch of music... Maybe he owns them as well? Our record label (Jade Tree) speaks out against them, and we back them 100%.

We will play CC venues, but only if we're invited to support a bigger band. If it's our own tour, our time and money, we will not play CC venues.

The problem in the US, is that there are whole cities, where there's no other option... You just don't play Detroit, Michigan because CC owns every basement. Or you decide you do play, and it's a weird compromise, but there's no black and white with things like that.

With DIY, there's not the economic insanity or corporate intrusion that makes their lives complex, difficult and riddled with choices that are not always 100% ethical. Our lives in America are a lot more built on compromises.

We don't want to deprive the 100-300 people, in a city that is dominated by CC, of good times, and sharing music, and hanging out and all the good stuff that happens when you're on tour. But if we had our way, we would never play a CC venue.

**Who did the artwork on the front of the new record, what does it mean?**

We got the image from some friends of ours, who are the anti-facist 'Jugend' in Vienna, Austria. They were doing demos and protests against the rising tide of right-wing and fascist politics over there. So when we were touring in Austria, we travelled with them and became close, and participated in their



demos. So we thought, to commemorate our international experiences as a band, and to support our friends and to talk about issues being trans-national, so that's why we used that image. They said they just got it from the Internet, a piece of activist clip-art. We thought it looked perfectly androgynous and as multiracial as anything could get.

**On the liner notes of the last album (CIAS) it says you fight against corporate globalisation, but then on the actual CD, there's two Vans logos clearly visible... Does that bother you? (badly phrased question)**

Not really, I think that's splitting hairs and is the kind of thing that makes punk rock elitist and insular and ridiculous. We're obviously not sponsored by vans, or supporting them, or on the Warped tour. But even if we were on a few days of the Warped tour, it wouldn't necessarily mean we were spearheading corporate globalisation. I think Matt just had an old pair of Vans on when the photo was taken. It's really hard to avoid wearing clothes by big companies, unless you make your own clothes and have the time, especially in America, where you

have to have two jobs just to pay your health insurance. You can't be splitting hairs, you just have to have your consciousness, and make action that you think makes sense. At the moment I have these shoes, they're DOC Martens, but they're Vegas, and it took me nine years to get hold of these. Supposedly you can buy them in Brighton, but they don't do them anymore, they're limited stock. Do you think we should be more careful with what products we support? Is Vans a big part of the problem with corporate globalisation?

**I don't know... You've got kind of the obvious ones that I wouldn't go near, like Esso, McDonalds, Coca-Cola. Then you've got the kind of middle ground, where they're still big companies, but I haven't really found out anything about them which would make me want to stop supporting their products, although they still contribute, like Starbucks, because they push out the smaller, independent retailers.**

Yeah, they change town economies, but other than that I think their practices are actually pretty progressive.

**So I'm kind of in two minds as to whether to support companies like that.**

I don't usually support them, but as far as Vans go, I don't know what particular damage they do but I'd be happy to hear anyone's opinions about them.

**Their shoes are made in the Philippines, so you don't really know what kind of conditions they're made under...**

You know what else is terrible? Jade Tree has a relationship with Levis, so we get like one pair of pants every two years, not very often. But it says 'American made' in the insides, but they're actually only assembled in America, and all the denim comes from Malaysia. So I was like 'Fuck, what does that mean for me? No more denim?' So you get into this really thorny world...



**Yeah, you'd end up wearing nothing!**

Well, maybe a Burlep(sp.?) sack. But I do understand that you need to make choices, and you need to spread the word about things like that. Like to Levis 'we love your products and we thought it was pretty righteous and good to be supporting American Made, and then we find out that it was a bunch of twelve year old girls, getting paid twelve cents an hour, so obviously we're not supporting your product until you change that.' The thing with Vans as well, I have a weakness for companies that support vegetarian shoes, so I appreciate that concern.

But we're not activists. I mean we all come from working class families, and we don't have time, we're not university students with a lot of money and time. Unfortunately, in the US, activists have that kind of stereotype, and you must be independently wealthy if you're going to commit to those causes full-time. But we do take part in every demo and protest we can, and more importantly, sitting on the City council every other Monday night, to support or stop legislation.

The one thing that will help the rest of us, the ones that are uploaded into the predominantly white, middle-class politics of privilege. And it's a better way to unite people, that have been torn apart by our leaders, who support things we don't.

We love the counterculture of hardcore and punk, but it also has it's flaws, so we need to accept our role, and get over all the fashion and elitism and shit-talking on websites. We don't have any time for that, and we don't really respect anyone that does, especially with how shitty the world is right now, and with what has happened the last three years, and there's a lot of reasons to act, and elitism just tears it apart.



**WE FIND IT ODD THAT WE PLAY A COCK SPARRER COVER IN THE UK, AND NOBODY KNOWS IT. WHAT HAPPENED??**

**It just seems that there's so many causes you could commit to that you have to commit to one, because otherwise you just end up spending a tiny bit on each and not really make a difference.** What's neat about the anti-globalisation movement in the US, is that it's taken precedent, and united all the different previously separated activist groups. People that don't have much in common, are finding common ground, and so there's been a lot of healthy discussion on the streets, about the WTO and G8.

**I was reading something on the Ruckus Society, about how they bring together people from loads of different activist groups, and educate them on direct action and how to obtain change. That seems a lot more sensible than everyone trying to do their own little thing.** That's great, then it becomes a little less hierarchical, and a little bit less about people ruling the roost of an activist group. It makes things more practical, so that others can understand what you're saying, and you can also be changed by them. Only in that form, are Americans learning to communicate like that, it should be an example for any other community, in the big place that is the US.

**TB: What UK bands have you played with?**

We played with Pilger last night, they're from the South Coast, they're amazing.

**TB: Have you heard much of the UK scene?**

Over the years, I know it's changed a lot. The UK seems like one of those places where from month to month it changes, so we obviously can't keep up with that. HHH is a band that we played with three years ago, we loved them, they were amazing. No Choice from Wales are fantastic, we love those guys, they're incredible, really inspiring. Spitfire Down, they were great. We had a good show last night, because the opening bands were so good. It was perfect, and New Mexican Disaster Squad played three Minor Threat songs, so the whole thing went down really well, Blocko as well.

