

SLEEP IN HOPE

IN HOPE OF THIS

A LAND WHERE THOUGHT

IS AS FREE AS THE SUN

WHERE THE ALTARS OF SHEER POWER

AND MERE PROFIT HAVE FALLEN

FALLEN TO DISUSE

FALLEN TO DISUSE

SO MY FRIEND

SLEEP IN HOPE

IN HOPE OF THIS

IN HOPE OF THIS

AND MAY YOUR WILL POWER TOWER

AND YOUR HEART BE STRONG

AND MAY YOUR WILL POWER TOWER

WILL POWER TOWER

A LAND WHERE PEACE AND LOVE

REIGN ABOVE

HATE AND WAR

WHERE NO GREED OR CREED DO THE PEOPLE DO THE PEOPLE

DO THE PEOPLE HEED

SO SLEEP IN HOPE

BUT YOUR HOPE MUST WAKE

WHILE THE CHOICE IS YOURS

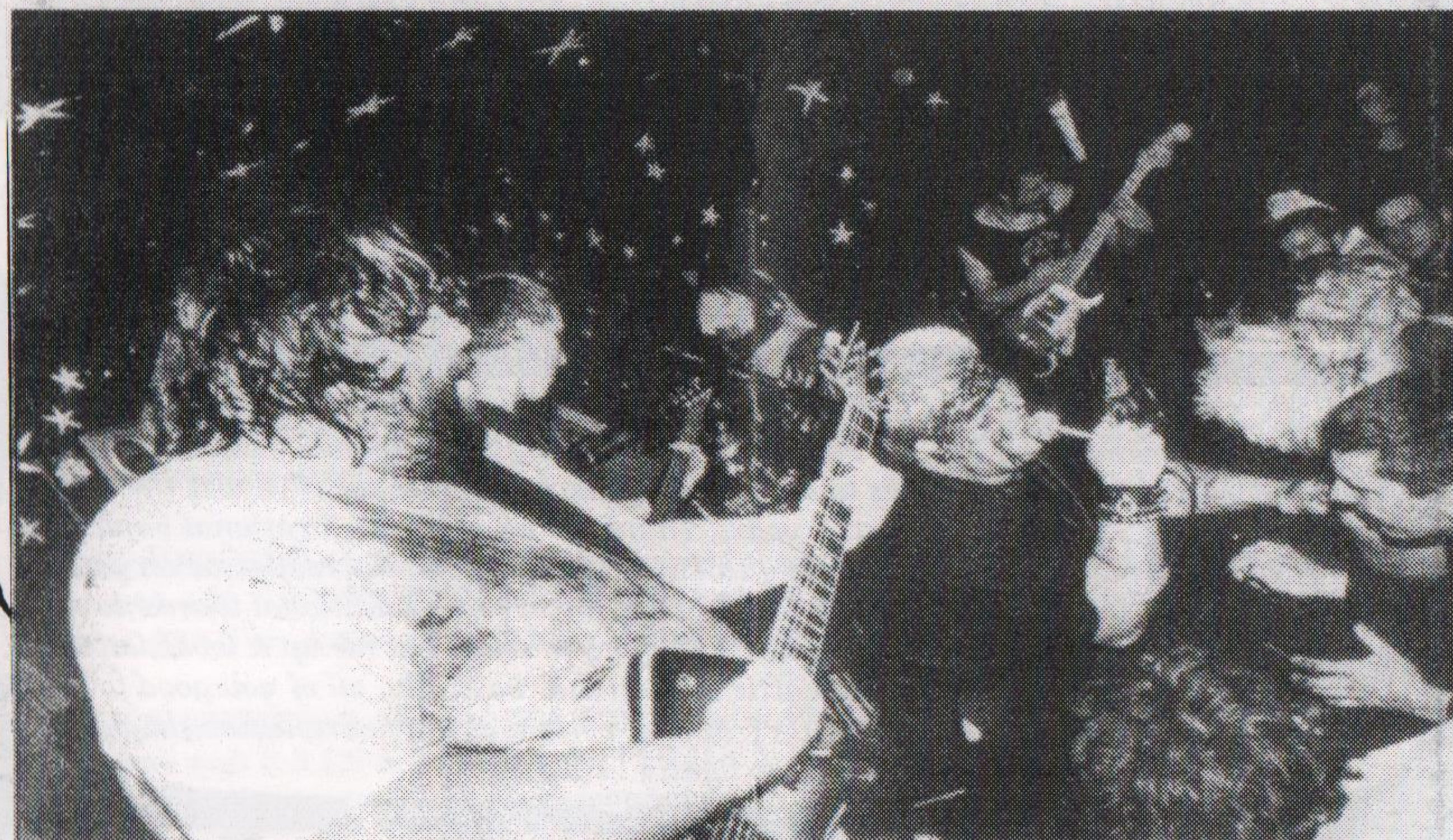
YOURS TO MAKE.

Words - DJSHARGE. Design - Andy Shocqer.

# PUNK SHOCKER

# 11

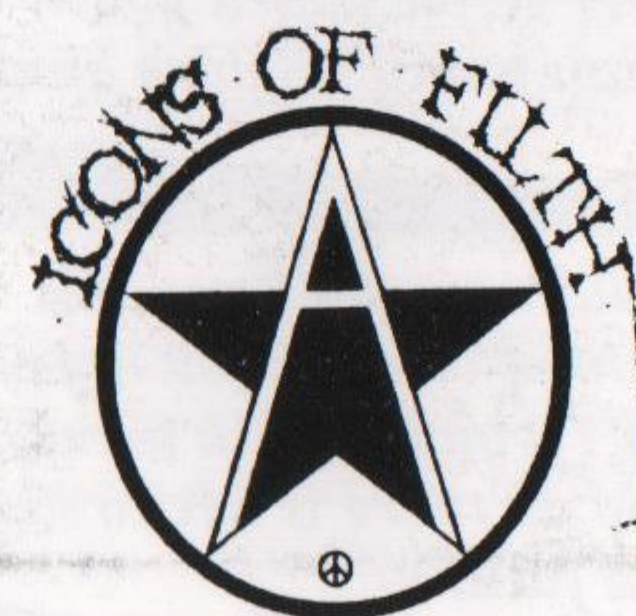
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## PUNK SHOCKER #11 – “We got this far without you!”

2

Well, what d'ya know & what d'ya say? Welcome to the last ever issue of PUNK SHOCKER & what a note to go out on, a sensational double issue featuring quality in-depth interviews with some of the most influential, inspiring & creative bands ever, over 150 music reviews, articles, a poster & limited edition postcard – it doesn't get any better than this!

Obviously a hell of a lot of time, money & effort has gone into this final issue, built on a BLACK FLAG work ethic of sacrificed weekends & evenings after working 10 hour days. Yet, the results speak for themselves; I just hope you appreciate the blood, sweat, cheese pasties, snakebites & tequilas involved in the making of this very special issue.

The SHOCKER SQUAD this final time is – Andy Shocker – Chief Editor / Jerry A & POISON IDEA/ Andy, Matt & Steve – THE GITS/ Pid & SENA YUMA/ Stig & ICONS OF FILTH/ Dick Lucas – SUBHUMANS & CITIZEN FISH/ Simon Young/ Thee Champ/ Mr Price/ Julia – Photographer/ Colin – Technical Director/ Melina & Leasky – Junior Deputy Editors. Sincerest apologies to Steve K, Jane Kelly, Dave Martin & Martin LOS CRUDOS whose contributions were not included due to a lack of space.

PUNK SHOCKER#11 is for Claire, Niall, Melina, Leasky & JA – best wishes always. Whilst remembering Ian 'St. Pauli' RED ALERT & Joe Strummer – the initial inspiration behind it all. Thanks to all of the wonderful guys & gals I've met through PUNK SHOCKER over the last 15 years. Thanks to all of the inspirational bands featured over the years, all of the very talented contributors, the readers, everyone who helped sell the zine & those who sent in stuff for review. Additional thanks to all of my drinking mates, gig-going buddies & anyone who has put me up & looked after me, especially my good friends in Seattle & Portland. Basically, all of you good folks know who you are, & so do I, so thanks from the bottom of my heart, as the song goes “Go easy...step lightly...stay free!”

Mentioned at the end of a very pertinent interview with THE GITS is the notion of ‘the peoples’ music’ & I think PUNK SHOCKER has always stood by this philosophy, particularly in this final issue. All of the bands featured here just get up there & do it, there is no pretence, pose or image; instead there is plenty of heart & soul, & that is much, much more important. They all represent my idea of punk in that it is independent, thought-provoking, creative, intelligent, humorous & inclusive – irrespective of whether you are male or female, black or white, straight or gay, young or old, what clothes you wear or where you are from. This is a political act in itself as all of these bands have an attitude & lifestyle that by its very nature is anti-capitalist &, therefore, impossible to market. Such bands stand head & shoulders above those close-minded genres that are trying to recreate some mythical golden age at a dire summer pantomime (Oh, yes they are! – Shocker), or whatever re-packaged youth culture from the past is being sanitised to be nothing more than today's bubble gum commercial pop music.

PUNK SHOCKER set out to give coverage to those who did represent a viable alternative to mainstream culture, bands that made you think & offered you hope; it was music by the people, for the people. That's the legacy that I would like to leave, & I think my friends & many of the readers know exactly that. So all there is left to say is – may the best of the past, be the worst of the future!

*Andy Shocker*

Andy Shocker, January 2004.  
A steady man in a shaky world!

Contact: Punk Shocker World Headquarters, P.O Box  
I.T.A, Newcastle Upon Tyne, NE99 1TA, England.

## ZINEOGRAPHY – The ‘Punk Shocker’ Years 1989 – 2004.

3

“And the years seem like friends...”

**PUNK SHOCKER #1.** Escaped 1989, 300 printed at 20p a shot & a benefit issue for ‘Tyneside Class War’ & ‘Belfast’s War Zone Collective’. Special “Vomit Not Vivisection” Issue, interviews with DISORDER, DEBAUCHERY, RHETORIC, POLITICAL ASYLUM & PETE PAX. All copies were sold years ago.

**PUNK SHOCKER #2.** Escaped 1990, 400 printed & it was ‘Pay what you like’. Special “Booze Not Cruise” Issue, interviews with HELLKRUSHER, MORTAL TERROR & SENILE DECAY, plus articles & jokes. All copies are long gone.

**PUNK SHOCKER #3.** Escaped 1991, 500 printed at 20p a throw & a ‘Hunt Sabs’ benefit. Special “A System Which Is Based On Need, Is Far Better Than One Based On Greed” Issue, interviews with FILTHKICK, REVULSION, GENITAL DEFORMITIES & EMBITTERED; plus Gateshead pub & cheese pastie reviews. All copies sold like hot cheese pasties on a cold day!

**PUNK SHOCKER #4.** Escaped 1992, 500 printed at 25p a hit & a benefit for ‘Anti-Fascist Action’. Special “Battle-Scarred Warrior” Issue, interviews with ATTILA THE STOCKBROKER, ARMED RELAPSE & THE VELVET UNDERPANTS; plus Durham pub & cheese pastie reviews, football & jokes. All copies sold like chilled pints of snakebite on a warm summers evening!

**PUNK SHOCKER #5.** Escaped 1993, 500 printed at 40p a go. Special “King of Zines” Issue, interviews with CITIZEN FISH & BUGEYED; plus Gateshead off-licence (to kill) & chip shop reviews, Anti-Tory Action article & footy. All copies sold.

**PUNK SHOCKER #6.** Escaped 1996, 500 printed at 40p each. Special “The Resurrection” Issue, interviews with P.A.I.N & Ian Bone; plus POLICE BASTARD Tour Report, footy, reviews, a free bus ticket & even typed! All copies long gone.

**PUNK SHOCKER #7.** Escaped 1997, 600 printed at 50p a shot & a benefit issue for the sacked ‘Liverpool Dockers’ & ‘Magnet strikers of Darlington’. Special “Sunderland Relegation” Issue, interviews with RED ALERT, APARTMENT 3G, THE JOCKNEY REJECTS & ALAN SHEARER; plus, footy & reviews. All copies sold long ago.

**PUNK SHOCKER #8.** Escaped 1998, 800 printed at 50p a piece & a benefit for ‘The Magnet Women’s Support Group’. Special “Pick Your King” Issue, interviews with U.K SUBS, G.B.H & WOLFPACK; plus footy, reviews & articles. All gone.

**PUNK SHOCKER #9.** Escaped 2000, 1,000 printed at £1 a throw & a split issue with PRODUCT FANZINE, plus the first 500 copies came with a free PUNK SHOCKER “Don’t Bother Me I’m Havin’ A Good Time” POSTCARD – woo hoo! Interviews with LEATHERFACE & THE STRATFORD MERCENARIES, plus a feature on TURBONEGRO, the punk rock freemasons & reviews. All copies sold.

**PUNK SHOCKER #10.** Escaped 2002, 1,000 printed at £1 a shot, plus the first 500 copies came with a limited edition Darby Crash sticker – woo hoo! Special “It’s for ‘erberts” Issue, with a huge exclusive ANGELIC UPSTARTS interview, plus a feature on THE GERMS, a competition & reviews. A few copies remain, do you feel lucky, punk?

**PUNK SHOCKER #11.** You’re looking at it baby! Escaped 2004, 1,000 printed at £1.50 a hit, all copies come with a free POISON IDEA/ THE GITS gig poster, plus the first 500 copies come with a limited edition POISON IDEA postcard – woo hoo! Special “No More Nothin” Issue, interviews with POISON IDEA, THE GITS, SENA YUMA & ICONS OF FILTH. Plus: articles, rants & stacks of reviews; as a glorious era in the history of punk rock comes to a close.

# MUSIC REVIEWS -

*"and all those groups you wanted to see,  
it was something very special for me".*

## REVIEW POLICY.

Righto, as per usual everything in PUNK SHOCKER gets a fair crack of the whip (ooh baby!), as I am a shrewd judge with impeccable musical taste. However, I have been alarmed at the amount of piss poor reviews I have read lately where some people have not even been bothered to listen to 2 songs, or read any lyrics/ band info and are, therefore, talking without foundation (i.e. spouting crap!). There's even one "boring bastard" who shall remain shameless who reviewed a CD without even opening the shrink wrap - sheesh! No siree, this wont be happening with this quality publication. OK here's the ratings system:-

\$\$\$\$\$ - WOO HOO! This is a work of genius, up there with POISON IDEA - 'Feel The Darkness', CONFLICT - 'The Ungovernable Force', G.I.S.M - 'Detestation', L EATHERFACE - 'Mush' and the GERMS - 'GI'.

\$ - D'OH! Nothing to offer the world, down there with the likes of SPECIAL DUTIES, THE VIBRATORS & THE BOYS. Get the picture? Right, on with the reviews...

## DEATHCHARGE (US) - Plastic Smiles EP (Distraction Records, P.O Box 66876, Portland, Or. 97290-6876, USA).

The Portland City D-beat onslaught continues with this cool 3 track 1-sided EP. This is 100% full-on punk rock that'll have you drinking cider & pogoing faster than you can say "aint no feeble bastard". Nuthin' new but at least you know where you stand with these boys, you can hardly imagine them plagiarising 'Grave New World'! \$\$\$1/2.

## ATROCIOUS MADNESS (US) - Nuclear Violence EP (Atrocious, P.O Box 40113, Portland, Or. 97240-0113, USA).

This is another 1-sided (what is it with PDX bands) Japanese Tour EP limited to a mere 500 copies, & all hand numbered - wow! ATROCIOUS MADNESS slam out 5 trax of Distort Portland manic thrash punk like vintage DISCHARGE/ SHITLICKERS/ early CHAOS UK/ CONFUSE/ KURO/ ANTICIMEX & even cover 'Daily Life' by DISORDER - an all time classic of all time. Cool, get this lil' baby if you can! \$\$\$1/2.

## BLOOD OR WHISKEY (EIRE) - No Time To Explain CD (Eire Records).

This is BLOOD OR WHISKEY'S 2<sup>nd</sup> album & it's another belter, which naturally follows on from their tremendous debut CD. BLOOD OR WHISKEY mix traditional Irish folk music of the tin whistle, banjo & bazuoki (not bazuoka!), with a real punk spirit of THE UNDERTONES/ S.L.F/ THE CLASH &, of course, THE POGUES; yet at the same time they are truly unique. There are some cracking trax here, both musically & lyrically - 'Your Majesty', 'Breaking Through', 'Majorca' & especially 'Sober Again' with the great lines of "the usual morons were fighting outside the place, inside the posing was rife, I wasn't ready like you to accept them, as peers for the rest of my life". Another most enjoyable release & I bet they're really effective live; these lads are really destined for some deserved success. Pass the whiskey! \$\$\$\$

## MY NAME IS SATAN (IRE) - Refuse To Kneel CD (Enslaved/ Control).

Aye, for real! I often wonder if bands with names as cheesy as this actually take themselves seriously. Having said that they're probably the current hot act, but to me it's just metal/ grind with a dash of punk, but a hell (ha!) of a lot of argh! argh!! Decent packaging & lyrically they're screaming against the religious chains of control, morality & normality - fair enough, but why go on & on about it? I just hope this don't give me nightmares! \$1/2.