It's all a bit hazy, because we're so detached from the UK scene the we're not keeping up with things.

**TB: What sort of stuff do you listen to generally?**

I actually like a lot of British bands, but they're old. But what we've found out, is that a lot of British kids don't really care for the historical British punk bands. So we found that pretty strange, because we're fascinated with the history of punk in America, and we find a lot of things that we're connected to. I guess growing up two hours south of Washington DC is a big part of that. But I think everyone, everywhere knows about it in the US. Like the NMDS come from Florida, but they know about every band and every era and all the philosophical ideas about punk, right back to the seventies. But a lot of bands in America, especially the most popular ones, don't know shit about punk rock. We find it odd that we play a Cock Sparrer cover in the UK, and nobody knows it, what happened?? We're getting a feel for it now, there's a lot more divisions here than we think are healthy, there's huge amounts of shitty divisions in America too, which are unhealthy, but we hold the UK and Europe to a higher standard than the US. We don't think you're all infected with the same petty poisons that plague our hardcore scene in America. But unfortunately there are [petty poisons in the UK] and it disappoints us more, because we held you to a higher standard than the US. [rambles about his love for old school British bands]



**THE FASTEST SONG WE EVER WROTE IS ON THE NEW RECORD...**

**So was it a conscious decision to go for a slower more melodic sound on the new record, or was that just how it turned out?**

The odd thing is that the fastest song we ever wrote is on the new record...

**It just seems more mellow and laid back.**

Yeah, I don't know, we also think that. But for us the breakdowns are the most raging and heavy we've ever had. We felt a lot more rage, but nothing was deliberate, it's just how the songs we wrote in the period between CIAS and now, turned out. We started writing the record on our first European tour with As Friends Rust, which was in 2001, when we played Leeds, Leicester, London, Southampton and Glasgow.

We travelled a lot between the two records, and went to Europe twice, and we had so many good friendships and good times, and it was just the product of the way we wrote music, the way we felt, everything. [tape cuts out]



# WORD (SPACE FILLING BY EDDIE)

## SECONDS X OUT



Okay, I just discovered I have a spare page to fill... It's too late in the day to do anything interesting with it, so I guess ill just write a bit of random crap.

The other day I was skating down my street in the spring sunshine with CaP'n Jazz blasting in my ears... That was pretty rocking. I really like the freedom of skateboarding. The new bowls the council built near me are nearly ready now, the fencing's still up around them, and some of the diggers and stuff are still there, but next weekend i'm gonna break in and go for a skate. That should be pretty cool, although when I get there it

will start raining like it always does.

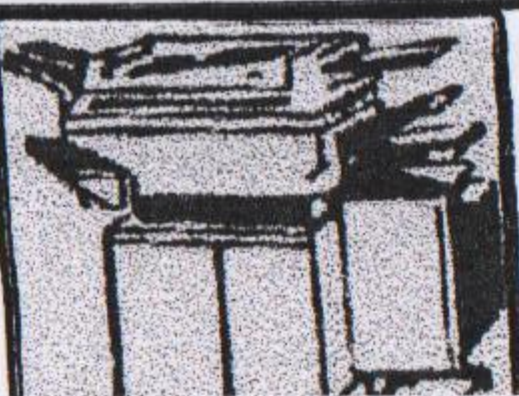
I'm liking lot's of sXe hardcore at the mo, the other day I checked out the secondsXout demo, the front cover is on this page somewhere. As a few of you may know, i'm straight-edge, but I think covers like this (ie. sXe kids beating the crap outta people) really suck, I mean what kind of message does that give out? SXe is about personal choices, not being some macho tough guy dick and fucking people up

in the mosh. I may be missing the point of the cover, whatever, but if it's advocating sXe (or hate edge) violence it's really out of line. Maybe i'm sticking my neck out a little here, but I guess that's what writing a zine's all about. Seriously, I think everyone should do some more DIY shit. Clear Channel and big corps are taking over. The other day I saw a picture of Joseph's well, it had a big Radio One logo on the wall, what's the deal with that? I thought that place was totally DIY. People need to focus a lot more on the grassroots, it's all to easy to sit back and have stuff handed to you on a plate from major labels and websites. Get out there and search out some more real zines and stuff (well I guess you must be pretty DIY if you're reading this) MAILORDER STUFF, it's way more fun getting stuff through the post than going and buying it, and this is the way a lot of smaller labels survive. Search out distros on the net, a lot of people are willing to trade. It's fun, trust me!

If you ever send stuff in the post you should get yourselves some flyers to chuck in the envelope... This sounds like a random idea, but it's a cool way to spread ideas about political issues. Like I got some animal rights flyers in the post the other day, and it made me stop and think about stuff. It takes minimal effort to hook yourself up with some flyers, and even less to chuck em in an envelope, and you never know, you might even make a difference! X

**Revolution** is not something fixed in ideology, nor is it something fashioned to a particular decade. It is a perpetual process embedded in the human spirit.  
-Abbie Hoffman

COPY AND DESTROY



## Anti-Flag.

I may not be the biggest fan of Anti - Flag's music, but their politics are really fantastic, so they deserve an interview just for that. Read on!

**So you guys are pretty political, and always try and play demo's and rallies, what do you think of bands that don't really go any further than writing political lyrics?**

I think a lot of people don't realise how difficult it is to be in a band, what with travelling and touring. I give respect out to any band who stand up for what they believe in. There was a great Clash song, that turned rebellion into money, and sometimes it can be fucked up, that someone can use something that people care about, and sell it off for profit. We find ourselves in a position, where we really don't have time to worry about what other punk bands are doing, there are greater issues to be fighting about. Whether someone has a mohawk and says they hate George Bush doesn't really matter. It's more important to feel comfortable with yourself, and make sure you do the things which you think are right, and that's what Anti-Flag is about.