## DOGWALKER (Toon) - Demo CD (Contact - 13 Clovelly Avenue, Newcastle Upon Tyne, NE4 8SD0).

Hey kids, DOGWALKER are back with a new demo & they're getting better all the time. 5 slammin' cuts of raw garage punk rock & roll with some neat solid riffing, however the vocal delivery don't quite match the intensity of the dual guitar attack. They're a cool live act & expect some new stuff soon. \$\$\$1/2.

## CANDYRAG (Toon) - Loud, Bratty & Snotty PROMO CD (See address above).

I did get a cheap & nasty tape of this band off Steve in a pub, but the quality was poor & there was no track listing/ no nothing. So I guess this PROMO is more indicative of what CANDYRAG are about. 12 trax in less than 20 minutes of lo-fi stripped to the bone garage punk R & R delivered at max velocity. Cool lead vox from Katy telling tales of the streets; this shows real potential & there's not even a sniff of double bass drums! \$\$\$

## FUNERAL (US) - S/T 12" (See ATROCIOUS address above).

This is a 16 track 12" of pure D-beat destruction, which is relentless as the band charge from 1 short sharp shock straight into the next. It brings to mind DISCARD/ HELLKRUSHER/ SHITLICKERS/ VARUKERS; although the mix & lead vox could have been more solid. The lyric must've been typed on the old DISCHARGE typewriter, & they are straight to the point about 3<sup>rd</sup> World genocide, apathy in the scene & (of course) nuclear waarrgghh! One cool record. \$\$\$1/2.

## VORACIOUS SOUL (JAP) - Adrenalin Storm CD EP (MCR).

5 trax of vintage & blazing Japanese HC reminiscent of LIP CREAM/ WARHEAD/ OUTO. This rages! But I do prefer the EP format. 'Attack hard core boogie'?! \$\$\$\$

## V/A - This Is The Life Volume 5 Compilation CD (MCR).

This is the fifth in the MCR series of comps & this is pretty cool & varied featuring 13 Jap punk acts. First are the old school 77/ 82 bands like VICIOUS REVENGE with their Riot City sound, REBEL YOUTH remind me of the SWANKYS, BLANK GENERATION try to unite punx, skins & mods - keep it real - & the best of this bunch are DISTRICT. URBAN HEAD RAW belt out some great heavy crusty punk like S.D.S/ AMEBIX, as do both F.G.C & ENSIGHT INFECTION - but not quite as well. オシノ Play some awesome distortion to deafness GLOOMesque punk, as do WHATEVER & シブヤック crazy & intense. A damn cool comp. Kids! \$\$\$\$

## ARGUE DAMNATION (JAP) - Nasty Nation Neglect Nature MINI CD (MCR).

5 brand new trax of anarcho-punk from Osaka's ARGUE DAMNATION, kinda similar to NAUSEA/ DOOM/ DISAFFECT. Great packaging with some basic but sound political sentiments, plus a bonus DEAD KENNEDYS cover. \$\$\$1/2.

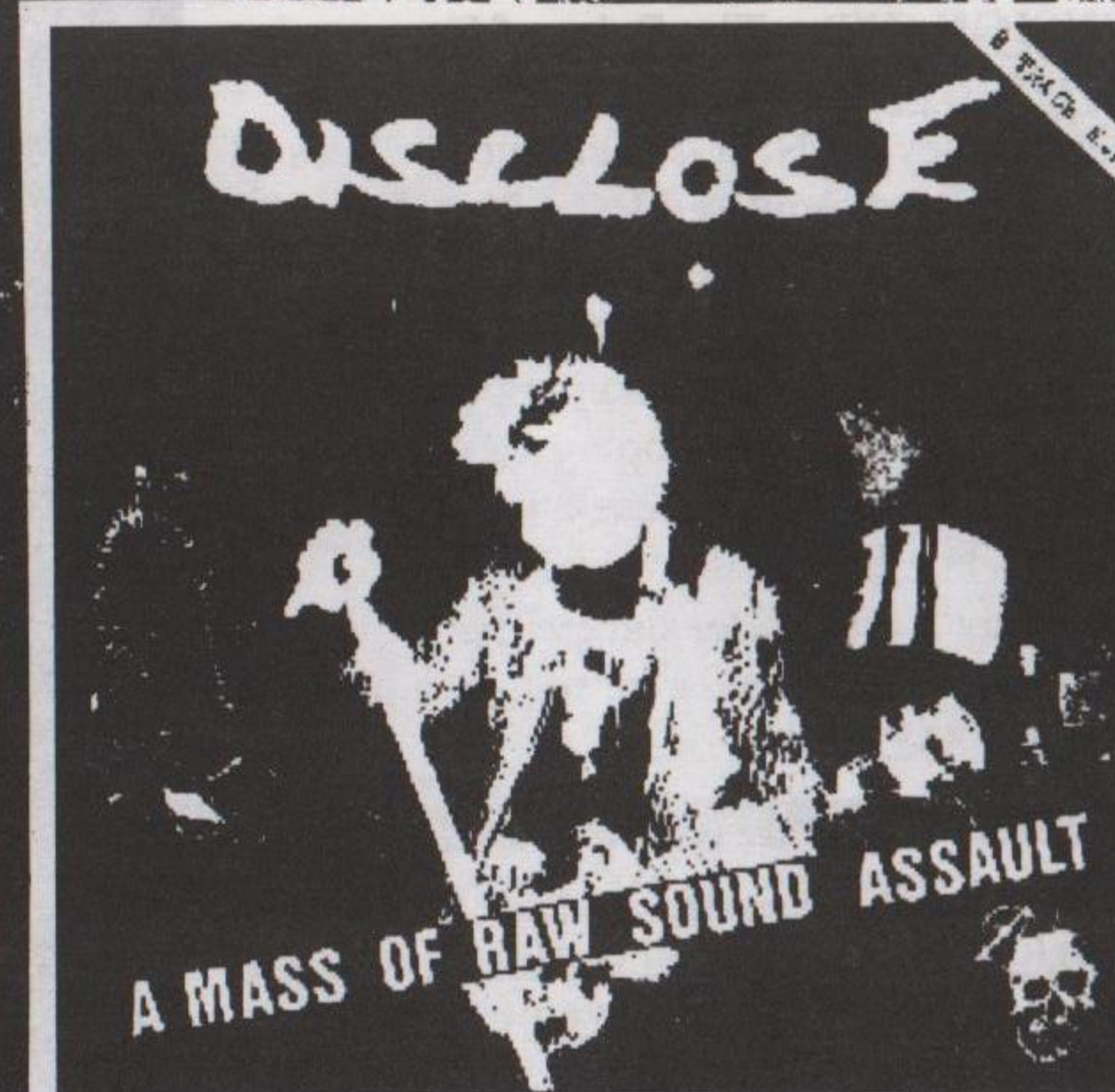
## THE ADDICTION (JAP) - Punk Alien Razor LP (MCR).

This is tremendous, after 2 spikes 'n' studs 7" here's THE ADDICTIONS debut long player. This is full on UK82 punk reminiscent of vintage EXPLOITED/ G.B.H/ ONE WAY SYSTEM/ SWANKYS; they've stolen an EXPELLED chorus & in their opening cut 'Copper' they copy the "mee maw" of Wattie & the boys! Punktastic! \$\$\$1/2.

## SANDIEST (JAP) - Madness Seventeen 7" (Sick Records. Distributed by MCR).

This is SANDIESTS third 7" & is mellower than previous efforts, but they still manage to capture that late 70's sound of THE JAM & THE CLASH, more so than ever. The A side is pretty good & upbeat, whereas the flipside is slower & lacks impact, plus the packaging is pretty bland. \$\$\$

5



## DISCLOSE (JAP) - A Mass of Raw Sound Assault EP (MCR).

A brand new 8 track EP from DISCLOSE & they've got the 'Realities of War' D-beat sound down to a fine art, think DISCARD/ CRACKED COP SKULLS/ HELLKRUSHER/ early ANTISECT/ SHITLICKERS. The title says it all, this is intense; great packaging & 7 of the trax are about the endless war, the final cut is about drunkard punkards - hic! \$\$\$1/2.

## GLOOM (JAP) - Noise Attack Devastating Tokyo City LIVE LP (MCR).

This is one fantastic package, a splendid gatefold cover with pix of punx in mega studded jackets, rags & spikes, plus it's a picture disc too - woohoo! GLOOM serve up 10 trax of DISORDER/ CONFUSE style unleashed live mayhem featuring trax from their new 'Mentally Achronistic' EP & the noise-core classic 'Recommendation of Perdition' 12". This is a full 14 minutes of insanity from Osaka's crasher crusties. An awesome release. \$\$\$\$

## ROTTEN SOUND (FIN)/ UNHOLY GRAVE (JAP) - 8 Hours of Lobotomy/ Wrath Split CD EP (MCR).

ROTTEN SOUND kick things off with 3 trax of intense grind like NAPALM DEATH/ ENTOMBED/ later g.d awful E.N.T & cover a TERRORISER track; but triple bass drums & growling vox leave me cold. UNHOLY GRAVE serve up 5 slices of extreme grind, but the vox sound like an illegal dogfight! This comes in a 7" package with cool art & both bands cover each others songs - as is customary. It just aint my thang. Next! \$1/2.

## RADICAL UP (JAP) - Never Enough 7" (Sick Records. Distributed by MCR).

These are Japan's answer to THE JAM, & this 7" is produced by the main man from SANDIEST. It's a little too mod & sweet for a lifelong member of the EXPLOITED Barmy Army! This simply don't cut it. \$\$

**ENSIGN (US) – The Price of Progression CD (Nitro).**

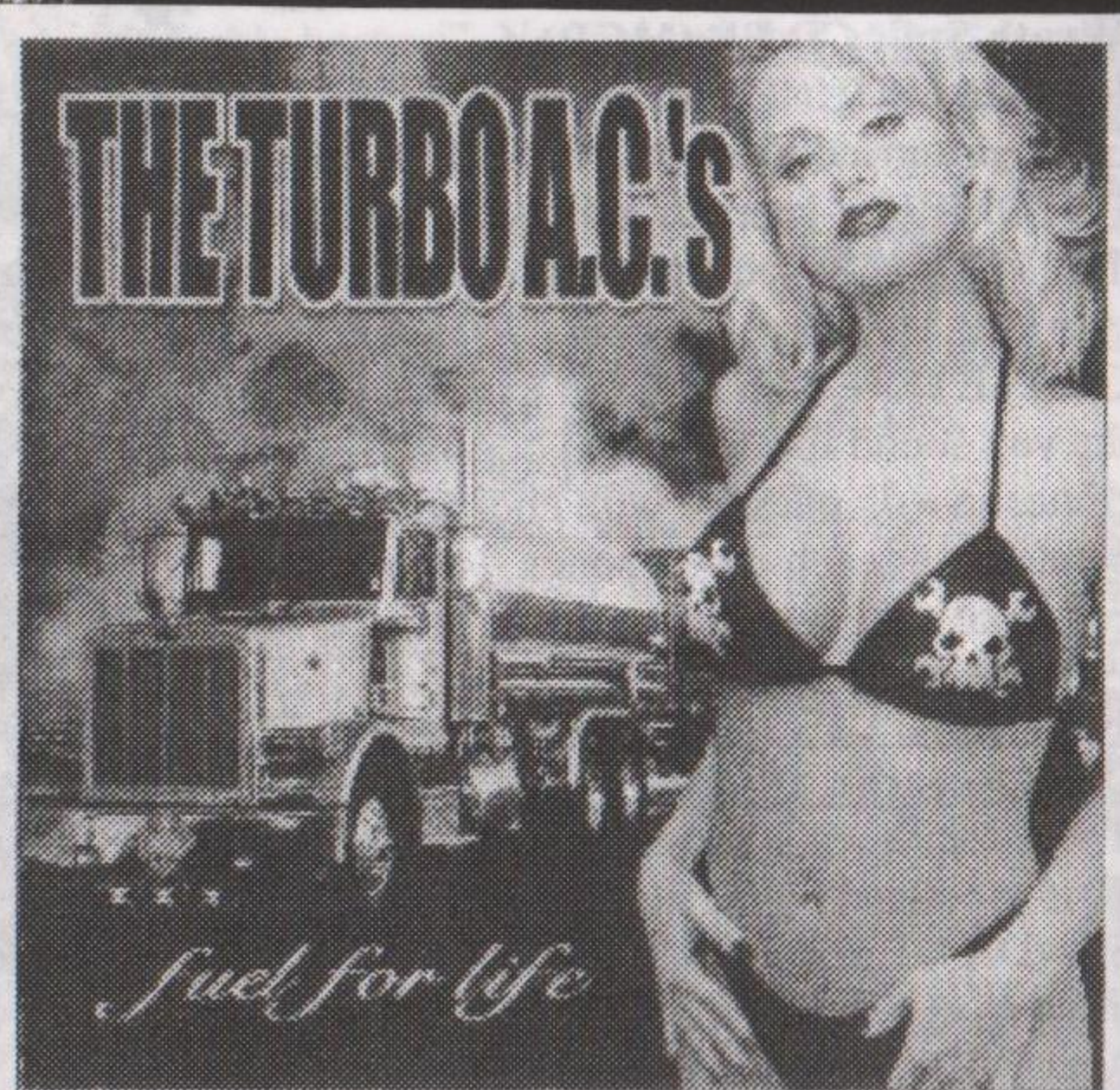
New Jersey's ENSIGN belt out 17 slices of tuneful guitar powered HC with a dash of metal, which reminds me of HOT WATER MUSIC & BORN AGAINST at times – which is no bad thing. The packaging is pretty neat, with pix of the band leaping about sporting tattoos & shorts – as these types of bands tend to do – but the lyrics are really cool: intelligent, articulate, sincere, personal & political, which makes more than a pleasant change. \$\$\$1/2.

**SOCIAL INSECURITY (SCO) – Futureless World DEMO. (E mail contact – social.insecurity@amserve.net).**

Here's a relatively new band from sunny Edinburgh who include in their ranks ex-members of BEERGUT 100 & THE HAPPY SPASTICS. They serve up 5 trax of total D-beat punk like DOOM/ VARUKERS/ late EXPLOITED/ A/SOCIAL/ DISCHARGE/ HELLKRUSHER/ ANTISECT – Scotty will be delighted to see his name amongst such company - & the recording quality is really hot. Lyrically they're flying the old @ black flag – except for the track about the devil! - & they rip it up live. \$\$\$1/2.

**THE TURBO A.C.'S (US) – Fuel For Life CD (Nitro).**

The first thing that catches the eye about this CD is the hot chick on the front cover, & the music aint that bad either! THE TURBO A.C.'S hail from N.Y.C & sound a little like THE MISFITS/ THE DWARVES/ THE BELTONES – yeah, cool punk R & R, with a splash of neat 60's style lead guitar work, which makes a refreshing change. The album is produced by Roger outta AGNOSTIC FRONT, but they don't have anything of real substance to say, it's all about motor racin'... whatever... & thanking fat racist fucks like Billy Milano loses ya points dudes. Next! \$\$\$1/2.



6

**RUNNIN' RIOT (IRE) – Monk's Not Dead MINI CD (£5 ppd to Rejected Records).**

Straight from the streets of Belfast comes the latest release from Ireland's finest – RUNNIN' RIOT. This is their best recording to date, top production & tunes all about: social security interrogation due to gigging with THE RIOT, police harassment & Saturdays of football, gambling & the boozier – now that's more like it! However, only 5 of the 9 cuts are original trax, the other 4 are covers including a G.G ballad, a RUTS classic, a TWISTED SISTER song (you wot?) & a COCK SPARRER track – you'd never guess which one! Great stuff from a band who've toured the US with the DROPKICK MURPHY'S & must be the best Irish band I've heard since F.U.A.L – only this lot are uglier! \$\$\$\$

**HOLY RACKET – Mini CD (Stretch Records. Contact – 18 General Graham Street, Sunderland, SR4 7HL).**

Hey, this is an impressive debut from HOLY RACKET who come burstin' outta mackemland & play crisp, energetic, sharp traditional action packed punk rock 'n' roll. They include in their ranks current & ex-RED LONDON boys & this 4 tracker was recorded at the legendary Trinity Heights studio in Newcastle. This is very much influenced by RANCID & THE CLASH & the opening track 'Bullet Proof Guest' is awesome, the other 3 cuts are pretty cool as well &, just like the band, the packaging is really colourful too. Certainly a new band to watch out for. \$\$\$\$

**HOLY RACKET – Bored With You Mini CD (Stretch).**

Well after their highly impressive debut HOLY RACKET release another mini CD which follows in that fine punk rock tradition. Once the Cockney Wanker intro is over they kick out 4 stomping cuts of high energy punk, yet this release sees a variation with elements of rock 'n' roll & even jazz, which is really effective & gives the band another valuable dimension. A cool live act & can't wait for the LP lads. \$\$\$\$

**CONTAMINATED (US) – Immunity? EP (Aborted Society/ Spent Round).**

Hey, this is more like it kidda, 4 cuts of classic punk rock, kinda like ANTI-SYSTEM & early BROKEN BONES. Once again the packaging is tremendous, colour cover, excellent booklet/ lyrics, art, poster, stickers & on red wax too. The real standout point is the lyrics & explanations, a lot of thought & effort has gone into addressing important social issues such as: gentrification – where poor neighbourhoods are bought up & the yuppies move in; the fact that all race crimes are sickening & not just carried out by stereotypical morons; & our 'inhumanity' towards AIDS & awareness of this fatal disease, believing it can only happen to others. A fantastic release, shame it's so limited but it is truly great, enlightening & inspiring. \$\$\$\$

**THE TORTURE COOKIES (US) – Progressive Discipline CD (Recalcitrant Records. Band contact – P.O Box 86084, Portland, OR 97286, USA).**

Hey, THE TORTURE COOKIES are one of the most happening bands in Portland, Oregon & this is their mighty impressive debut CD. They are fronted by May-May del Castro (ex-COMRADE BANE/ GIFT) & kick out 14 cuts of creative & original punk rock with powerful female vocals. Jerry A reckons they sound like THE MISFITS – that is the original & best MISFITS, not the reformed MISFITS who have more merchandising scams than Krusty The Clown – he's right, & they remind me of X a little too; but they really do have their own unique style & sound, & you can't get a better compliment than that. They have some interesting lyrics about worker solidarity, anti-capitalist protests, S/ M (ooh), as well as some of a more personal nature, but it's a shame that all the lyrics aren't included in the package. I bet they tear it up live too! \$\$\$\$

**CIDERVISION – Dead Hippies DEMO (£2 ppd to Rob, 6 Wilsom Close, Alton, Hants GU34 2ST).**

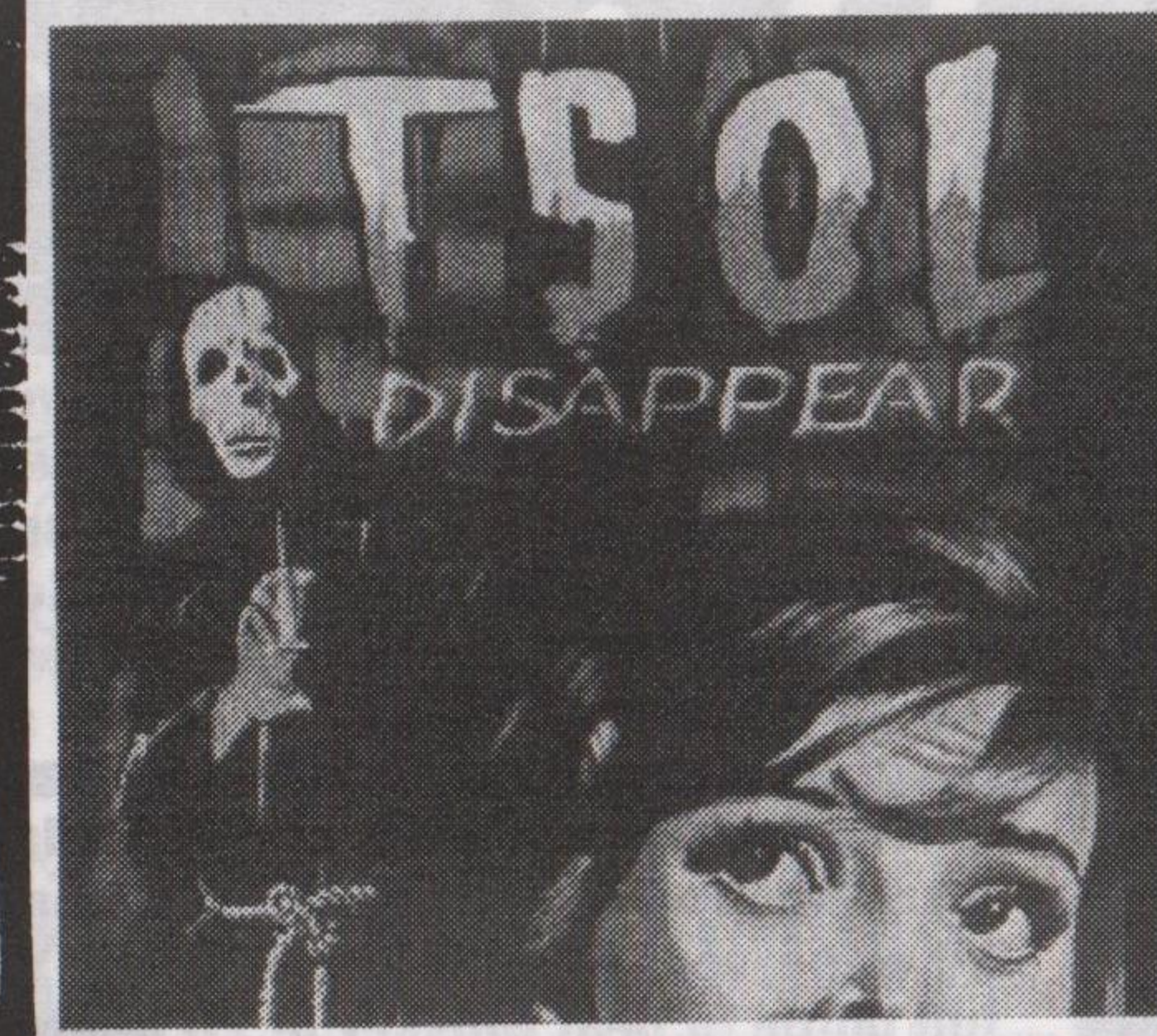
Dead hippies eh? Well G.I.S.M said "punx is hippies", but who really cares? Hippies aint the enemy, right wing pricks are, it's as simple as that. Anyway, whatever happened to bands doing self-released tapes? This is punk rock with a capital 'P' from a band who are big in Croatia for some reason. This tape features: demos, previously unreleased trax (which were recorded for a record that never escaped), rough as hell live cuts, a poem/ rant against MTV pop punx, a A.N.W.L cover, SIMPSON samples & even a birthday radio request. CIDERVISION play full on 2 fingers in the air punk shock like early DISORDER/

SUBHUMANS/ THE WASTE with some @ songs & some funny ones like "Everyone in Guildford (should be killed)" & "Shit my pants blues". For best results play loud & drink cider – what else?! \$\$\$

**CATTLE/ GOBBLE & THE COCKS – Never Mind The Bull-Cocks Split Live Tape (£2 from CIDERVISION address).**

Tbis great quality recording catches both bands punking it up in Hell...oops...Hull! CATTLE play guitar powered punk rock peppered with ska-punk touches like SPITHEAD & they even treat us to covers of RUDIMENTARY PENI & THE BUZZCOCKS. GOBBLE & THE COCKS – probably the funniest band name ever – kick off with a JOHNNY CASH cover – hey, I know my music kids! The rest is wild 'n' crazy punk rock 'n' blues, & having witnessed 'em live, believe me it is some unique experience. \$\$\$

7



**T.S.O.L (US) – Disappear CD (Nitro).**

This is the long awaited return of the 'real' TRUE SOUNDS OF LIBERTY, one of the US hardcore originals. Here's a band who were cursed with drug O.D's, jail, riotous gigs and a bassist who hocked everything he got his hands on. Well, they're back & sorted out with Billy Thee Kid on vox. To be honest, I aint too familiar with T.S.O.L, I don't know it all man, & I'd like to give this a better review but it don't quite cut it. Don't get me wrong, it aint a bad comeback, & the faster/ more aggressive trax like 'In My Head', 'Wasted' & the title track are great. T.S.O.L aint afraid to experiment & in places they remind me of the DEAD KENNEDYS (especially the vocals)/ THE MISFITS & THE DAMNED, but it's a little too poppy, some of the choruses get on my nerves & unfortunately they inspired OFFSPRING – d'oh! Not bad, but not great. \$\$\$1/2.

**V/A – Rev. William McCrea Selects His Rejected Favourites. Rejected Vol. III CD (Rejected).**

This is a 29 track compilation of some of REJECTED'S finest releases to date, a label that's stuck at it through thick, thin & life-threatening LEATHERFACE releases & has got to be the most important Irish D.I.Y punk label around. A fair chunk of this CD is taken up by quality Irish punk acts like RUNNIN' RIOT, THE STEAM PIG, SKINT, BLOOD OR WHISKEY; & these cool bands obviously influenced by the mighty LEATHERFACE: STEEKY, STOMACH & MONKHOUSE. Also included are golden oldies by LETHERFACE themselves, & THE COWBOY KILLERS; plus anarcho anthems by TOXIC WASTE, OI POLLOI, THE RESTARTS & PINK TURDS IN SPACE. And if that's not enough there's some cool live cuts from THE DICKIES, UK SUBS, EXCATHEDRA & JESSE. All good stuff & extra cheap from a label that is more than worthy of your support. \$\$\$\$

# Poison Idea

8

Without doubt POISON IDEA are the undisputed 'Kings of Punk', with a culmination of over 20 years of classic record releases, out of control gigs & a lifestyle teetering on the brink of self-destruction, all of which has made them total legends. So, when Andy Shocker invited me over to visit Seattle & Portland, with the opportunity of seeing P.I live at 'Hell's Kitchen' in Tacoma (quite possibly in a coma), I jumped at the chance.

This interview took place in PDX in May 2002, present were Andy Shocker (A) - leading private investigator, with Jerry A in the hot seat. Two days previously I'd witnessed one of the most insane gigs of my life with Jerry A drinking a full bottle of neat whiskey in 20 minutes, the band then roared through a set of pure HC punk classics & he still managed to crawl up off the floor & fire breathe as they ended the gig with 'Alan's on Fire'.

Fast forward 1 year later to Nottingham, England. How many bands would start the opening set of a European Tour by doing requests? And how many lead singers would hang out drinking in the beer garden? Except I made the fatal mistake of offering Jerry some of mine & Melina's vodka & he drank half the bottle in one drink - d'oh! So, how many bands would be that down to earth, open & thirsty? I'll tell ya kids - none!

The next day was 'Holidays In The Sun' in Morecambe. Jerry's opinion of the festival was short but to the point, "This place disgusts me, let's just play & get the fuck out!" If you'd seen the egos of some of these 'has-beens' & 'never-have-beens' from 1982 & sampled the edgy atmosphere, you'd understand exactly why he felt this way. And for all of those critics asking why it wasn't the 'original' band, do you know anything at all about PI? One thing is for certain, the music is still powerful & exhilarating, the lyrics are intelligent & unique, & they're sincere & honest people; basically they're still the best band on the planet!

**Right, first question, who would you most like to (a) have sex with, (b) go out drinking with & (c) kick the shit out of?**

(J) All 3 of 'em - you, all in the same night! Have sex with? I don't know my tastes change minutely, there's so many beautiful, beautiful people in this world that I'd like to shag.  
(A) (Laughs).

(J) Drinking with? Probably people who are dead now, like Bukowski or Oliver Reed.  
(A) Do you think they could keep up with you?  
(J) Yeah, I almost did a MTV show in London, 'Stitch Me Up' with Oliver Reed, because at that time he was really infamous for getting on TV shows & being drunk & shit, & they knew that was my whole M.O [Modus Operandi] too. So, I was gonna go on this show with this guy & get drunk & probably wind up fighting. Peter O'Toole, is he still alive? He's a good drinker. Hemingway was a great drinker. There's a lot of people who were really good drinkers that I'd like to drink with; even though it's taken it's toll & I have an inflamed

liver now, & it's really fucked. I can't drink every day like I used to, but I can still put away a litre of hard alcohol in one drink if I have to.

(A) Yeah, I saw that the other day [at the P.I gig in Tacoma].

(J) I started to work up slowly, by the time I got to Australia I could take a full litre of bourbon, chug it in one drink & chase it with a mouthful of coca cola.

(A) So it's the coke that did it?!

(J) (Laughs) Yeah, it put me over the edge, the caffeine & sugar made me nuts, the alcohol is like mothers' milk, but the coca cola made me crazy!

(J) Kick the shit out of? Probably anyone who's responsible for confusion, like Bin Laden or George Bush...

(A) Or both of them together?

(J) Yeah, at the same time.

**(A) So, have sex with?**

(J) I find women attractive, who are not

necessarily physically, but mentally [attractive]. I'm attracted to comediennes; people who are funny really turn me on, & a lot of them are really smart, like the older woman on CNN, she's over in Baghdad & speaks Persian, Gloria Schlessel, she's a genius, she's not the most physically beautiful person in the world, but she's so smart, it's just a total turn on.

We live right next to a rave & there's loads of physically beautiful girls over there, but they're as dumb as a stack of bricks.

**What's your favourite Elvis song & when do you think The King was at his best?**

(J) Well, he was at his best at the very beginning, or the very end. He was really good when he was young & before he went into the army - obviously - actually, I liked him before he even went to Hollywood. And at the very end, when he was just out of his head & always mumbling to himself & changing the words on stage & staggering around, that was really funny, that was great then.

Favourite song? I dunno, 'Mystery Train', 'Blue Moon of Kentucky' the old ones, or 'Suspicious Minds' or 'You Were Always On My Mind', the really soppy ones he sang to Priscilla with him crying; yet he's got a mouthful of pills.

(A) All prescribed. (Elvis was no druggie & don't forget it kids! - Thee Shocker).

**In the unlikely event of being made President of the U.S, what would you change?**

(J) Health care, nuclear arms - I'd stop the manufacture of that, the Central Intelligence Agency - I'd open up the books, I wouldn't lie to the people. Everything...almost the same thing that [Jello] Biafra said, but I wouldn't go as far as to make the lawyers wear clown suits, or anything like that (Oh, I don't know... -

Shocker). Everything from border policies...everything...you don't know if it makes a difference unless you try & change something & see what happens.

**There's that FEAR song, have you heard it - 'Public Hangings'? "Public hangings there'll be hotdogs & beer, public hangings there'll be music by FEAR".**

(J) Right, I've heard it.

**Who would you most like to see hung in public & why?**

(J) Well, right now since I'm in Portland, probably the singer in a band called EVERCLEAR - Art Alexakis, 'cause he's just a business man & he represents everything that I think is bad in music, the business end of it, the posturing, the fake street credibility, everything...he's a fucking misogynist, he's bullshit, he's a total fucking prick & I hate his guts & he just makes me sick.

(A) That just about sums it up.

(J) Yeah.

**(A) Right, were you in any bands prior to POISON IDEA?**

(J) Yeah, I was in a handful of bands before I started POISON IDEA, I just played bass in a bunch of punk bands & the deal was, I always wanted to sing & they'd never let me sing so I had to start my own band to be able to sing. There were a few good ones, this band THE KINETICS, we were like PENETRATION, we had a female singer who was really influenced by the English scene, she even went to school in London during the PISTOLS era & she was involved in art & politics. And then there were just a bunch of really bad throw away punk bands that aren't even worth mentioning, but yeah it took me a while. And I was in POISON IDEA because I wanted to sing & they wouldn't let me, so...

(A) So, that was what made you start POISON IDEA, just to be the singer?

(J) Yeah, because I liked THE GERMS.



POISON IDEA live in action at the O.K Hotel, Seattle, 1991.

9

**More POISON IDEA.**

**I was going to ask you that, what were your earliest influences - THE GERMS?**

(J) Yeah, the thing is people ruin everything! People always ruin things, & if there's something that's like a secret & your own little special secretive thing, that's fine, you keep it for yourself; but as soon as people get into it, they fucking ruin it & that's been happening to punk rock for, whatever, 20 years, people have been ruining it (Exactly! - Shocker). But you always think there's going to be certain bands that they're not going to be able to ruin because they're so underground, like G.I.S.M., you know, G.I.S.M.'s never gonna be on fucking MTV 2.

(A) I don't think so.

(J) And I would never have thought THE GERMS would be either, but there's a possibility that they could be one of these fucking days, they could take some old footage & sink it up with some studio recording & do it, because I've heard rumours that there's gonna be a full-length movie about them within a couple of years. The wife of one of the BEASTIE BOYS bought a fucking screen play for 'The Darby Crash Story' & they're gonna make it into a fucking Hollywood movie now. So, I mean that's just ruined it.

**So that's not gonna happen with P.I?**

(J) We'll see what happens, I don't think so, not in my life it won't.

**And you can't see it happening with G.I.S.M either?**

(J) Well, they're one of the bands that are really sticking to their guns, they're changing & that's what's good, they're like a fucking shark, they're not going to stop, 'cause they have to keep swimming & they're constantly changing; unlike us, re-hashing the same old shit over & over.

(A) What we do is secret, yeah.

**So, who were the other earliest influences, THE GERMS, who else?**

(J) A lot of things. There was this guy who had something to do with S.S.T [Records] in the early years, he lived here in Portland in '77/ '78, his name was Joe Carducci & he used to run a record store here & he did this punk rock radio show every Thursday night & he would play everything. He turned me on to everything at that time that came out like THE FALL, THE SWELL MAPS, JOY DIVISION, all the ROUGH TRADE bands, & all the West Coast stuff, all the cool independent East Coast/ Canadian stuff; everything global that was good.

(A) So was he Portland's answer to John Peel?

(J) Definitely, & he was really, really good, & he left & went down & started working for S.S.T & he never mentioned anything about Portland ever again. But I still have some tapes of his radio shows & that's what he was playing, he'd be playing THROBBING

MADE UNDER THE INFLUENCE OF THUNDERBIRD WINE. 3 BOTTLES PUNK ASS FUCK.