**Because you have such a wide audience, do you think that you're in a position of trust? Do you feel a sense of responsibility for what you say in your lyrics?**

We always try and let people know that we are not the end all and be all of politics, we are just a stepping stone to find out more about it, and make up their minds for themselves. That said, on our new record, we back up all of the things we sing about, with facts in the booklet. I think



that's very important, because whenever you sing a song at the top of your lungs, you need to know what it's about, and where it's coming from. So we try to inform people who like the band, so that they have something to stand on whenever someone calls them on their shit. Not only that, but we give them links where they can find out more.

**How far do you think that music and lyrics can go in influencing someone's views?**

I think that it can go huge, I mean just look at Bob Marley , when he was around, if he supported a political candidate, that candidate won. So I think that it can influence a huge amount of people. For us, music is what we know how to do, we're not politicians, we're not the best writers, but we know how to play punk rock and think about the things we're passionate about, that's what we do best, and that's why we do this.



**Do you ever worry that your lyrics might read as a textbook on how to be left wing?**

I've felt that in the past, but I think that on the new record we've written the best songs and the best lyrics that are not so much like a textbook and much more song-like and much more emotional.

**What do you think of Michael Moore?**

He's great, he's a well-educated man who likes to call people on their shit. I think that's incredible, and that's what more people need to do. More people need to be informed about politics around the world, and about what's happening around them, and take the initiative to find out why those things are happening.

**Do you think the punk scene is any more or less apathetic than how it used to be? Do you think people care any more or less about what**

SURPRISE LAKE



you have to say?

I think that people care more and more, and that this has a lot to do with the Bush regime, that people are so fed up with him, and fed up with the way that he's trying to run and rule the country, that they're looking for someone else who feels the same way as them. I think Anti-Flag and the punk rock community is that home for people to go, who have dissent, but don't want to be told that they're not a patriot, or that they're a creepy left wing, insane person, when the reality is that all they care about is the fact that they know war is wrong and that they want to try and end it.

MARTIN GARRO

We hope for the day that we can write songs about flowers.

Do you think that going through the democratic system is the best way to obtain change, or that sometimes direct action is better?

Well, if I had my way we would live in a far more socialist society. But right now, there is a system in the US and around the world, and we have to find the best ways to work within that system. I think that protest is great, I think it's very patriotic and I think that protesting is every human's right. For me, I think that bringing about change through protest is a very difficult thing to do. I think that people really need to have that fire inside them, so that they can go out every day and take their message to the streets.

What do I think of violent vs. peaceful protest? I am a peaceful protester, every time I protest, but I can see how sometimes people can be pushed to the brink of violence. They have nothing left, so they think that to get someone to listen to them, they have to throw a brick through a window. I understand that. But I always vote.

Do you think that having a Democrat as a president would be a vast improvement on having Bush as president?

It would be definitely be better than Bush. Right now, in the candidates that have come out, there are a lots of Republicans in Democrat clothing, but I think that anything other than George Bush is a good thing.

What do you think of Arnold Schwarzenegger being elected as governor of California?

[laughter] I've had this one a lot today! The thing is, the European press cares a lot more about this than the Americans do [laughter] I think that Arnold Schwarzenegger being elected is so fucked up I can't even believe it happened. It scares me to death, because I think it shows that George Bush has a chance. At the same time I think that the state of California did not vote for George Bush. I just think that Gray Davis messed them around so much, that they were looking for anyone that was better, and Arnold came out with guns blazing, and more money than any of the other candidates had, and blew them out of the water.

When the artwork on the new record got censored, did you expect that to happen, did you expect there to be a backlash?

What happened was that there were a few chains around the US who found the artwork too controversial, and were afraid to put it in their stores. So after we got over our initial reaction of 'fuck off' we really started to think about it, and thought, well if we just make the cover plain black, the record itself which is far more important than a picture of a girl with a gun, will be in these stores, there will be one less Britney Spears record or whatever the hell they were gonna put there instead of our record. And hopefully, people like yourself will start asking us questions about it, and people will start to learn that chainstores are dictating what people can and cannot get. For us, we're winning the battle at the moment, by getting the record there. If we take the ideas out of the stores, the stores win. So for us, it seems



anchory, Aberdeenshire AB March 20.

Even in the forenoon an adjournment from the court of justice to the tavern to drink white wine

flying duck" — 4468 Mallard along at 126mph to take the speed record. Even I.M.S

far more important to come out and say 'Okay, the record's black, if anyone buys it from this store, they're gonna know that it's different, and once they know it's different, they can go to our website, and find out why it's different and how to pressure stores so that they don't do that anymore. They can also find indie record stores in their area, who are better to shop at anyway, because you're supporting independent, local business.

I think that Arnold Schwarzenegger being elected is so fucked up I can't even believe it happened.

If there ever came a time where you thought Anti-Flag couldn't progress any more musically, but you thought you could still get your message out to a wider audience, would you still carry on with the band?

I think we're trying to venture musically, everytime we do a record, and I think this record is a huge growth for us. I see Anti-Flag playing music until the things that we sing about are gone. We hope for that day, we hope for the day that we can write songs about flowers or whatever. But as of now, we think that it's or civic duty to write the songs that we write.

Do you think that punk has lost it's social conscience, and ability to re-define the status-quo?

I think that there are a lot less politically-active bands involved in punk rock than there were in the past, but I also think that punk rock is a lot more mainstream now. Like we talked about before, I think it's kind of a good thing that it's mainstream, because it might turn people onto what I think is real punk rock, which is real socially conscious music.

How did you find working with Tom Morello on the new record?

It was great, Tom is an amazing musician, and one of the smartest people we know. When we were thinking about a producer, he was the first and only person that came to mind. We called him up, and we had met before, whenever we toured with his band, Rage Against the Machine, and he said yes, he was thinking about the same thing. He was sort of like a baby sitter for the entire project, from start to finish we wrote about

fifty songs for the record, he helped us trim that to twenty, and then he kicked our ass a little bit more, and we ended up with the final thirteen.

He helped us with the artwork, he helped us with the engineering. He worked on the last Bruce Springsteen record, and the last two RATM records. We also worked with Matt (can't decipher his second name!) who worked on the Underground Network record. A lot of great people have touched this record, and we're really happy with it.