THIS LYRIC SHEET WAS

10  
GRISSE, & then he'd play MIDDLE CLASS, & then he'd play some hardcore dub reggae, & then he'd play THE BAGS single & then he'd have some live tapes too, like ESSENTAIL LOGIC, THE SWELL MAPS, all these complete live concerts that he'd have taped when he did swaps with somebody in London & he'd play the whole shows on his radio show. So, you know, I wasn't there, but I got these concerts & it was really great, so that was totally inspirational, there was a lot of good stuff out there at that time.

**So, when did you & Pig Champion meet up?**

(J) I think I met him at 999, they played here in Portland, I think it was 1979, I was like 15, & it was a bar, I couldn't get in because you've got to be 21 to drink. So I went down there early & hung out & when 999 came I told them that I did a fanzine & I needed to interview them, I didn't (laughs)...

(A) I do a fanzine called PUNK SHOCKER!

(J) And by doing that I got in backstage with them & they took me to their hotel room & we drank & I hung out with them, & they put a mack on me & sunglasses & let me carry their guitars, & when the bus parked up, I jumped off the bus with them & walked right in the backdoor with 999. And when they started playing I jumped out of the crowd & there was Tom; him & his friends were the only other people really causing problems, & Tom says he remembers seeing me & thinking, "Alright, finally a big guy that'll fucking dance!" Because I remember seeing him & I was like, "Who's this hick/ redneck fucker?" Because he had a beard & I was really fashion conscious, of course, & he was older than me & he was out there really causing trouble with his friends. They used to go to shows & let off fireworks & fuck with the bands & shit & be really fucking obnoxious. And I was out there & I got really pissed because I respected the bands & I was mad at these assholes for being a bunch of Sid Vicious's out there fucking shit up, spitting, & it really pissed me off.

So that's how I noticed him & he noticed me, & then, whatever, 6 months later I saw his band play in some bar & they would cover MENACE & KILLJOYS & SHAM songs, & they had a bunch of originals that sounded like MENACE & KILLJOYS & THE USERS & that's what they'd do. They were like a jukebox, they'd get all of these singles & no one had ever heard of them - except for a handful of people - & they'd go to these bars & play these songs, not that people would like them in the bars, because who's gonna like THE USERS in Portland, Oregon at that time? But I knew, I was like, "Hey, what are they doing? That's a fuckin' USERS song!" So, I dug it, it was really cool & that's how we met.

**Was he [Tom/ Pig Champion] in THE IMPERIALIST PIGS then?**

(J) That was the band, that was the band.

**And that's how he got his name - Pig Champion?**

(J) Yep, well first it was the IMPERIALSIT PIGS & then it was Tom Pig, Eddie Pig, you know, the name was taken from the moniker of the band.

**Did you get to interview 999 at all then?**

(J) I did actually & there's still a tape somewhere of it.

(A) What were they like, OK?

(J) They were nice guys, the bass player was gay, but they were all nice guys.

**Where did you get the band name from?**

(J) Just paging through a book, throwing names out there. I was with a bunch of people & I was just looking for a name. First time I was looking through it I'm like, "What about this one - BLACK FLAG?" And it's like, "Nah, that sounds like shit." And I'm like, "What about NIRVANA?" "No, that sounds bad". "What about POISON?" And they're like, "That sounds like a metal band." And I was like, "POISON..."

(A) POISON GIRLS?

(J) I don't think I knew about them at that time. And I remember I had 'POISON' & I was juxtaposing words together & I'm like, "POISON HARVEST?" And this guy goes, "That sounds like a fucking GRATEFUL DEAD song!" So I kept turning pages of this magazine & I saw 'idea' & I'm like, "POISON IDEA?" And this guy goes, "That's not bad." "Alright, POISON IDEA." And the next day it was more of a club, kind of like THE GERMS, we couldn't play, because that's one thing about this band POISON IDEA, when we started we really didn't know how to play. I mean, you could always tell the bands back then who were into a different form of music before because they could actually play & write songs. We couldn't at all, so that's good in a way, because we started with punk rock & that's what our main influences were & that was our foundation.

**Did you always know POISON IDEA would create something original & special?**

(J) Well, I've always said this to people who ask, "How do you write the songs? What influences you & shit?" It's really easy, if I was to make a movie, what would I want it to

AA.  
BOTTLE, BOTTLE, ON THE WALL, WHO'S THE DRUNKEST OF US ALL?  
SET YOURSELF UP FOR THE FALL, WHO'S A SLAVE TO ALCOHOL,  
I KNOW A PLACE WHERE YOU CAN GO,  
YOU'LL PROBABLY SEE NO ONE THAT YOU KNOW,  
A FEW MINUTES WILL MAKE YOU THINK YOU PROBABLY NEED ANOTHER DRINK  
THEY SAID THAT I HAD A DISEASE, I ASKED THEM "WHAT?" IF THEY  
PLEASE, I ASKED THEM WHAT THE FUCK THEY MEANT,  
VICTIM OF THE SIX PERCENT  
NOW I'M SO ASHAMED OF IT  
I GUESS IT'S TIME THAT I QUIT.  
I SAW A FRIEND THE OTHER DAY GETTING OUT OF N.A.  
HE WAS LOOKING REALLY GOOD, THAT MADE ME THINK OF MYSELF  
I CARE ABOUT MY WORTHLESS FRIENDS,  
DON'T LIKE TO SEE THEM KILL THEMSELVES,  
GET SO STRUNG OUT THEY LOSE ALL HOPE,  
WHY DO YOU THINK THEY CALL IT DOPE?  
TREMBLING HANDS, BLOODSHOT EYES, PROPOSE A TOAST TO MY DEMISE  
GOD GAVE ME THIS LIVER, I DIDN'T KNOW HE WAS AN INDIAN GIVER.

11  
be like? Well, I'd like it to be like RESERVOIR DOGS, PULP FICTION, APOCALYPSE NOW, THE TAXI DRIVER, I'd like this & that, & that's what I'd like to see.

(A) THE SOUND OF MUSIC (laughs)...

(J) Exactly, why not? They have some good scenes, when they have that panoramic view, that's incredible, man.

Or with music, how would you want the music to sound? Well, I'd like the drummer to come in kicking ass, just totally over the top drums, & the bass just screaming, fast/ short, no fucking [guitar] wanking; & that's what I hear in my head. It's fucking easy. If I was doing rap, or dance, or anything else, it would sound good. I can't believe, do people have no taste? Do they have to ask, "Is that good?" They can't fucking hear? That sounds like shit! (A) So you rip off the good stuff & create your own style from it? (J) Exactly, just like movies, just like books; but there's always your own personal touches that make it different, you know.

**When did you know you were on to a good thing [with POISON IDEA]?**

(J) I really still don't, it's just something that gets me off & I like it, & that's what I'm doing still. And the reason we came back & are playing again is because I got in a big fight with one of the members of the band & wrote him a letter that said that we spent the last 10 years pissing & ripping people off & burning bridges & upsetting a lot of people, & it's going to take a long time to make amends. I mean, obviously I'm not going to do this forever, but I just don't want to end the way I did last time with the other members being fucking drug addicts & totally imploding & just ending on an ugly sour note. When everything's right & we've put out the next record & everything's good & everyone's happy, then I can just quit & end on a good note; but I'm just looking forward to that.

(A) And what are you going to do after that?

(J) Well, I dunno, write a book.

(A) That's a good idea, yeah.

'Underage' - an early P.I gig.



# Poison Idea

12

## What were your early gigs like then?

(J) Well, the early gigs, we played in Portland & there wasn't much going on so we tried to emulate what got us off. The early gigs were fun, they were a fucking blast. And as they started getting bigger, like I said, people ruin everything. You know, the scene in Portland, when it first started, it was everybody: there were artists, there were gay people, there were a lot of women, the whole scene was huge; there were rockabilly guys, there were mods, there were ethnic minority people. That changed very fast, as soon as the assholes got into it they made sure that anybody who was different, they fucking sorted out and, you know, that was fucked (Now doesn't that have an air of familiarity about it?! - Andy Shocker). So that's when it started getting ugly & unfortunately that's the time we started to learn how to play.

## So, who did you gig with early on? What were the most memorable gigs that you played?

(J) Well, since we were like the band at that time in Portland, we always had the opening slot for all the bands that would come here, like: BLACK FLAG, FEAR, CIRCLE JERKS, BAD BRAINS, DISCHARGE.

The memorable ones for me were the ones where we didn't play, where I was here seeing THE GUN CLUB, or bands that were really fucking good, like RAW POWER downstairs in our basement with 7 people standing around watching them.

## What were FEAR like as people? OK?

(J) They were like one of those bands, they didn't start playing punk rock, they knew how to play & they'd probably been through a few youth movements before, & they couldn't really relate to me, & I couldn't relate to them, & we had nothing in common. You know, they were counting their fucking dollars & I was trying to get up some girls dress (laughs).

(A) Were they good live, FEAR?

(J) They were tighter than shit, they could really play, that's the difference.

## Was it the same kind of deal with BAD BRAINS as well? Because they could really play anyway, before they were a punk band.

(J) Yeah, they were like a funk band or something at one time, yeah, they were the same thing & I hung out with those guys in their van because I knew they were Rastas & I knew they'd have marijuana. I made friends with them & they got me as stoned as a motherfucker! And I thought they were Jamaican because they were talking so fucking

"THERE'S NO TOMAROCES,  
JUST YESTERDAY'S PAIN"

thick, & I didn't know any better, you know, they looked like it, act like it & talk like it. It just shows - fuck!

## Had you already written the song 'I hate reggae' by then?

(J) Yeah (belches).

(A) Did you mention that when you were out of your face?

(J) Yeah, I did, they just laughed.

## When you first started POISON IDEA, who was the most helpful & supportive?

(J) We had a couple of friends who bankrolled our first single & that just got us started, once we had that, then we could just roll from there. No, no one helped us really, we had to do our own shows & do our own thing, you know.

## So, you know all this nostalgia stuff, is it just a load of baloney? You know, like in that 'American Hardcore' book where that guy's hyping up these halcyon days.

(J) It had its ups & downs like everything does, like fucking day to day has its ups & downs, there's good & bad with everything. I'm not saying its getting worse & worse, well it kind of is in a way, but there's always good shit happening, every day's not completely fucking miserable, there's fun things still going on, every once in a while something new happens.

I just don't like the people that...because I remember what people were doing back then, people that try to capitalise on it & glorify this. I remember them & they were fucking idiots then & idiots now, it's really pathetic. I've seen people that got into punk rock scene, & then got out of it, grew their moustaches & said, "Now I'm into JUDAS PRIEST". And then did the full circle & then got back into fucking punk rock & got a mohican [claiming], "I've always been into it!"

(A) Like THE VARUKERS.

(J) I really didn't choose it [punk rock], it fucking chose me, that's just my lifestyle, you know, when I was 15 & sleeping under a bridge, it was the soundtrack to my fucking existence, it's all there was...

WE WERE GOING TO WRITE SOME  
SELF-RIGHTEOUS DIATRIBE ABOUT  
THE "GOOD OLD DAYS" - BUT THOSE  
DAYS WEREN'T GOOD - WE WERE  
PISSED OFF THEN AND WE ARE  
PISSED OFF NOW - GO DIE.  
POSITIVE = BORING

## What was reaction like to your first EP 'Pick Your King' - a 13 track single?

(J) Well, when that came out there were a few records kind of like that. What we should have done, now that I think about it, back then we should have put out a 1 song 12" dirge 45 minute song (laughs) & that would have been different, instead of playing 13 songs in fucking 3 minutes.

13

## Did the NEGATIVE APPROACH single come out about the same time?

(J) All that shit came out: S.O.A, MINOR THREAT, 7 SECONDS.

## Who thought of the [P.I record] label name - FATAL RECETION?

(J) I think Pig did (laughs).

I mean we're putting out a new record in the future & we're throwing that idea around again, let's make [self-release] 1, 000 CDs, it's not that expensive, let's do it again ourselves. It's a lot of footwork, that's the thing, & that way you can't really blame anybody if it fucks up. We might just do that, if I get a couple thousand dollars.

## I take it you've been fucked around by a few record labels?

(J) We have been, I mean that 'Pigs Last Stand' thing on SUBPOP, I've never seen nothing from that, ever, ever, ever. Like TAANG, that fucker, he surfaces every 5 years & he'll give me a t-shirt, a 6 pack & \$20, & be my friend, & then disappears again. He's a total complete cunt.

(A) He put out that 'Best of POISON IDEA', but it's only the stuff he's got the rights to, it's no 'Best of' at all.

(J) He's got the rights to it for 4 more months & then it's gone, in August 2002 that's it. Mark my words, if I sell that to him again somebody can walk up to me & hit me with a fucking baseball bat to the head, because if I'm stupid enough to give that guy that shit one more time I deserve to get my head bashed in.

## Where did you get the idea for the cover of 'Kings of Punk' from?

(J) What I wanted to do, actually, was go to an iron smith & get a POISON IDEA brand made with the logo, & the cover was going to be my bare ass on the front side with the brand about 6 inches back, & the flipside was going to be them pulling the brand off with my ass

I BET WHEN YOU  
WUZ IN JAIL  
YOU WUZ A PUNK!

smoking with the fucking brand on my ass (laughing)! And that was the original one, & we looked into & it was going to be too expensive.

(A) Were you always the one who was gonna get branded?

(J) I'd do it, fuck, it'd be cooler than shit! Actually, where it came from, was that one, what was it? ANTI-CIMEX? The one [record cover] with the guy hanging upside down with the candle... [up his ass...oops...arse!].

(A) Oh, TREVEET KADET, yeah Mr Price loved that!

(J) Yeah, that was great, that was really funny.

(A) You know where the hot wax is gonna go!

(J) Exactly, so we were trying to up the fucking ante. That brand, that'd be so cool!

## What happened with Pig's MAXIMUM ROCK & ROLL column ['Little effort, much pleasure']? He only did a couple didn't he?

(J) Yeah, he just got burned out on it. I mean Tim Yohannon's a really cool guy.

## Were the kids into Pig's articles?

(J) I don't think so, the kids weren't; but at that time there were still some children that read it, as they do now.

## Culture vulture time, what are your favourite books & TV shows - I know you're gonna say THE SOPRANOS, is that number 1 at the minute?

(J) Yeah, 'cause it's done really well, it's not just television.

(A) It's art.

(J) Exactly. And books, a lot of things, you know, everything from Mickey Spillane to Baudelaire. I just bounce around to different parts of the globe, Harry Crews, really too much to name, the list goes on & on.

## Are you still a big [Charles] Bukowski fan?

(J) Yeah, & what's really cool too is that he left a lot of manuscripts, so they put one out



'We Must Burn' - P.I live in Hell's Kitchen, Tacoma 2002. Photo - Shocker.

## Even more POISON IDEA.

14

every year now for the next couple of years, I've been buying those recently & some of those are really, really good.

(A) I liked 'Pulp' & he wrote that on his death bed, that was really good, there were some great one-liners in it.

### Are you a big SIMPSONS fan?

(J) Yeah, THE SIMPSONS is one of the only shows that I can watch (me too - Shocker).

### Favourite food & drinks?

(J) Favourite food - sushi. Favourite drink - water, I love water, it's good. If it's an alcohol drink, I'll drink anything, it doesn't matter

Andy (ex-THE GITS) was telling me you used to really like Olde English, because I thought it was the cider you get in England, but it's not, it's American malt liquor isn't it?

(J) It's malt liquor & it's cheap, it was a total ghetto beer & it was the most potent, it was 8%.

There's this micro brewery here in Portland, & I was drinking this Belgian ale at this club the other night, that they brew here in Portland & it's like 9%. So, along with the coffee & shit, we make a lot of good beers - finally!

### Do you know any good hangover cures?

(J) Don't drink!

I used to be able to just get up & drink again, but now my blood pressures getting too high & I feel like my head's going to explode.

### Leading on from the drinking thing, what's the deal with straight edge & Ian MacKaye, why do you hate it so much?

(J) (Gulps some beer down). Well, at the time I thought it was against everything punk rock was. The whole thing was don't take yourself too seriously & don't have rules, live your life the way you would want as long as you don't hurt anyone else, you know, don't get drunk & run somebody down, or go to a show & beat somebody up; as long as you don't hurt anybody, do whatever you fucking want. It was too many fucking rules for my tastes, too much conformity, too uniform.

(A) Yeah, they had it [straight edge] a bit in England, & I thought it never seemed to lead anywhere - you skateboarded, you drink orange, loads of male bonding, what the fuck's this about? It doesn't really challenge anything!

(J) Exactly, there was no part 2.