If signing to a major meant you'd get more scope on listeners to get your message out, would it be worth the backlash from the 'underground' to do that?

Definitely, I think it's very against the ethics of punk rock to alienate people, just because they haven't been listening to punk since '84 or whatever. I think you need to accept everyone that comes into the community with open arms, and hope that they will learn from the community, and learn that it's not about banging chicks, or being a macho tough-guy. It's about taking care of each other and getting our information out there.

What do you think of people immediately associating you with politics when they hear the name Anti - Flag?

Well for us, the ideas are always more important than the music. It is a little frustrating whenever people criticise your musicianship because of your views. But I see that whole thing as very unproductive, kind of a 'punker-than-thou' attitude. For us, we just do what we thing is right, and what is in our hearts. We hope some people will like it, but if not everybody does, we're not doing it for everybody, we're doing it for ourselves. We're trying to bring the most change we can out of it.

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**Reviews** We try to review as much stuff as possible... Everything we got sent this month has been reviewed! We will review BOOKS / CD'S / VINYL / ZINES etc. etc. Anything at all that you wanna send us! The address is in the front. Reviewers are:- SB = Simon Benham, MB = Mark Bussey, EM = Eddie Maile.

## Records



### Joe Strummer and the Mescaleros - Streetcore (Hellcat)

I'm finding it hard to write an opening sentence for this, so I'll just tell you that I'm writing one and that I was very happy to get this CD!

'Streetcore' opens with coma girl, a fantastically catchy song, written about Glastonbury festival. One of the things that really captivated me about this CD was the sheer range of musical styles incorporated within it, it goes from the ska-reggae (that I wasn't particularly into) of get down moses, to the folk-tinged silver and gold.

One of the standout tracks on the album is midnight jam, a chilled out five minute piece with a variety of instruments, and Strummer as a radio DJ.

The record really exhibits a culmination of Strummer's musical achievements throughout his life, (backed up by the Mescaleros) and really is a fantastic record. There's something on this record for pretty much anyone, and is definitely a worthwhile addition to you collection, just for the fact that it's Strummer's last work. EM

### Curl Up and Die - ...but the past aint through with us EP (Revelation)

I was slightly dubious when I received this CD - I guess I just didn't like the name. This CD was definitely a case of 'don't judge a book by it's cover' The highlight of the four songs for me was 'god is in his heaven, all is right with the world.' A fifteen minute marathon, the song concerns itself with evoking a fantastic sense of atmosphere, with the use of haunting chords and drawn out structures.

The other three songs are far shorter, but some seem to be less developed than 'god is...' They don't seem to grab my attention, and just end up washing over you.

"...superheroes" Opening with screaming and ominous chords, it then goes into a small bridge with a light guitar line and speaking over it, the calm before the storm of riffage and screaming. Overall it's probably the highlight of the first three songs. Overall this is a pretty cool release from Revelation, probably on the more metal side of hardcore, but the originality and general feeling of the CD makes it worth your cash. EM

### Christiansen - Stylish Nihilists (Revelation)

Christiansen play arty hardcore, with varied, sung vocals and sometimes very catchy, punchy guitar lines. Unfortunately they don't always pull it off, and it comes out feeling a bit over-done, and sometimes droning and generally boring. There's the occasional good bit, with 'a considerable new message' which has a soaring chorus. The lyrics are pretty cool, poetic stories of broken dreams and trippy tales... Overall this is an average release... Nothing special here. If you see it around it's worth a listen, but there are better records to spend your money on. EM

### Horrorpops - hell yeah (Hellcat)

This is a pretty cool record, very blues and country influenced, with that twangy reverberating guitar (don't know the technical name!). The overall feeling of the record is still punk rock though! The songs have a strong beat, hammered out by the rhythm section, with minimal guitars, and cool female vocals over the top. Some of the songs drift buy, without particularly grabbing your attention, although Cool Flat Top really got a reaction from me... Unfortunately it was only to flick onto the next track, after hearing the same lyric what seemed like a thousand times it was beginning to grate! A definite highlight is Ghouls, a strong beat, punky guitar and cool backing vocals. I would definitely have cut a few of the tracks on this album, it's pretty long, but if you have the patience to listen to the whole thing a few times, there is definitely some good stuff to be found! EM



### Onlinedrawing - 4 track sampler for 'the volunteers' (Jade Tree)

I was really blown away by this... I love it! I'm going through an emo phase at the moment, so I really enjoyed it.

It opens with 'we had a deal,' which starts with some quiet acoustic strumming, but then surprised me by breaking into a rocky Hot water Music / Small Brown Bike riff, and then into a beautiful melodic chorus. I think the guy plays all the instruments on here, so you have a full compliment of bass, guitar, drums etc. The slightly disturbing part about this first song is the quiet bit in the middle, with the acoustic guitar and soft vocals, but it then goes into some wacky, yodelling, over the top opera voice, it certainly made me laugh when I heard it! - I hope this guy doesn't take himself too seriously!!

'Superhero' is the emo sob-fest on the album, singing about love, with soft fingerpicking and keyboard, pretty much what I expected, but still cool! Over it' has some cool group vocals, with a whole room full of people singing along, pretty upbeat... This album didn't really depress me, I actually quite enjoyed listening to it, definitely looking forward to the full album! EM

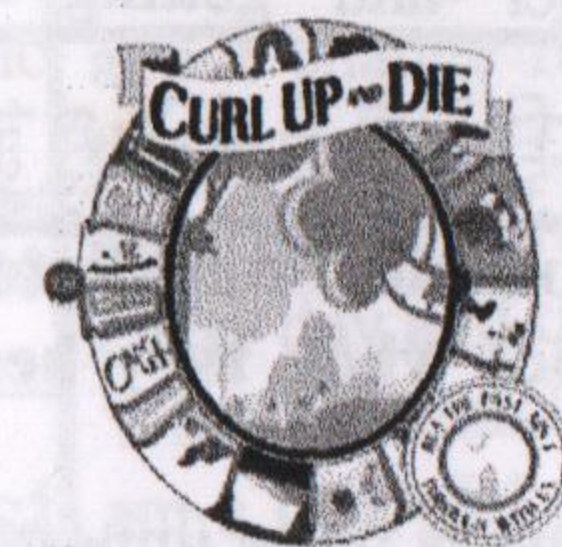
### Motion City Soundtrack - I am the Movie (Epitaph)

I'd never heard MCS before... And I came away feeling as though I hadn't been missing much. The music isn't bad by any stretch of the imagination, some of it is truly great, it just didn't particularly appeal to me, synthy / piano, radio-friendly emo rock. It's all a bit too poppy, and lacks an edge to make me sit up and listen. The thing is, some of this sounds like the All American Rejects stuff that my sister has on the computer, but less poppy and with keyboard over the top. It's all pleasant enough, nothing offensive or punishing on the ears, but I felt as though I could quite easily sleep through this record, and feel as though I had missed much. EM



### Subhumans - Live in a Dive (Fat Wreck Chords)

So legendary UK punks, Subhumans, supply the latest instalment to the Fat series, live in a dive. I've never been a big fan of live albums, it's kind of like a bad rehash and compilation of stuff they put on proper records. This one wasn't any different, but I still really enjoyed it 'cos all the tunes were present, and it was kinda cool to have a lot of their stuff all stuck on one CD. The insert to this CD is really cool... A thick booklet telling the story of the lyrics to 'subvert city' in cartoon form. Another highlight of the CD in the previewed new song 'This year's war' written about the war in Iraq. A fast opening riff, then straight into a quality shout-a-long chorus, and a guitar solo, all put together to make a classic song! There's also some videos and things if you stick the CD in the computer. So all in all, this is a cool CD, with all the

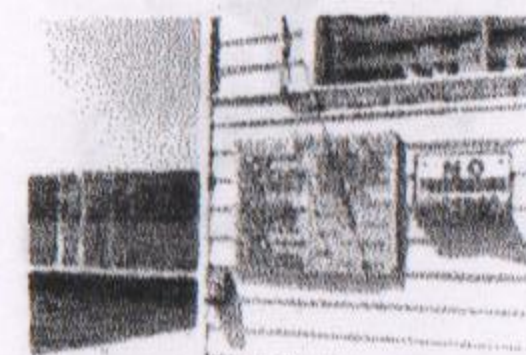




good songs, plenty of crowd shout-a-longs and pretty much what you'd expect from a live CD and the Subhumans. I'd still rather buy a proper LP though..EM

### **The Milwaukeees - Sunset and Sunrise (Boss Tuneage, reissue)**

I was quite impressed with this, 'twas a good listen. Emo-rock in the vein of a lot of the stuff I've been listening to recently. I'd probably place it closest to Jimmy Eat World, melodic, downbeat love songs. There are a few rockier songs in there aswell, kinda like The Enablers. This record really has some amazing, driving riffs, check out the beginning of 'cosmonaut' they generally open with a rocking riff, then go into a light, emo chorus and back to rocky riff. My only complaint would be the lyrics, they're a bit *too* emo, as in every song. This is DEFINITELY worth picking up, if you're into JEW, HWM, SBB etc. (check my abbreviations!) Especially as it probably won't cost you too much direct from Boss T. EM



### **ROY - Big City Sin and Small Town Redemption (Fueled by Ramen)**

I know every review will say this, but whatever. This band features ex and current members of Botch, These Arms Are Snakes and Harkonen. But intense hardcore this record aint, something at completely the other end of the spectrum infact. Poppy, driving country-indie, with nice finger-picking parts and clean vocals. 'Better head north' is a really beautiful song, it tells a tale of travelling north (never would've guessed) The beginning is fingerpicked and dual vocals (I think) there's some definite Simon and Garfunkel influences in there, which is never a bad thing. It then goes into a strummed ending, with guitar in the background, similar to coldplay/travis, again, not necessarily a bad thing! One of the cool things about this is the lyrics that actually tell real stories, as opposed to little snippets molded together to form something that doesn't flow. Definitely worth picking up if you think you'd be into it, from my bad description.

Some fantastic song writing, and really upbeat, meaningful, catchy songs. Nice to hear something a bit different for a change! EM

### **Matchbook Romance - Stories and Alibies (Epitaph)**

This is my first experience of a Matchbook Romance full length and to be quite honest they are pretty good at what they do and what they do is emo - and lots of it. Try and imagine Thrice trying to serenade a beautiful girl by singing beautiful harmonies instead of the ace screaming and metal breakdowns and you will come very close to Matchbook Romance.

This album has been beautifully grafted with great melodies akin to Thrice and harmonies that would make Jimmy Eat World look up, but this is all they do... for 47 minutes. If you feel asleep after listening to this for 5 minutes (and believe me this is totally plausible) and woke up 20 minutes later, you would believe you were still on the same track that you feel asleep too. Even the acoustic track 'tiger lilly' uses the same formula and this is Matchbook Romances only downfall. The fact that there is little change in the tracks is a great shame as this is a beautifully made record by some great musicians who definitely grab your attention but can't keep it. MB



### **Duff Muffin - Eagle Eyes (Do The Dog Music)**

Up narf where I'm from Duff Muffin are pretty much unknown but down sauf they are getting a reputation for being an entertaining live act and Do the Dog describe them as 'Liberator scrapping against Mad Caddies with Lets Go Bowling gone big band as referee.' With all this in mind I got pretty excited when their debut release arrived on my doorstep. You can't argue with Do The Dogs Statement, its pretty damn accurate and within minutes of listening to this CD you can see why they are



so highly rated. Songs like 'Jazz Club' and 'Thug' are getting me excited about ska once again after recent releases from the Mad Caddies and Less Than Jake put my faith in the genre to the test. This one is bound to impress the ska-punk kids and the ska-purists. MB