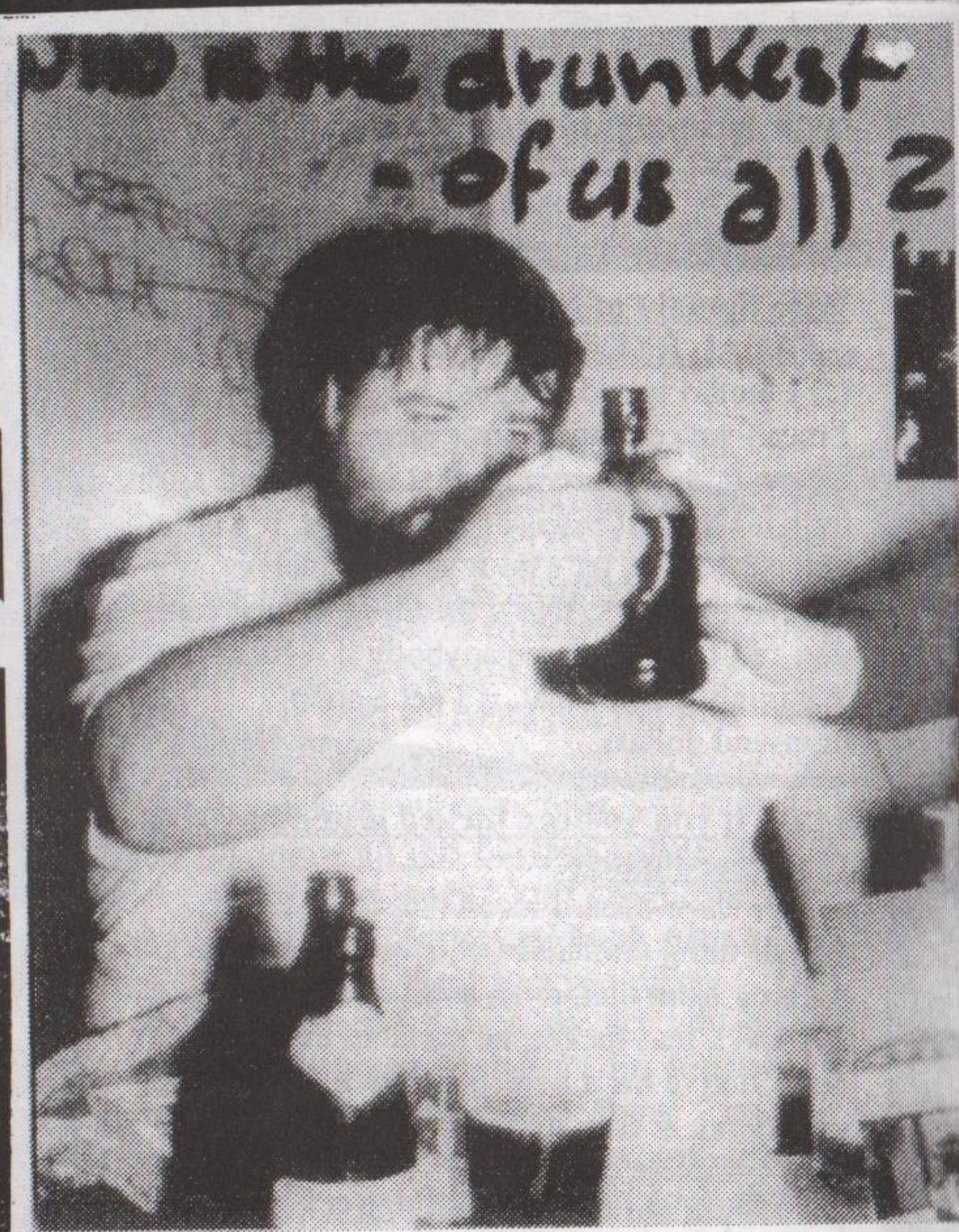
### What was reaction to the front cover of that [P.J.] 'Ian MacKaye' LP like?

(J) He didn't like it.

### Did anybody like it? I thought it was hilarious!

(J) Some people did, the people with good senses of humour!

One of the best things I ever saw in my life was sitting in this pizza parlour up in North-West & all of these out of town crusties got off a train, they'd jumped the freight train, & they



were walking by this really foo-foo lawyer bar & these lawyers were sitting out there having their afternoon cocktails. And this fucking Mohican guy walked by with these facial tattoos wearing a [P.I.] 'Ian MacKaye - get loaded & fuck' shirt & I remember the fucking look on these guys faces was so priceless. The guy just pointed at it & they all turned around & their jaws dropped & it was really, really amusing.

### So were you actually into MINOR THREAT, musically, at the start?

(J) You know what, I remember going to the record store when that first record just came out & we all thought it was a joke, we really did, we thought it was the way CRUCIAL YOUTH turned into, a total piss take. We thought it was fucking funny, we're like, "Listen to this!" & we were reading it & laughing, we didn't think it was serious, we thought it was a fucking joke; everything about it seemed to be a joke! And then I found out it was serious, I couldn't believe it, no way!

### Who do you think were the most ridiculous straight edge band - SLAPSHOT?

(J) They were pretty bad.

### Because they were hard edge, on about beating up drinkers!

(J) See, I mean the first time we played Boston, I'd heard all these horror stories about all that bullshit, you know. So, me & Tickner, we got there & go looking for a liquor store, so we're walking down there & I'm with some kid from Boston, he's taking me around & I looked down the street & I see this gang of kids coming towards us & there's like fucking 10 of 'em. And this guy goes, "Ohh, that's Choke!"

And I go, "Oh fuck, we're gonna get killed!" And these guys walk up to us & they're all really nice, I mean we had our hands full of booze & they didn't say shit.

But as for MINOR THREAT being a joke, we thought they were a joke, & SLAPSHOT, I think the jury's still out on. Whether people think they are a joke or not, or whether they were a joke or not, who knows? Maybe he's the ultimate prankster; he was fooling us all along. I mean he supposedly came out of the closet, so maybe he was, maybe he was shooting heroin & shit the whole time, you never know.

### How do you guys go about writing songs, do you do the lyrics first & then the music or...?

(J) Back & forth, you know.

I've actually written songs before, like the music, & asked people in the band, "Can you give me a title or something to work with?" I mean, THE HARD ONS, they did that, "OK here's a song & let's call it 'The Blade'." That's all I needed, a title, I just ran with it.

### Can I ask you about some of the songs - 'Ballad of a Pre-Op', did he really become a she?

(J) Yeah, he finally did, except last I heard he didn't have his labias yet, they're too expensive; but he had his dick cut off & he got his tits, he's got really nice tits too, probably the best I've ever seen!

Except, he's still not the most attractive woman in the world, he's still...

(A) Does he still need a shave & that?

(J) He got electrolysis, that was one of the first things he got done, but he's still a big kind of a man.

(A) Kind of a woman.

(J) With a big kind of an Adam's apple!

(A) And a big kind of chest.

(J) Oh yeah, fucking huge tits, that's one of the first things he was showing off to us (said in a voice like Barney off THE SIMPSONS), "Check these out!", & he popped open his shirt & its like, "Oh...they're breasts."

It's so strange that this guy, he recorded some of the stuff on 'Dysfunctional', some of those old, old songs, he was in there engineering it, at that time he was a man.

(A) Man enough to be a woman?

(J) I guess so.

### So, they're all true stories, like 'Alan's on Fire'?

(J) Yeah, that's true, David Wilds, the guy who used to manage us, it was his co-worker, & he was beaten down by his wife & his family, & they used to treat him like shit & he sent the kids through college, & all they used to do was beat him & screw him constantly. So, he invited them all over on Easter & they had Easter dinner & they all slept over night & the next morning they're all sitting around the

breakfast table & he got up, he didn't say a word, he just walked outside, poured a gallon of petrol over himself - boom!

15

### Do you find it ironic that all these early P.I records are so highly collectable?

(J) Yeah, considering that there's more people being born into the world every day & we only pressed this many of them. I just think they should be available to everybody, that's why we would like to get them repressed.

### So, you were saying you're still going to do AMERICAN LEATHER RECORDS?

(J) Yeah, that would be the ideal thing to do, it's more hands on, it's more personal & I like that kind of shit.

### Did you ever manage to make a living out of the band?

(J) No, not really, I mean we'd do a tour & come back with a couple hundred bucks in our pockets & stuff; but luckily I've never had to make car payments or insurance payments or anything like that. I've always been staying on people's couches & floors & shit like that.

(A) What kind of jobs have you had?

(J) Everything pretty much, I've done everything from cooking to being a gardener, to working in an old folks home, to bar tending, to construction work, working in a liquor store, working in a convenience store, I've worked in a grocery store, I've been a clerk, a driver, I drove for a while, a lot of things.

### What do you honestly think is your best P.I release, what are you most proud of?

(J) I dunno, everybody has different things they like, you know what, the stuff we've been

## Slumlord (JERRY A.)

MORE FOR SOMEONE WHO HAS IT ALL  
SQUEAL AS YOU WALLOW IN YOUR GLORY  
SPOTLIGHT THE PORTRAIT ON YOUR WALL  
BUT THE PICTURE TELLS A DIFFERENT STORY  
EYES DART FROM SIDE TO SIDE  
SCAMS RUN AND NEVER STOP  
WELL, HOW YOU CHEATED AND LIED  
YOUR WAY UP TO THE TOP  
THE HANDS YOU'VE STEPPED UPON  
AS YOU CLIMBED UP THE LADDER  
THE RIGHTS THAT YOU MADE WRONG  
BUT NOW IT DOESN'T MATTER  
GO, TAKE WHAT IS NOT YOURS  
'CAUSE WE KNOW YOU NEVER GAVE  
AND WHEN THE RICH MAN DIES  
THE POOR PISS ON HIS GRAVE  
USE PEOPLE, DISCARD THEM WHEN YOU'RE DONE  
YOU HAVE MORE THAN YOU'LL EVER NEED  
DESTROY A FAMILY JUST FOR FUN  
YOUR LUST FOR LIFE IS FUELLED BY GREED  
YOU KNOW THAT YOU'RE SO SMART  
YOU THINK YOU'VE GOT THEM BEAT  
A SLUMLORD WITH NO HEART  
PUT PEOPLE ON THE STREET  
THE HOMELESS, THEY MIGHT STARVE  
STREET JUSTICE WORKS THE BEST  
SO WHEN THEY START TO CARVE  
"RICH PIG" ACROSS YOUR CHEST



# Poison Idea

16

**BLANK  
BLACKOUT  
VACANT**  
LP • CD • MC  
SOL 33



WHY THE TOUR IS IN JUNE INSTEAD  
OF APRIL

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working on recently, I think the new one's going to be the best; but I kind of like 'Feel the Darkness' in a way, but then I like the first & end songs that I wrote on each side & the middle songs. Tom likes 'Blank Blackout', he thinks the songs are really good, I like 2 or 3 songs on that a lot & I like a couple off the last ['We Must Burn']. Overall, I think the covers record ['Pyjama Party'] is probably the one I can listen to all the way through.

### What did you think was the best band line up you had, musically?

(J) Musically, with Mondo, that fucker could play anything, he was a real heavy hand, that fucker was a good rhythm player, like with those G.I.S.M covers, he would listen to them & he would nail them. He didn't like that kind of music, but he could sound exactly like them.

(A) No taste, but he could play.

(J) He could do anything; it was good having that guy.

### Can you remember, what were your most awesome & out of control gigs?

(J) A lot, really ugly ones, you know, playing Los Angeles with like riots & stuff. I dunno the one that would be the most crazy gig would probably be the one where nothing happened, that would be the most insane gig to me, to play a gig where we weren't drunk & we play the whole set...

(A) And you sing all of the words.

(J) Yeah, I sing all of the words; that would be a completely insane, never before show!

(A) So have you blacked out loads of times on stage & stuff?

(J) I try not to.

(A) It has happened, though?

(J) Yeah, yeah, it's kind of fucked.

(A) So did you used to slice yourself up much?

(J) It wakes me up, it's the only way I can stay awake, burn myself, keep slamming my head into a door, to wake me up.

(A) So the fire breathing, have you done that for years?

(J) Yeah, I don't know how we started it; it's cool, simple & cheap.

(A) It's the cheap crowd that you play to, people like me!

(J) Exactly, until we can afford something better, like THE PLASMATICS, you know, we would chainsaw televisions if we could, but we can't afford it, so we've gotta do this.

### What were your gigs with LEATHERFACE like? I know you're big fans of them.

(J) Good, it was good to see them; even if we didn't get to play with them the last couple of times they've been here, when I went to see them they were fucking great. As far as I'm concerned they're one of the last really honest bands that are really good & they're not going to pull some kind of pose or bullshit.

(A) They just walk on & get on with it.

(J) They don't wear masks or some bullshit, you know, it's good.

(A) They're pretty ugly, maybe they should do.

(J) Maybe they should have bags over their heads instead of masks (laughs).

You know, I just really hate all this new mask rock/ clown rock, it's just beggars description, I can't understand it, it's just insulting, the joke's not even funny, I can't believe people are so fucking thick to follow - lemming rock.

### P.I are not really a touring band, but what was Europe like when you made it over?

(J) Great, I love going over there, I mean I have more friends in London than I do in Portland & this is my home town, I've lived here practically all my life & I don't even have any friends here or like anybody in this fucking town. It's nobody's choice but mine, but I definitely have more friends in LA, New York, London, anywhere, than I do in this town. So, I like, obviously, going to other places & I like everything about it, it's always new, you can always see new things, it's a new experience & I really love touring.

(A) It's good to get away & travel & get drunk in a different time zone...

(J) Yeah, I fucking love it & that's what I'm trying to work for right now, so I can go out at least one more time, see what the fuck happens, put out a new record & go out & do some shit.

### Did you enjoy England? Because most touring bands hate it.

(J) Yeah, I loved it, everything about it, I liked it a lot, I soaked it up as much as I could. The first time we played there I went over a week earlier & hung out every night, because you asked me earlier about bands & shit, I like all sorts, the bands that were really over the top at the time, like E.N.T, but there was a lot of other shit I liked too, all sorts of stuff.

### Did you ever get to play in Japan or Australia?

(J) I went down to Australia & sang with the HARD ONS for a month or so, that was really fun. I'd love to go to Japan.

(A) POISON IDEA & G.I.S.M, that'd be some fucking gig.

(J) That would be fun. Do you think G.I.S.M would do it if we asked them?

(A) I would hope so.

### Why did you split in '93 when you were at your best?

(J) Snatching defeat out of the jaws of failure.

### You know your 'Single at Xmas' record, who are RAY & CLOVER on the B side?

(J) Some blues guys, who've been around a long time, some older cats from Nashville.

(A) Is their song a FATS DOMINO cover?

(J) It sounds like it could well be.

### So after P.I, you were in GIFT, what did you do, was it just a single & an album?

(J) And a tour & then we broke up.

### And what about the PISS WILD HORSES?

(J) Yeah, that was fun too, we could have done something, it was a really good band.

(A) Did you record anything?

(J) We put 2 demos out.

### So, Pig did THE SUBMISSIVES with Dave Dictor?

(J) Basically, Pig went in & took the IMPERIALIST PIGS set list & fucking re-did them with Dave writing the lyrics, so they

were 20 year old songs.

(A) So, it's nothing new & creative?

(J) Not since I heard, I knew all the songs, I hear that record & I'm singing along the old lyrics to the old songs.

### What about S.W.A.T?

(J) That was good, that was the Apocalypse [Culture] people; that was really cool, I liked doing that a lot.

(A) I thought it was hilarious, everyone knows what cops are really like.

(J) That's what it was, you know, I dug that record a lot.

### What did FATAL ERECTION do? Just one single & that was it?

(J) FATAL ERECTION the band thing? That was after I quit the band [P.I] that was John from E13 & the rest of the guys from POISON IDEA doing songs.

### What do you think the new POISON IDEA have got to offer the kids?

(J) A new future.

### Did you vote in the election?

(J) Of course I did.

(A) Did you?!

(J) Yeah, I'm a registered voter, I have to, that way I have no right to bitch & scream about it unless I try to do something. You know what, this last time hardly anyone voted & George Bush fucking won, so if all these people would have voted, who could have voted, they probably would have changed something, but they fucking didn't so...

(I can see your point, but are any of the main parties worth voting for? Is there any real difference between the Republicans & the Democrats, or New Labour & the Tories? They all have the same big financial backers & such right-wing agendas: they wholeheartedly support the 'War on Terror', are against decent employment rights & asylum seekers; so what's the alternative? - Andy Shocker).

### Do you think Bush is gonna be worse than Reagan?

(J) We'll see, he's a useless fucker.

### Can you ever see an end to capitalism or are we just going to head for annihilation?

(J) Annihilation, definitely.

### What is your favourite song by - THE GERMS?

(J) 'The Slave'.

### Your favourite song by - BLACK FLAG?

(J) Probably 'Damaged Part 2' or 'Thirsty & Miserable'.

(A) Yeah, I like that a lot, I like 'What I See' & 'The Bars' too.

### What's your favourite song by the COCKNEY REJECTS?

(J) 'War on the Terraces'.

### And what's your favourite song by TURBONEGRO?

(J) 'I Got Erection' (laughs).

(A) I like 'Screwed & Tattooed'; I think that's the funniest

17

What would you say P.I.'s overall message is?

What are you guys all about?

(J) I dunno, we have lots of messages.

What is the most positive message you've got to offer?

(J) Stay free!

How would you most like to be remembered?

(J) As somebody who was misunderstood.

What song would you want to be played at your funeral?

(J) 'War on the Terraces' by the COCKNEY REJECTS (laughs) - no!

Actually, do you know what would be a good funeral song, the last song on 'Metal Box' [by P.I.L.], with the piano - 'Radio 4'.

And last question, what would a perfect day entail?

(J) There's a song by LOUDON WAINWRIGHT III, it's called 'Pretty Good Day', & he gets up & he turns the light & the light comes on, & he goes to the sink & there's hot water, he walks outside & there are no bullets flying & nobody's been hit. I fucking love that song, & then at the end of the song he sits down & grabs a sheet of paper & he writes down the whole song; that's a good song, that's everybody's song because everybody would like a day like that.

THE END.

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**Book Review.**

**"OI! Stories" by Kid Stoker (2000) Belgium:**

**Flashware Editions.**

This book encapsulates 20 years of punk stories from Sunderland's most (in)famous sons - RED ALERT & RED LONDON. Featured is the story of one of Sunderland's first punk bands THE REBELS, whose drummer Sticks Warrington found fame & fortune with the ANGELIC UPSTARTS & later with the rockier 'n' ruckier COCKNEY REJECTS. THE REBELS did release an EP, got featured on local radio & should have had a Peel Session, but gig violence spelled the bands demise. However, 15 years later they're back recording & doing the odd cool gig.

Also included are RED LONDON European Tour Reports, tales of killer gigs & a cool account of the recording of the great 'Once Upon A Generation' LP. There are plenty of stories of the antics of a certain Cast Iron (G.G) Smith including the legendary 'Spaghetti Incident'; plus some dire accounts of S.L.F's bullshit pop star behaviour & the amusing tale of how Tony Van (Axe God) sold individual crisps for 50p which once belonged to Stinky Turner! A highly entertaining book that is both well written & well worth checking out!

**PUNK SHOCKER'S RELENTLESS CAMPAIGN AGAINST MAJOR LABEL CONTROL.**

**WELL, I NEVER THOUGHT I'D SEE THE DAY, BUT AFTER 15 YEARS PUNK SHOCKER HAS BECOME A TARGET OF MANIPULATION BY MAJOR LABELS IN THEIR ATTEMPT TO INFILTRATE THE UNDERGROUND/ DIY PUNK SCENE. WELL, THEY'VE GOT IT ALL WRONG, BECAUSE PUNK SHOCKER HAS NEVER BEEN A 'HIPSTER' FANZINE TO START WITH, SECONDLY I CAN SEE STRAIGHT THROUGH THIS SO-CALLED 'ALTERNATIVE' MARKETING VENEER, & THIRDLY PUNK SHOCKER HAS ALWAYS PROMOTED INDEPENDENT MULTI-CULTURAL PUNK MUSIC WITH SOMETHING CONSTRUCTIVE TO SAY; IN DIRECT OPPOSITION TO THIS MTV, CAREERIST, NOTHING TO SAY/ A-POLITICAL, BUSINESS-ORIENTATED POP-PUNK. BASICALLY, IF YOU'RE NOT PART OF THE PROBLEM, THEN YOU'RE PART OF THE SOLUTION - MAJOR LABELS, THE RECORD INDUSTRY, THE MUSIC PRESS ARE THE PROBLEM & WE ARE THE SOLUTION. I REST MY CASE!**

**THE MOTHERFUCKING CAMPAIGN AGAINST REAL ALE**

I fucking hate real ale cunts

I was going to do a long article on why they are cunts but there is no point as you either agree or don't there is no middle ground on this.

You either spend your drinking hours analysing and being pseudo-intellectual about drink, so that you appear somewhat enigmatic, or you are an esoteric motherfucker like myself who drinks to get wasted cause you need time off.

Drinking is about not being intellectual or about snobbery of any kind. It is the great social leveler we are all the same when we are wasted and there is no point in being snobbish about something as basic to our needs as getting wasted is. We need a fucking release from whatever causes stress in our life and drink is quick, easily obtainable and legal in most countries.

Just for the record, drinking cheap white cider is not fucking ok either it is inverted snobbery, and it really does fuck up your guts.

**Most Real Ale Cunts are probably called Tim and probably come from Essex**

Real Ale Twats stop arguing about whether a pint of badgers tadger or a pint of Bishops Folly is best cause you are drinking for the same reason as me as a release and it doesn't matter what you are drinking as long as it gets you wasted and if cheaper and so called inferior goods do the job then so be it. There are also a million better things to argue about when you are pissed.....

Thee Champ

August 2000 to May 2003

# MUSIC REVIEWS —

20

*“the record shop’s got plastic nutrition, ‘cos music is the food of love, but reality is waiting for a bus”.*

## BLOOD SPIT NIGHTS (US) – Full Metal Jacket EP (Massacre Recs, 2224 N.E. Everett, Portland, Or 97232, USA).

Cheers to Matt – top fella – for hangin’ out & givin’ me this lil’ beauty to review. The band name is taken from Japanese legends GAI & I just lurve PDX punk, but this should be called full studded jacket! The (k)nights serve up 4 cuts of blazing vintage HC with haunting vocals like Japanese legends G.I.S.M/ OUTO/ LIP CREAM/ GHOUL/ GASTUNK/ ASBESTOS; plus a dash of the old Scandinavian sound of ASOCIAL & DISARM – especially on the bass. Lyrically they deal with the usual subjects – how work sucks, anti-religion & how the lottery is a tax on the poor – & hopelessly optimistic. Grand stuff. \$\$\$1/2.

## SWELLBELLYS (SCO) – Shut Up & Listen CD (Punk Rock Scotland, www.punkrockscotland.co.uk).

Cheers to Jacko for giving me a copy of this to review at a CONFLICT gig in London. I’d already caught the SWELLBELLIES live in action & they were pretty brutal & impressive. This 16 track CD is total HC punk rock which sounds a lot like THE EXPLOITED (especially the vocals)/ VARUKERS/ DISCHARGE/ DISORDER & there’s a dash of American HC thrown in there too. These guys are really pissed off, they are hard but fair & this comes through in their direct lyrics, 2 of which are penned by the infamous prisoner Charles Bronson & the last track is really different to the rest of the album but it works fine. A cool release lads. \$\$\$1/2.

## INCENDIARY DEVICE (TOON) – S/T CD (Self-released. E mail contact – dangerdiabolik@hotmail.com).

INCENDIARY DEVICE are one of Newcastle’s newer punk bands & include in their ranks ex-members of SAWN OFF/ DECONTROL/ MORTAL TERROR & no doubt more besides. This is their debut release with 12 trax of raw D beat crust like ANTISECT/ DSICARD/ E.N.T/ HELLKRUSHER/ DISCHARGE. This is good stuff with lyrics concerning slum housing, mind numbing TV, trendy bozos, macho dancing (?) bozos, & the barbarity of waarrgghh! They put on an action packed live show & this CD even includes a bonus backwards satanic message! \$\$\$1/2

## DISCLOSE (JAP) – The Nuclear Victims EP (Whisper In Darkness, P.O Box 40113, Portland, Or 97240-0113, USA).

This US release is a collection of DISCLOSE compilation trax & is on cool red wax. You know what you’ll get with DISCLOSE, here are 5 cuts of pure D beat mayhem, they’ve got the early DISCHARGE sound down to a fine art & even cover “Why”. All 5 trax were recorded in 4 hours with tons of alcohol at Bullshit Studios – what more can you say to that?! \$\$\$1/2.

## FUNERAL (US) – Cry Of State Desperation EP (Contact same address as DISCLOSE release).

This is a new 6 tracker from PDX – the city of punk - & FUNERAL carry on from where their blazing 12” left off. This is total raw as hell D beat punk a la DISCHARGE/ VARUKERS/ HELLKRUSHER/ ANTICIMEX/ ASOCIAL/ TOTALITAR. The lyrics are cool anarchist rants & this was recorded at Doomsday studios. Good stuff \$\$\$1/2.

## THE RED EYES (SCO) – On Prescription CD (Falling Down Recs. Contact – Flat 2/2, Dumbarton Road, Clydebank, Dumbartonshire, G81 1UE).

This is real old school ‘77 punk a la SLF/ SLAUGHTER & THE DOGS/ THE LURKERS, with a dash of rock ‘n’ roll thrown in for good measure. The production is pretty hot & there are some fine trax here, like the opening 3 songs & “Who’s sorry now” – which is certainly their best effort lyrically. The rest is rather mediocre, a little too poppy in places & the personal lyrics get tedious after a while. \$\$\$

## THE SOLUTION (JAP) – I’m Pissed Off Mini CD (MCR).

I like this, mid-paced UK82 street punk featuring ex-members of UNITED ‘97 all decked out in West Ham shirts & flat caps, & they sound kinda like ATTACK/ INFA RIOT/ BLITZ. What stands out are the cool lyrics, which are all in English, concerning greed. Media blitz, your mates & they’re pissed off cos they’ve been working in the factory all week for their dough – d’oh! Now it’s time for the cutting edge west side punx to have their say! \$\$\$1/2.

## DECREPIT (US)/ PHALANX (US) – Split EP (Un-Yelliman Recs).

Cheers to Rob from ‘The Poor’ for the following 3 releases that are all available from ABORTED SOCIETY, PMB 1377, 1122 East Pike Street, WA 98122-3934, USA. The overall packaging of this release is glorious with some wonderful artwork, a poster & stickers. DECREPIT get proceedings underway with 3 slices of raging & intense HC thrash with vox that shred just like vintage RAW POWER & G.I.S.M. I saw these guys rip it up at the Cumberland Arms & tried to talk the singer into trading his ‘Feel The Darkness’ hooded top but he was having none of it, I’m not sure he could understand a word I was saying anyway! Although their side is entitled ‘Come to the party’, this is sadly DECREPIT’S last release, the party is over! On the flipside are the mighty PHALANX who I never got to see at the party thanks to Seattle’s cops. PHALANX belt out a 4 track crust punk assault kinda like SCATHA/ DISAFFECT/ DEVIATED INSTINCT/ MORTAL TERROR & front man Brian manages to combine the old E.N.T dual vocal attack – cool. Both bands have well-written & sincere lyrics & a lot of effort has gone into this record – get it. \$\$\$1/2.

## SKARP (US)/ HUMAN ERROR (US) – Split EP (Aborted Society/ Pull The Trigger).

This split release is from the SKARP/ HUMAN ERROR Summer Tour of 2001. The packaging is great with some wonderful full colour artwork, it’s on red wax, plus there’s pix of puking punkers. SKARP kick off with a great guitar powered anthem, despite the death metal drumming. Their 2<sup>nd</sup> cut is disappointing, plain generic grind. HUMAN ERROR have 3 trax that starts off all funkadelic & then bursts into hyper speed thrash, but suffers from a really weak mix, it’s all drums & screeching vocals. Worth it for the opening track alone & the packaging. \$\$\$



## TOROAMADA (SCO) – Shout With The Devil 7” (Bronx Cheer).

This rocks like a motherfucker, TOROAMADA are ex-CAPTAIN BLACKBEARD & this 7” contains 2 explosive cuts of Scando-rawk like THE RETARDOS & the men of TURBO. This is on glorious multi-coloured splattered wax but is ultra limited so get this fast baby & try & catch ‘em live, they’re highly entertaining. \$\$\$\$

## HOT WATER MUSIC (US)/ RYDELL – Split 7” (Ignition/ Scene Police).

HOT WATER MUSIC are the latest hot thing & are named after a BUKOWSKI book which is good enough for me. I saw LEATHERFACE blow these guys off stage twice, but their split CD with LEATHERFACE grows on ya & this is pretty much the same, plenty of chunky guitar riffs & I’m quite into this groove; which is more than can be said about RYDELL. Musically it’s like melodic later-period HUSKER DU but the g.d awful vocals & lyrics ruin it. The packaging is rather basic too, but it’s worth it for H.W.M. \$\$\$

## ONE LAST THING (US)/ CROSSTIDE (US) – Split CD (Ignition/ Rise).

Well, I’ve just got back from Portland, US & no one ever mentioned either of these bands to me & it’s no wonder. So this is ‘emo’ & what some of the in crowd at FRACTURE constantly rave about. As far as I’m concerned, after enduring this, if it’s the new hot thing then they can keep it. Christ straight edge was bad enough; this reeks of non-political rich kid self-pity & whinging. Musically it’s too long/ too slow, indie rock/ pop punk at best & I fucking hate that. How low can punk get? \$

## THE FUTURES (JAP) – Electric Move From The Under World CD (MCR).

Wow, this is something else, I’ve blasted this out 4 times & still find it difficult to describe. This is both incredible & unique, THE FUTURES are like a shark in that they’re always twisting & attacking. This band had to come from Japan & the powerful female vox remind me of the legendary COMES circa ‘No Side’ but even more manic & frenetic, crossed with THE STALIN/ SWANKYS/ early G.I.S.M/ OUTO/ NEGAZIONE/ BLACK FLAG/ DEAD KENNEDYS. There’s a splash of 60’s psyche/ garage just to spice it up a bit, with plenty of twists & hooks; really, I’ve never heard anything quite like this. THE FUTURES are incredible & get through 16 frantic trax in 20 minutes, they must’ve been on a serious drink & drugs binge, even the packaging is insane. Glorious! \$\$\$\$

21

**EXTERMINATE (JAP) – Ideal & Reality CD/ EP (MCR).**

EXTERMINATE take their name from a legendary 'GAI 7' & include ex-members of ORDER & REALITY CRISIS. This is powerful blazing full-on punk rock reminiscent of fellow compatriots WARHEAD/ BASTARD/ LIP CREAM/ ASSFORT, & mid/ later period EXPLOITED/ MAU MAUS. There are also elements of G.B.H circa 'Rats', recent CHAOS U.K., plus a dash of E.N.T & ICONS OF FILTH, making for some mixture eh kids? The packaging is great with punk as fuck pix but I dunno what the mask is all about. Marvellous! \$\$\$\$



理想と現実

**U.C.A (JAP) – Self Infection CD/ EP (MCR).**

Wow, this is more like it baby! 4 slices of powerful blazing vintage Japanese HC a la DEATHSIDE/ WARHEAD/ BASTARD, this rages. I was very impressed with their trax on the 'Hardcore Fighters' Comp CD but this is even better, & just like G.I.S.M they change what the initials stand for, this time its UNLAWFUL CHAOTIC ANARCHISM! Classic! \$\$\$\$

**ABRAHAM'S CROSS (JAP) – Peace Can't Combine 12" (Crust War. Distro – MCR).**

This 12" has been released on Jacky Crust War's label – he of GLOOM fame - & contains 6 previously unreleased cuts & 4 remastered comp. trax. These guys sound more like DOOM than DOOM do, especially the vocals, total DOOM circa 'War Crimes' / 'Bury The Debt'; there's also a bit of DISCARD/ E.N.T/ ASOCIAL/ S.D.S/ DEVIATED INSTINCT thrown in there for good crusty measure. The artwork is really ANTISECTesque, they have political/ animal rights lyrics & they even do a DISCHARGE cover. One neat package of 100% crust. \$\$\$1/2.