### **F-Minus - Wake up Screaming (Epitaph)**

I didn't know what to expect when I popped this album into my stereo, I had heard of the band but had not actually heard their music. They may well feature two female members who both sing but they are trying to avoid being written off as another female band. These accomplish this with their no holds barred hardcore punk all the way through the album. Highlights include "Sweating Blood" and "Wake Up" which are an absolute pleasure to listen to. It's rare for bands write a consistent album with great songs from the start right to the finish but it sounds like F-Minus may have done it. They're coming back to the UK again soon so if they stop in your town, and you're a fan of hardcore punk, check them out! SB



### **The Art Ghetto - Slumming (Trocar Records)**

I can safely say I have never heard anything like this band whatsoever, very original and experimental in my opinion. They describe themselves as disco punk, a bit of crazy mix but some songs come out really well like "Punk Rock", "Slumming" and "Hello Nicotine". The vocals are shared by both a man and woman; the female vocals remind me a bit of Brodie from The Distillers actually at one point. When I put this CD into my stereo and first started playing it, I thought "What a load of shit..." but as the album progressed and I listened to it a bit more I started to realise what direction they're coming from if you know what I mean. I like it, it's definitely introduced me to a new genre and I have to thank them for that. SB



### **Morgan's Puff Adder - A Tribute To Nowhere (Self-released)**

I must say this is one of the best CDs I've ever heard from an unsigned band. Morgan's Puff Adder are a fast paced punk/skacore band from a place called Sittingbourne and are currently making their way around the UK circuit, trying to play as many gigs as they can. This is their fourth EP, I haven't heard any of the others but I was certainly wowed by this one because it's chillingly good. I love the way how they certainly move from some sweet ska riffs to driving punk rock. Highlights include "Questions" and "Chapter II" but to be honest, there isn't a weak track on this CD. I thoroughly recommend going to [www.morganspuffadder.com](http://www.morganspuffadder.com) and order this CD if you're in to decent UK skacore or punk rock. MB



### **Ee - Ramadan (Asian Man Records)**

This CD is a re-release of EE's first full-length album, Ramadan which was originally released in 2000. This is the first I had heard of this Bay Area indie band but I must say I was very impressed. The album opens up with "Sutro (heroin jazz mix)" which is a chilled out acoustic number with a hint of jazz, as the title suggests. I could listen to this at any time of the day, EE are a band who wants to be heard, and they won't have much trouble achieving this with their mixture of smooth pop and inspirational rock music. "Asian Gangsta Kids" is definitely one of my favourite tracks on the CD, the instruments flow together beautifully and I could really imagine hearing this on the radio. I must say though, the title left me a little confused, considering the relaxing music put across by the band. EE are obviously a very talented band and kudos to Asian Man for re-releasing this album to a wider audience. SB



### Leatherface - Dog Disco (BYO)

I had been waiting for this album for a while, after hearing so many great things about Leatherface. When I opened the package the first thing that struck me was the nauseating artwork. Seriously, imagine every colour in the spectrum, then throw them all on a piece of paper, add a disco ball and a dog in sunglasses, and you're somewhere close to what this album looks like, crazy!



Anyways, that was beside the point when I put this in my CD player. Fantastic, driving guitars and intricate bass lines, with gruff yet melodic, soaring vocals layered over the top. Heed the Ball is an amazing, catchy track, a great singalong chorus and guitar line.

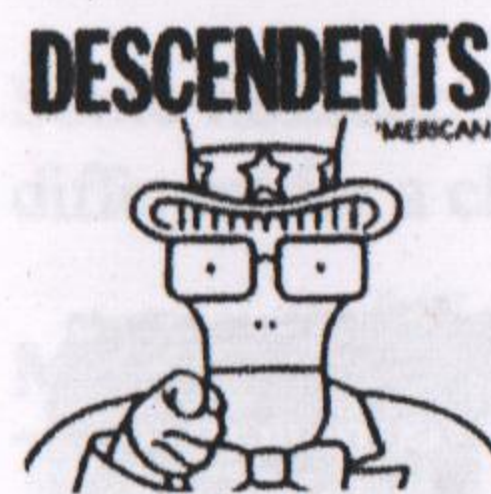
All the songs on the album flow, with punchy guitars and rough melody. I would probably place this closest to a very English, rawer hot water music. Ofcourse

Leatherface were the pioneers of this kind of music, and probably inspired HWM. The lyrics are one of the highlights of this CD, brutally honest, amusing in parts 'And now there's C beebies and CBBC, and the bear in the big blue house consumes me.'

This album is nothing short of what I expected, truly great. Check them out on their UK tour, which is starting very soon! **EM**

### Descendants - 'Mercian EP (Fat Wreck)

It's been 7 years since Everything Sucks was released and since then we have seen a whole host of punk-pop bands attempting to fill the huge gap that the Descendants have left. Some bands like Rufio have helped to fill the gap but if the truth be told no one band could ever replace the Descendants and here we have proof that the inventors of punk-pop are back to re-claim their crown.



The EP consists of two tracks that will feature on their upcoming full length on fat wreck records and also 2 songs that will remain exclusive to the EP (+ a there is a cool hidden track). So what about the songs? Recently we have seen bands like Less Than Jake and the Mad Caddies (once great bands) release some below par material, but The Descendant are an excellent band and they just get better and better.

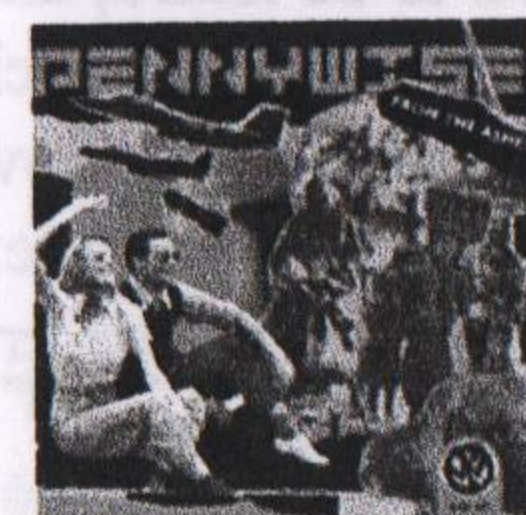
Initially when I played the opening track 'Nothing with you' I thought they have just continued where 'Everything Sucks' left off, but they haven't, their sound sounds ever so SLIGHTLY more polished but it still has the distinct Descendants sound

that got us all so excited when we first heard they was planning a release. They have the same cool feel good riffs with the tongue in cheek vocals sung outstandingly by Milo.