**G.B.H – Midnight Madness & Beyond... CD (Captain OI!).**

Total respect to G.B.H cos they've kept on going through thick & thin, consistently releasing good records & putting in rip-roaring live performances – well, depending upon vodka consumption – hic! To think that this album was released 15 years ago makes me feel old – but I don't look it - & this sounds as good as ever. This is driving crunching punk rock to the max, 'Future fugitives', 'Guns & guitars' & the title track are all outstanding, & their US tours must be an endless source of inspiration. This CD reissue comes with a write up & snippets from reviews in 'Trouser Press' (you wot?), plus bonus trax from the impressive 'Oh no, it's G.B.H again' 12". Bostin! \$\$\$\$

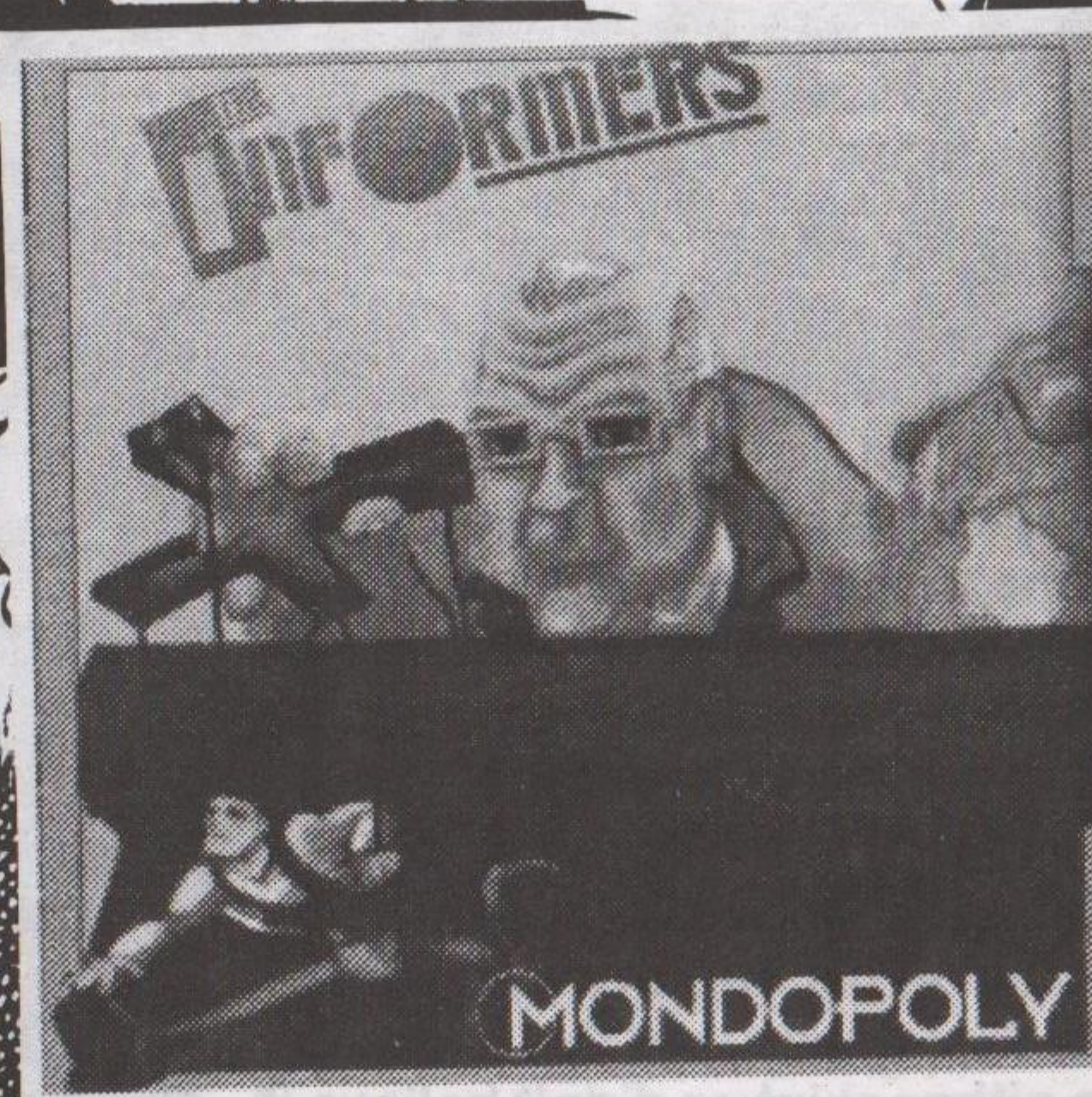
**G.B.H – No Need To Panic! CD (Captain OI!).**

I'm sure Tinsel Town's centre-forward will be delighted to know that I got this LP & a bunch of other punk rock classics off buxom Angela for David Ginola's autograph (who he?!). Another G.B.H belter especially with Kai's legendary machine gun drumming, splendid production & some classic cuts – 'Hearing screams', 'Avenues & alleyways', 'To understand', 'Unanswered prayers' & 'I shot the marshall' – which is actually about an amplifier – boom! Boom!! This CD reissue also includes the 'Wot A Bargain' 12", from the same era when Brum's finest toured America & gigged with POISON IDEA & CIRCLE JERKS – cool!! Cracking release from a great band & a sincere bunch of lads, & how many bands can you honestly say that about? Not many! \$\$\$\$

**THE BUSINESS – Saturday's Heroes CD (Captain OI!).**

The front cover pic is of the boys down the boozier 'aving a good old knees up after a hard days graft down the docks & some jellied eels down Tubby Isaacs! Strike a light, here's a digipack reissue of THE BUSINESS' 2<sup>nd</sup> album including a poster. Frankly I reckon all these original OI! bands put out a couple of decent 7"s & an LP & then went off the boil. Well this is no exception, I never really rated this in the day & still don't now, it's more like rock than OI!, but they haven't gone as 'progressive' as THE REJECTS! There are the usual Jack The Lad/ non-political songs about the boys out on the town, (mindless) football aggro & 'Brits on the piss' (urgh) in 'Spanish jails'. Also included is the unfunny 'Drinking & Driving' (which sounds like Chas & Dave) & a cover of 'Hurry up Harry', I guess all they ever wanted to be was the next SHAM 69 anyway. This is weak. \$\$

22



**THE INFORMERS (FRA) – Mondopoly CD (Negative/ Fluxony).**

I aint heard or seen many French punk bands, so after seeing these guys live & blastin' this CD maybe I should do. Here are 13 slices of melodic, catchy, punchy guitar powered punk rock kinda like HUSKER DU, HOT WATER MUSIC, SNUFF & LEATHERFACE – nice. Oddly enough all of their songs are sung in English, & what really stands out is their cool political stance & clever lyrical writing style. THE INFORMERS in their songs address: world wide anti-capitalist protests, call centres – today's sweatshops, worker solidarity & the social control state with C.C.T.V & E mail surveillance in "Caught in the net". Cool & refreshing. \$\$\$1/2.

**THE RIFFS (US) – Dead End Dream LP (TKO).**

Many thanks to young Colin for giving me these records to review; to be honest I wasn't too struck on THE RIFFS debut 7", but this is pretty cool & now I can see why all those kids at that party in Seattle were into this groove. This is their first LP, 10 trax of pure late 70's punk kinda like SLAUGHTER/ LURKERS but it's really catchy even though their opening track blatantly plagiarises 2 PISTOLS songs & a RUTS chorus. But hey talk about a negative outlook, this is drenched in nihilism & negativity, it's total no future/ I don't care about you (or me for that matter) with some desperately depressing tales of drug abuse. Where's your P.M.A, man? Decent packaging with pix of punx, studs, spikes & fuck ups galore getting fucked up. \$\$\$1/2.

**A Million Scars 7" (Vandetta).**

I love the lead track; it's a real melodic epic & reminds me of the legendary ANGELIC UPSTARTS. The 2 cuts on the flipside are similar to the LP, the same old school/ nihilistic punk rock theme, pretty cool none the less. The cover pic looks like it was taken in a kahzi & I thought the title referred to Trev's gruesome mug, but hey maybe I'm wrong on both counts. \$\$\$1/2.

**SENSA YUMA – Every Day's Your Last Day EP (Ruptured Ambitions/ Mass Productions).**

Another splendid release from SENSA YUMA, Stu's got a new line up together this time featuring G.B.H's Jock on geetar – crikey, they've had more members than I've had cheese pasties...mmm pasties! The A side features 2 full on punk rock mucho superior recordings including the title cut, a blazin' punk anthem if ever there was. The flipside is a hilarious cover of JASPER CARROT'S 'Funky Moped' featuring some brill vocal effects, a live favourite but only Melina knew it – pop picker or what? Top band who always put in exhilarating & exciting live performances. This lil' piece of vinyl is absolutely essential. Bostin Steve Austin!! \$\$\$\$1/2.

**THE BLOODCLOTS (US) – Clot You To Rot LP (Helen of OI! Band contact – P.O Box 2464, Everett, WA 98203, USA).**

Cheers to Jack for this – nice one my friend! THE BLOODCLOTS come snarlin' & tearin' outta Seattle, this is total studs 'n' spikes 'n' zips 'n' (imitation) leopard skin 'n' shades galore punk rock. A grand LP of political punk with articulate lyrics about new topics, like the prison state, & more traditional ones like animal rights – good to see bands still having principles these days. Well recorded with plenty of heavy & abrasive, yet melodic, riffs & includes covers of THE SKEPTIX & THE JESTERS OF CHAOS. Well worth checking out kids. \$\$\$1/2.

**PAINTBOX (JAP) – Cry of the Sheeps CD/ EP (HG Fact).**

As the kids know, Thee Shocker loves his Japanese HC & it doesn't come much closer to perfection than this! I've a couple of cool 7"s by these guys but this just blew my mind, it is marvellous, blazing HC, raw gravelly vocals & some wonderful guitar work from the enigmatic Chelsea ex-axeman of the mighty DEATHSIDE. Forget the band name & title – something must have been lost in the translation somewhere, but this is absolutely fantastic!! Top marks! \$\$\$\$

**WITHOUT SYSTEM (JAP) – What Will Be Will Be CD (HG Fact).**

Well, I was highly impressed with WITHOUT SYSTEM'S trax on the "East Islands of the Hardcore Fighters" Comp CD & this, their debut CD, is even better! Powerful, ferocious, raging Japanese HC, this band have the aggression of G.I.S.M & the intensity of GAUZE, plus this was produced by Chelsea (PAINTBOX/ ex-DEATHSIDE) – you can't get a higher recommendation than that! Brilliant, but it's a shame it's so short. \$\$\$\$1/2.

23

I decided to interview Stu-Pid, SENA YUMA'S vocalist, in the last ever issue of PUNK SHOCKER because I've loved each & every band he's fronted, plus he's been a really good friend over the years & he's one of the most cheerful, sincere, honest, enthusiastic & positive people you could ever wish to meet.

I first met Pid when POLICE BASTARD supported the ENGLISH DOGS at the legendary Broken Doll in Newcastle on a Monday night in the summer of 1994. A bunch of us local punks had been playing football in Saltwell Park earlier that evening, starring a young-ish Shocker displaying his Shearer-esque silky soccer skills – for real. Anyway, the word on the street was that this gig was taking place later that night, now the kids were either skint or didn't believe it was happening due to the lack of advertising, so it was left to the ever optimistic Shocker who headed off alone to quench his thirst for top quality punk rock & snakebites – I was not to be disappointed. At the sparsely attended gig word soon got around that the POLICE BASTARD sound check had been hot stuff & they included in their ranks the ex-vocalist of CONTEMPT, with 2 evils bad-ass E.M ('evvy metal) demons from the mighty DOOM & FILTHKICK. Anyway, POLICE BASTARD ripped the place apart with their awesome politically charged punk & were one of the most sensational bands I'd seen for many a year. From that gig onwards I became really good mates with Pid & the rest of the band, & along with my razor sharp gags, I accompanied the band on some punktastic gigs all over England & Scotland, oh happy days. And to think that before I'd met Pid I didn't even know what "bosti.1" meant!

**Who would you most like to: (A) Have sex with?**

When I was little, it was definitely Debbie Harry, & now it's Davina McCall purely on personality & because she'd be good in bed (*chuckles*).

**(B) Go out drinking with?**

Well I've always wanted to have met Johnny Rotten, probably a clichéd thing to say. Penny Rimbaud from CRASS, met him, found him so interesting, I could have talked to him all night; but mainly just my mates from my local pub in Brum. Basically one of the main things I tour for is because I love my friends & meeting new people, so every time I go out on tour I just love drinking with everyone & meeting up with all my old mates & that's probably far more important than some superstar who turns out to be someone completely different.

**(C) Kick the shit out of?**

Well, it's got to be any twat that comes out of a discotheque on a Friday/ Saturday night & takes a pop at a punk kid. These people are vile & that's why I have absolutely nothing to do with the straight world whatsoever. I remember when I was little getting the shit kicked out of me plenty of times by these twats & it's still in the back of my head.

**What are your favourite songs by –**

**(A) THE CLASH?**

'(White Man) In Hammersmith Palais' &

'Straight To Hell' – classic. Funnily enough, when I was a little boy, I didn't like THE CLASH, & the older punks said when you get older you'll start liking THE CLASH, & sure enough it was true, I really got into them.

**(B) BLACK FLAG?**

'Slip It In'.

**(C) TURBONEGRO?**

Well the song that got me into them was 'Death Time' & I think I'm gonna stay with that off 'Ass Cobra' cos it's a tune & a half.

**(D) THE RUTS?**

THE RUTS are my favourite number 1 band of all time, so it's gotta be 'It Was Cold', 'You're Out Of Order', 'H Eyes', 'In A Rut', they're fucking all classics.

**How & when did you first get into punk?**

Right, dead easy, I was a very little boy, punk was in the charts & I went out & started buying it. There were loads of punks at school, when we were down the local youth club there must have been 200 of us on a weekend, plus in the Town Square there were a lot of punks, which I'm sure there were in about every town and village in England at this particular time. I left school in 1982, so I would consider there were probably far more punks around the second wave, from '82 up to about '85/ '86, than there ever were in the 70's. It was the new culture, it was fantastic, CRASS had a lot to do with it, politically changed my life, same as CONFLICT & a lot of these anarchist bands at the time. Again the people were amazing, I wasn't interested in going to shitbags disco on

a Friday night, hanging around with what? A load of people who used to just prop up the bar & as soon as they'd leave school they'd go into their future career & stay there & get married by the time they were 18. I go back to some of these places sometimes & I'm really happy to see my mates, but when that's all they've done with their lives & they go on about, "Oh, last year we went to Torquay for a weekend" – oh-whoopee-bastard-do! (Were they staying at Fawltly Towers or what? – Shocker). I'm glad I was never like that, thanks to punk, just for the get up & go.

**What was the early punk scene like in Stafford?**

Fantastic, lots of fantastic people who are still my mates now & surely the only thing you can offer friendship is loyalty, at the end of the day there's nothing else, just offer your loyalty & you'll stay together for the rest of your life, if that's what the other person wants. And luckily, with all my old punk mates I'm still in touch with all of them, & some of them are still punks now, & some of them have gone their own way, mainly for the reason that a lot of people do when they have children & they have to financially support the family. They're all still brilliant mates.

**How did you end up joining SENA YUMA?**

**Do you still see any of the original SENA YUMA guys & what are they up to now?**

I think SENA YUMA started in 1979, & I joined the last year I was at school in 1982 & we went for it then all the way up to 1988 when we finally split up & went our own ways.

Agzy's still around, he lives in Leicester now, he's a drugs counsellor, still punky. Minty Nige, who's still in the band, is the original bass player in SENA YUMA, & me. And the

only one that's missing is Eddie Davis, who's 6ft 5 very good looking & fucked off to London to be a male model (*laughs*)! So, we're all still together really, all 3 of us, the main nucleus of the band. Agz played with us in Leicester recently, came on to do some vocals for us; so we're all still family & that's the beautiful thing about SENA YUMA.

**How did you end up being the singer in a punk rock band?**

Funnily enough I staggered into it; I didn't really want to do it (*laughs*). I was the drummer for SENA YUMA originally. I went up to see CONTEMPT play in Telford & they said, "Go on, have a go at singing." Anyway, I had a go & the song for my audition was MOTORHEAD 'Ace of Spades', what a fucking song to sing to, I've got a tape of it somewhere & it's absolutely appalling. But I was the have-a-go-kid & I thought I'd like to do this because I like CONTEMPT, & I had a go. I played my first gig in Sinatra's in Birmingham, standing there doing 8 songs with a piece of paper with all the lyrics in front of me, shaking like a leaf, absolutely petrified, so God knows how I managed to get back on a stage & do it a second time!

**You've had a very varied & interesting time as a singer in punk rock bands. What have been the highlights for you of the following:**

**(A) SENA YUMA first time around?**

SENA YUMA first time around was just the fact that I was a school kid & the drummer for this big band, & the other members were older than me, & the camaraderie & the laugh of extreme stupidity of us experimenting with drugs, with women, & every single aspect of SENA YUMA at this time was an absolute scream. And for the first time going from our



**POLICE BASTARD rock the house down, Nottingham, 1995.**

## Even more SENA YUMA.

youth club up to the other side of Stafford, just the day out of that. Then going up to 'The Vine' in Stoke where DISCHARGE were & meeting all these people. And we started putting our own gigs on, we put G.B.H on at 'The Top of the World' in Stafford, & the ENGLISH DOGS, loads & loads of gigs all through this period '82/'83, so it was really vibrant for us & for me, I was 16/17 years of age & finding myself having friends all over the place & how united a scene we were.

### (B) CONTEMPT?

CONTEMPT was brilliant because they'd already been going for it, & enthusiastically I got into it & we started touring Europe & that was a real eye opener, I hadn't got a clue really what was going on in Europe at the time, & this was 1988 to about 1993/'94. The punk scene was enormous in Germany, the Chaos Days were going on & we were meeting people from every single town, from Stuttgart to Bremen to Hamburg to Berlin, everywhere, just hundreds & hundreds of people at the gigs & we got to know them & we toured really quite hard with CONTEMPT. So we were going back every 2 or 3 months & meeting all our mates again, it was just one solidarity family & brilliant memories for me. And, of course, CONTEMPT were quite small & we just watched it grow & grow with the amount of work that we put in, & I think the most important thing for me with CONTEMPT were the people in the group & how we got the songs up & running, & how it all gelled together, it was just a really good time; & for me personally, it was being the singer for the first time, it was just great.

### (C) POLICE BASTARD?

Right, POLICE BASTARD, the main thing for me was I was singing stuff that politically meant so much to me & I meant every word I sang with that group. And again a lot of fun, the people were great, possibly in their lives they weren't quite as into the punk politics & way of life as I was, but it was just a fantastic time, as you know Andy, you were there for most of it, & a scream again. It's really important to be in bands with people that are a good laugh, not stressed-out types. Touring is kind of difficult, long hours driving & then doing the gig, & if you don't get off stage until 2 or 3 in the morning, by the time you get to where you're staying, at the squat or a friends house, you're going to sleep at 6 o'clock in the morning. And for the people that have turned up to that gig, that's their Saturday night, it doesn't matter whether it's a Monday or a Tuesday, they've been waiting months to see you, & they're partying on. I think when POLICE BASTARD toured with OI POLLOI, we did nearly 3 & 1/2 weeks touring, & every night was the best Saturday night you could possibly have, & it absolutely physically & mentally exhausts you. So that's really important to be in a group with people who are positive & have got the strength physically &

mentally to carry themselves through any problems. But with all of the bands I've been in that's always the way it's been. POLICE BASTARD was really good, it was a really important political time in my life, the Criminal Justice Bill had been introduced, & squatting at the time, & loads of different things that contributed to that period of my life.