Musically the Descendants have matured so much over the last seven years, this is the best I've heard Milo sing and the guitar and bass melodies compliment this. you will love this and this release which will appeal to a wider audience than ever before as its been better (but over) produced and the musicianship on this record is amazing. **MB**

### Pennywise - From The Ashes (Epitaph)

For the last 15 years in punk rock pennywise have been a constant. They are the band you can always rely on putting out a fast, catchy and furious skate punk album and this is exactly what they done again with 'From the Ashes' being their 6th effort.



Apart from the obvious fact that the songs on these records are new... there is not much else to say that hasn't been said before. Pennywise have never claimed to be inventive and that's because there are not, but this album (like the others) does have its stand out tracks. One of this is opener 'Now I Know' which is a typical pennywise speed punk track with more force than a wayward American missile.

One thing which is highlighted in the album is that this band is a talented band and you can see why they have why they have lasted so long. The songs are basically are always the same in

style, but pennywise do not rest on formula - each song has a different structure and this is admirable after being in the industry for so long. If you're a bit short for cash and you want to get a CD you know you will like than get this, but if you want a CD that will blow you away or one that is innovative then look elsewhere. Pennywise is Pennywise and it has been for 15 years. **MB**

### 1208 - Turn of the Screw (Epitaph)

1208 is a band name (or more accurately number) which has been floating around for a while and you may have seen their name on the punk-o-rama series hiding out somewhere towards the back of the epitaph compilations. This record comes in a nice cardboard package that you just know will be wet and ripped 4 months down the line ruining the cover design (which by the way is not anything special). The record itself also isn't anything special as 1208 knock out 15 all-american-party-skate punk songs that are catchy but nothing original or life changing. There is something very Sum 41 about this band and to be exact its the vocals... If Rufio hired Derek whats-his-face from that cheeky Canadian band on vocals then they would sound exactly like 1208. Some of the parts are really well thought out, as catchy as hell and is bound to get you dancing and this why 1208 deserve to be playing at this high level but I don't know about you, but I'm starting to get bored of this genre of music. Nothing personal. **MB**



### Smoke Like A Fish - Survival of the Hip'est - Do The Dog

Another day another Do the Dog release... Life is great yes? Ever since the 9-piece Welsh 2-toners released their debut album it became quickly apparent that it was Smoke Like A Fish who was the pride of Kevin Flowerdew's well-established ska-label and here they are with their 2nd album 'Survival of the Hip'est'. Before this record I had only heard the live ska-punk favourite 'Freezing in Desert Sun' and this song (off their first album) is not a good representation of SLAF's overall sound, which is brass-driven, and of a much slower tempo yet at the same time traps the energy of your favourite hard-hitting ska-core band onto the CD with amazing use of lead and backing vocals throughout the 10-track CD. If you're a ska-purist or a music lover who is looking for something to dance too this will appeal and is a must have for your collection. **MB**



### Project Mork - S/T - Gratuitous Records

You know those cheeky cartoon M&M characters from the advert of the confectionery snack? Well they are on the front cover of this PROJECT MORK record getting paranoid and stoned... Quality. So what about the band? The 1st track 'Target Audience' is a great opener and refreshingly short, it reminds me a lot of STRUNG OUT mixed with dirty zombie outfit SEND MORE PARAMEDICS (who incidentally were in NME this week SELL OUTS hehe) if they played 100x slower (making Project Monk a 'normal-paced' punk band) and I'd say this is the general style of Project Monk but they combine it with a few other styles like ska for instance which doesn't work for me at all. I'm not too keen on the vocals either ("His voice cuts through my brain like nails" -ironically this is sample they use) and the recording quality isn't too great, which isn't really the bands fault (unless they own the studio) but obviously this does affect how much you're going to like the CD. This CD is pretty cool for a band your going to see in your local pub and I can imagine they will be an entertaining live act but that's it really. If I was from Norwich (at least that's where their label is based) I'd say they are good local band. Nothing more, nothing less. **MB**

### Chris Murray - The 4-Track Adventures of Venice Shoreline Chris (Asian Man Records)

This is the debut solo acoustic release from ex-King Apparatus songwriter Chris Murray. Right then so Ska? Acoustic? £10 says this record wont breakout into the mainstream. When you play it you quickly

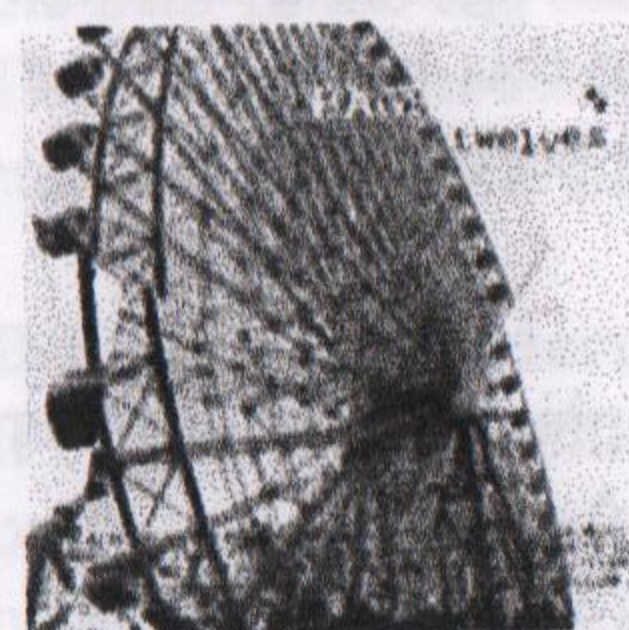




realise 'no this record certainly wont break out - but its bloody good' and to say it was all recorded on a four-track the quality of record is amazing and the use of instruments in the songs is mind-blowing as there is so much going on especially in the instrumental number All-Nite Dinah, which does all most last 'all-nite' (3:51 actually) yet it doesn't get tiresome even after 7 or 8 listens (yes I like this record). The style of music is still ska / reggae and this is a total credit to Chris Murray who obviously loves this genre of music and despite being 'bandless' he refuses to change this. This is a great solo effort and as well as chilling me out no end, it actually makes me want to get up and dance despite the obvious absence of a drum beat to emphasise the offbeat beat guitar... Amazing really when you think about it. PICK-IT-UP! MB

#### **Bagheera - Twelves (Asian Man Records)**

I didn't know what to make of this really, layered, laid-back music with sung lyrics, keyboards, guitars drums and loads of other instruments, played by a guy/girl duo. The girl's vocals really lift the songs, and suit the kind of music more than the guy's vocals.



It opens with 'long division' an example of fantastic songwriting, beautiful guitar lines with fantastic melody and dual vocals, chilled out choruses, this is what pop music should be... None of this mass produced crap in the charts at the moment (and that includes the Lost Prophets).

Better at night really exhibits what's best about this CD, a good, poppy riff, complemented by keyboards and female vocals, and then into a slow ballad with beautiful vocals.

This stuff is all very cool, but I'd like to see some more ska and punk rock from Asian Man, but that's beside the point, this is a great CD. EM

#### **Public Execution - Eye for an Eye EP (self released)**

This was okay, nothing particularly special. The singer's voice really got on my nerves... It was like this guy or girl had been taking helium prior to recording. Musically it's nothing amazing, fast punk/HC, with driving riffs, not terrible, but nothing I haven't heard a thousand times before. 'Tony Blair' has a cool, fast bassy riff, and a cool breakdown and solo, which I quite enjoyed, but the lyrics: 'tony blair, tory wanker' don't really cut it for me. An okay release, I'm sure they'll get better with time, (it must seem really patronising when I say that, so sorry!) whatever. EM

#### **Facewreck - Demo 2003 (demo)**

Facewreck play driving SOIA style hardcore, with growled and screamed vocals, usually involving lots of fucks and shits, plenty of bass drum, some cool riffs, and that annoying screechy guitar thing that some HC bands do. At parts it gets pretty fast, maybe kind of similar to Terror in style. I have no idea what they're singing about... There was no lyrics sheet, which sucked, it had lots of motherfuckers in there though... So you get the picture. It's pretty run-of-the-mill, but still a good listen, pretty heavy! It would be cooler if it was a bit faster generally though. I'm bored of writing reviews now... EM

#### **Jakal - Nation Infection (band and FP records split release, I think!)**

This was pretty cool, not like what I usually listen to - aggressive ska-punk. Lots of ska guitar with cool fiddly bass riffs over the top, and quick-fire vocals. I think there's two vocalists, and one repeats certain words over the top of the other. I like. They're kinda similar in style to a band I heard on a HHN sampler, can't remember which band though (that was helpful!)

I'm actually really into this, definitely better than a lot of this kinda music around. Really good dual

guitar riffs, and catchy choruses, I felt like singing along after a few listens (rare for me). If you see this around, or if they're playing go and take a look. EM [www.jakalmusic.co.uk](http://www.jakalmusic.co.uk)

#### **Straiph - Thin Bony Scour (self-released demo thingy)**

When this CD arrived on my doorstep I was looking forward to putting it on my player as its always nice to hear an unsigned act and maybe help uncover their new talent, but after 30 seconds of playing this Straiph release I knew that this 'talent' should remain uncovered FOREVER. At first I thought this is a decent sample to open the CD with... but the sample was infact the song. This is industrial at its worst. Now musically I'm far from narrow minded but I'd admit I don't really know alot about industrial. Nine Inch Nails used industrial samples to produce a great and ingenious sound where as Straiph come along as bland and in places it sounds like they / he / she has stood next to a main road and just recorded the sound of cars passing by. I will put money that this release will appeal to no readers of this fanzine unless of course the artist is a fan of this 'zine. MB

### *Lines.*

#### **Traveln Man #3**

This is really amazing. Shawn has spent a load of time on this zine, screen printed cardboard covers, bound in beer carton snippets! I felt a bit bad only sending an issue of Prop g for trade, seemed as though I wasn't sending enough!

Anyways, this is a skate and travelling zine... Telling stories of carefree road trips to skate parks and bowls in the US with friends. Fantastically written, with great black and white photos, and a cool article on an art show in Seattle. Fuck Tony Hawk and rail hammers, this is what skating should be about... Having fun with your friends. EM [www.tnmzine.net](http://www.tnmzine.net) [tnm\\_zine@yahoo.com](mailto:tnm_zine@yahoo.com)

#### **Morgenmuffel - #11 (maybe!)**

I really, really loved this, the best zine I've read in a long time. Unfortunately I lost it at school... I was planning to read it in chemistry, haha, I got about 2/3rds of the way through it though! It's an anarchist comic, covering everyday events and amusing stories, in the form of comic strips. It really made me laugh, especially the strip about going to a corporate rock concert, it mirrored EVERYTHING about Rock City down to a tee. Definitely worth getting, only 50p, I don't have the address any more though... If you email me I could probably find it. EM

#### **Waterintobeer #7**

This was fantastic... I'd been looking forward to the new issue of this for a while, and it didn't disappoint! Right from the front cover, to the back page, everything was amusing and worth a read! Highlights were the Finnish gig diary, column on love and the cartoons in the centre. The whole thing is funny, and there's also some serious points raised at the same time! It's soo thick, probably around 60 pages, and all for 50p (at the moment). EM [www.waterintobeer.tk](http://www.waterintobeer.tk)

#### **Do the Dog Skazine #32**

This is great if you're into ska, but not even remotely interesting if you're not. It's basically a DIY ska news resource. I think it's really great that Kevin is doing this, I guess it kind of holds the Ska scene together and is indispensable. However, I wouldn't buy it if you're not into ska, 'cos that's all that's in there. EM [kevindothedog@yahoo.co.uk](mailto:kevindothedog@yahoo.co.uk)