### (D) ENGLISH DOGS?

And the ENGLISH DOGS, that was great, they asked me to do it, it was one of my favourite bands, & I thought possibly I could not step in to Wakey's shoes, I admire Wakey for being probably the best performer I've ever seen on a stage & one of the craziest but nicest blokes I've ever met. So, for me to be asked to do that, I shit myself proper, man; but I thought I'm the have-a-go-kid, I would love to do this, some of them old songs are just absolute classics. So I said if you play some of the old ones I'd love to have a go. So, 3 practices later after learning the whole set we end up in Czechoslovakia in front of 2,500 people in a massive auditorium, now that's pretty daunting! Hotels, all the rest of it, so it was kind of funny for me to have to do that from POLICE BASTARD, I couldn't really get to grips with it at first, & I never really got to grips with that side of it, & that's why I said to Gizz I was eventually gonna leave. You know, I was in POLICE BASTARD, an anarchist band, living my life with that band, & being pushed a little bit further up into the limelight of a fantastic band as ENGLISH DOGS. It was well received everywhere around Europe, we played together with CHAOS U.K, what a fantastic tour, ENGLISH DOGS/ CHAOS U.K all around Scandinavia, I mean these places were packed, some of them had 2,500 people at these venues! I loved my time with ENGLISH DOGS, I'm very happy with the records I've released with ENGLISH DOGS. Probably one of the most humorous times was when in Czechoslovakia me & Pinch decided we were smashing the hotel up, we were 8 floors up & we smashed the sink, everything. The police came to arrest us in the morning & my boots had floated off across the floor, there was water spraying everywhere (laughs), so we had to bribe them in the end with some money. Gizz had gone missing so we had to go back to the festival site where we were playing to find him. So him & Pinch were having a big fight in the middle of this festival about this money, & as it turns out the money came to £18 for all the vandalism in the hotel. But smashing up a hotel, you've got to try it once (laughs).

### (E) SENA YUMA second time around?

SENA YUMA now, personally it's the sort of punk music that I've always liked, it's straight forward punk music with melody, tune, energy & a lot of power. For example, we were playing in Leipzig at a place called Zoro's & they had 2 months worth of gigs, & they had: hardcore, metal, emo, straight edge, hardcore punk, ska punk; all these bands & then it came

26

to SENA YUMA & it's just got the 4 letters - 'punk'. That to me, not only did it make me laugh, that's what I set out to do, that's exactly what we were doing at the very beginning & 20 odd years later I'm still doing the same thing under the same label, I don't need another label, I know what I am, politically what I am, but first & foremost I'm a punk rocker, it's as simple as that. I'm really into SENA YUMA right now because I'm getting older now & I love it with a passion.

### What are your favourite food & drinks?

Bitter - gallons of the stuff. And food - anything that's got no meat in it, meat still is murder.

### What changes have you seen in punk over the last 20 years or so - what's been good & what's been bad?

Well, I've seen a lot of people come & go, & because punk's the most extreme form of music, you get a lot of people getting into it before responsibility enters their lives. And people who have got responsibilities with children have to financially support their families, of course, & they can just pop up to see gigs & have fun with their mates, it could be something as simple as that.

As for the extreme side of punk, which is the people who are living it everyday, either living in squats, like in Germany or England, I know there's not many squats in England now, but there is still people out there demonstrating & who care politically about what's going on in the world - whether it be fighting fascism & sexism - & fair play to these people, they are the strength of the movement.

But the changes are that the mood & the swing has moved from punk to the young kids, who to me, are the energy & the power of the movement at the moment & I have to embrace them, I'm not going to be a little snidey bastard in the background criticising everything, because the young kids have got to do it themselves. 8 or 9 years ago there was a shortage of people at gigs in England & we often spoke about it, "Where's the new generation? Where's the life going to come from? Is punk just gonna fade away & just be us old ones left?" But, whether you like the new bands or not, there is an upsurge of young punks that are getting into it, politically I hope, & if they aren't now, then maybe in 2 or 3 years time they might. It's a footbridge for everything, remember punk comes into a lot of different things, not just music, it comes from: protest, from political change, from what you wear & from what you eat.

So, what's good & bad? To some people it's never going to get better than their heyday, ex-punks I know say it was the best time of their lives, but that was when they were growing up. So, in an era, it's a bit difficult to say, I'm going off on tour again in the next few weeks & I'm going back to England to record the album & every day's going to be fun, something's going to happen.

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### What really gets you down?

What really gets me down, & the only point with punk, is the backbiting & bickering between people. I mean, know your enemy for fuck's sake, together as one, the unity & the strength, just get on with it, it doesn't matter whether one person's a vegetarian & one person's a vegan, you're doing it, you're changing it, you're changing people's opinions. In England now there's more vegetarians than anywhere else in the world, & why is that? Because people have been out demonstrating, giving flyers /information out of what actually goes on in factory farms, it's appalling.

### On the other hand (I've got 4 fingers & a thumb!) what motivates you & keeps you battling on?

What motivates me to continue going is the people, punk people & subversive people, because I've got nothing else, I don't want anything else, I'm happy with my life. I live here in Spain now & I'm surrounded by fantastic people, I'm still doing SENA YUMA, we're still recording records & touring, it's convenient for me now in Spain because I can just get into a van & play a tour in Switzerland, Germany, France, it's brilliant, so I'll battle on continuously because I'm still inspired by what I see. Only 3 weeks ago I was in Leipzig & we didn't play Zoro, which is the big place, we played a smaller squat not far from it & the whole street was squatted, there was about 4 punk bars, the people were out partying on the streets & we played in this small place that was ram packed solid. That inspires me, to see people who can live like that, to me is just the most fantastic thing.

### I know you've got a good sense of humour - so who are your favourite comedians & comediennes and funny TV shows?

Rick Mayall is probably one of the best ones, anything off the wall & off the cuff with loads of swearing, 'cause I love swearing, it's funny.

### The All New Spanish SENA YUMA - why the relocation to Spain? Is it simply a case of 'have band will travel'? How did you get this Spanish line up of the band together?

Right then, I've been coming to Torre Vieja, just outside Alicante, in Spain, for 15 years; some good friends of mine run a punk bar here so I've got loads of mates. Not far from me is a bloke called Fray who plays bass, I knew him from 15 years ago when he used to play for FUNERAL DRESS & CONTEMPT. So he lives up here in the mountains in a little house with his missus & kiddie, there's quite a few punks up here in the mountains around this region. Manola is a fantastic guitarist & Mad Max I've known for about 10 years, he's Norwegian but now lives here in Spain, absolutely excellent drummer.

So I suppose that's who's in it now, there's Minty Nige from England, of course the original, Sean O'Porno from Birmingham, & then we've got Fray, Manola & Mad Max, so

27

it's a brilliant line up at the moment. So, Minty with his work, he can't tour all the time, so we've got a Spanish line up here & then when we go on tour Minty & Sean always come over with us. But we play as this group now here in Spain, but we tour a lot so Sean & Minty are always with us, again they're an important part of SENA YUMA anyway.

Yeah, so moving to Spain was an easy decision really, I needed something new, the shop had shut in Birmingham & you reach a point in your life where you need a change.

**What are your all time punk rock classic records of all time? And what was the last record/ CD you bought?**

Right, anything by THE RUTS, 'Death Church' by RUDIMENTARY PENI - amazing record, 'Increase The Pressure' by CONFLICT - absolutely amazing.

What changed my life was 'Never Mind the Bollocks', probably a bit uncool to say that, but when I heard it that was it, that was the change for me, & if a record has that effect on you that it can change you as a person, change your complete lifestyle, then...

The last CD I bought was TURBONEGRO - 'Ass Cobra'. I've got it on record at home, but I can't play my records out here in Spain because of the heat & it's too expensive to bring all my records out anyway, I've got loads of them; so I bought 'Ass Cobra' again.

**How did the original plan for the European Collective's 'Across The Decades' 2000 festival come about? How did you contact the bands & decide who to put on?**

Right, the European Collective came about when I put THE DAMNED on at The Sanctuary in Birmingham & I was introduced to someone from The Sanctuary from Milton Keynes who was a DAMNED fan, & he introduced himself as the guitar player out of a punk band called 4 MINUTE WAR. Now I remember 4 MINUTE WAR back in the 80's, they brought out a couple of 7" singles, & we just got chatting & he was a really friendly bloke. Anyway, about a month later he gave me a ring & said would you come up to Milton Keynes Sanctuary, we'd like to talk to ya. So me & Mad Grey went up, not knowing what was going on, met the bloke, a really good geezer & he showed us around this enormous venue & then popped the question, "Well, this venue costs £42, 000 to hire out, we want to give you it for free, just put some of your favourite punk bands on & that's it." Well, I didn't know what to say at the time, so Gray pulled me to one side & says, "Come on, just have a go, they're giving you the opportunity to try something new." So, I said I'd get back to them anyway & I thought, well maybe I should have a go, you know. So I rang up Paco

from CONFLICT & he was very encouraging. So, nearly all the bands were my mates, I'd known them over the years, so I started steadily ringing them up, one by one, SUBHUMANS, of course G.B.H are fellow Brummies, PETER & THE TEST TUBE BABIES, CHAOS U.K, COITUS, VARUKERS, OI POLLOI, one by one, they all agreed to play.

**There were some critics who said that 'Across The Decades' was no different to 'Holidays In The Sun', I disagree & see it as an alternative, but what is your reply? Were CRASS really going to play? Did you think the weekend was a success? What were the highs & lows?**

Well, it was me & a combination of 10 - 15 people I trust & they all helped, so all of us were probably inexperienced in the field of putting on a festival that size. But we had the best P.A, we had the best lightshow we could find, with RUBELLA BALLET & the U.V lights, we went out & spent a lot of money on those lights. Everybody in there working was my mate, so it was all punks that did the security - we didn't really have any security - just a few people at the front & doing the stage, it was all European Collective, a bunch of punks; you know, it wasn't like that. And the bouncers on the door, fair enough, they were employed by the club &, I suppose, by law they had to be. These twats nearly spoilt it, but they didn't come into the venue when I told them they weren't allowed in; but it was pretty hilarious to see a load of punk rockers with studded jackets on going through metal detectors (laughs)!

So that is how it came about really; so I just threw everything into it & we did it. I spoke to Steve Ignorant & he said, "Brilliant, I'd like to play at this festival" as it was run as a non-commercial event, the venue was donated to us for free, so you can't grumble there. And Steve said he was going to put a new project together & he'd like to play it because it was going to be his last live performance & they'd be playing some of the old CRASS stuff.

As for the weekend, I was so stressed out organising it I had brain-overload on the first day, I just couldn't cope with it, there was just so much work - which I'm not even going to go in to - that I started to feel ill over it. But as far as the bands were concerned, how fantastic was each & every band that played? I mean, there were bands like P.A.I.N, INNER TERRESTRIALS & POST REGIMENT, all these bands were massive in Europe, but in England they weren't particularly, so you have to give these bands the exposure. It wasn't a question of reformed bands, the only reformed band really was RUBELLA BALLET, & out of 25 bands that's not too bad is it? The only

INTERVIEW

other group I had nothing to do with, & the venue booked, was STIFF LITTLE FINGERS & they demanded so much money that personally I wouldn't have put them on (It's truly amazing how much money, food, drink & towels (!) this band demand, especially seeing as they haven't written a good song since 1982 - Shocker). It was probably the bloke who owns it favourite band come to think of it (chuckles), but that had nothing to do with me.

All the people who worked on it came together & worked really, really hard, I think it was brilliant, there was not one hint of trouble, I saw people doing the conga around the room & partying really hard & everyone loving it. The subversive people on the first day who went to see all the political bands, they wouldn't normally go to Daz Russell's thing anyway. But I'd rung Darren up in the first place to say I was going to put it on, I didn't want to touch any of the bands that he would normally play at Morecambe, apart from G.B.H & the TEST TUBE BABIES, because they're my friends, so they had a right to be on there with it being 'Across the Decades'. We wanted music on from every era, from the late 70's all the way up to now, which is what we achieved, we put on THE SELECTER & THE DAMNED, up to modern day bands like THE RESTARTS and FLEAS & LICE from Holland - fantastic. And all the punks that were family came over from Europe & we were all together under one roof for one night, it was very personal & I felt that the event was a success because of how personal it was.

Right, the downside of things, we filmed a brilliant documentary on the whole event, we filmed some bands, we edited it all together & it cost us a lot of money. Now this is where things start to go wrong, one person put us on to a company in London, who said they would release it in the correct way, look after it & do everything like a D.I.Y label would do, but they have the finances. Well, we drew up contracts with Solicitors to make it all perfectly legal, luckily in hindsight on the contract we stipulated that the bands live sets - & G.B.H & certain groups had their whole sets filmed, with 3 cameras, very professional jobs - we made a really, really strong contract that whoever took on the footage, we had exercised their moral right. Now their 'moral right' means that, for example, what we could never allow to happen would be someone in control of the footage in 10 years time to put 'Do they owe us a living' by Steve Ignorant on a McDonald's advert. So luckily in the contract we put in that you could not use any footage or release live CDs & DVDs without speaking to the band & arranging a contract. We didn't foresee it at the time, but we're really, really happy that we made this in the contract really, really strong.

So, this record company who we were told was great, stole the film & we've now had to go to court, 2 years later & it's cost us that much

ENSLAVED

money you wouldn't even believe, fighting to get the footage back because the person whose hands it's in is really dangerous. Luckily we've got this contract drawn up, because if not we & the bands would've been fucked over. So, I'm proud of the fact that we've done everything to the best of our ability & none of the footage will ever be seen because we can actually prosecute this person if any of the film was ever shown. Anyway, we won the court case & we're still waiting for this bloke to send us the stuff back, well anyway he won't & then the people who pushed us in the direction to sell it to this company - I can't mention who it is, because we're going through the legal case at the moment - walked away & left us in the shit. We, as the European Collective have to protect the bands, & we have done anyway, but we haven't told anybody about this, mainly because of the court case. If any of the bands need to know any information then please get in touch with us & as soon as we get the footage back then we can go again, but it's 2 & 1/2 years down the line now, which is really ridiculous, so it's all been a complete waste of time by somebody who's a thief! That has left me really bitter & I don't think I would ever try anything like that again, purely for that, & what a shame it should come to that.

**What are your recommended books?**  
Right books, just finished one, John King - 'Human Punk', anyone who was brought up in the 70's who is still in the punk scene now should definitely read this book, it's fantastic. 'Shibboleth' - Penny Rimbaud is one of the most interesting reads I've ever had. Get both books, kids!



Pid & P.B sock it to 'em, Bath, 1995.

**Future plans for the band?**

Right, we're in the middle of recording a new album now - wait, because I think there's a few surprises for a lot of people.

**And the last ever PUNK SHOCKER interview question - "Yeah! Why do**

**American punk rock boys always go out with the American new wave hooker girls? I don't know, I don't like it, I come from**

**Norway & we don't like punk rockers going out with the little bullshit new wave hooker girls. We are going to teach you all a lesson. In Norway punk rockers go out with punk rock girls or telephone hookers, or else they go out with themselves & do homosexual activity" (A direct quote from TURBONEGRO). What do you prefer & why: (a) punk rock girls, (b) telephone hookers, (c) homosexual activity or (d) bullshit new wave hooker girls?**

Punk rock girls, definitely, very sexy!

**Book Review.**



**Pid fronting P.B, Bath 1995. Photos - Julia.**

**"RED ALERT - The Story So Far" by Kid Stoker (2000) Spain: Street Music Publishing.**

The RED ALERT story finally hits the streets & cheers to t'ae Iron Man for giving me this cool book to review - nice one mate. Basically this is a tale of two halves - unlike Sunderland football games where they usually lose both halves! The first part is a tour diary & part two is the RED ALERT tapes - that's interview tapes not their Bryan Adams tapes!

Anyway the tour report is from RED ALERT'S European 'Planet Punk' Tour of 1996 with BITTER GRIN, KLASSE KRIMINALE & THE PUBLIC TOYS. 'City Invasion' is a day to day account of the tour, & having been on tour with them & survived to tell the tale, I can verify that Kid really does accurately depict the madness of RED ALERT on the road. The lads play a pre-tour warm up gig in Sunderland & a few days later it's Europe calling. Lainey does a great job at loading up the van with musical equipment (& bevy) & they head for Dover to the soundtrack of BON fuckin' JOVI - ever get the feeling of deja vu? Yet, they arrive in Germany too early & Tony Van ends up doing a solo set in a boozier - a foretaste of the solo album eh?

Anyway, Kid thoroughly documents every gig, how the bands old & new material works so effectively live, the cabin fever & how Lainey is always puking up - how punk huh? There are some cool photos of the lads in action & amusing tales, but I find it very doubtful that Bobby was the only one who visited ladies of the night at the end of the tour.

Part two is the story of RED ALERT told by the only two original members - Steve & Tony,

which had me in stitches at times. Frater describes Steve as a "bad tempered bag of shit who thought he was as hard as fuck", who turned up to the band audition in green trousers & wedgies - I'm sure I've seen him sporting the same gear lately too! The lads borrowed the money off Patty to release their debut EP - much sought after by collector nerds - & forget to pay him back!

Things soon take off with the release of their outstanding 'In Britain' 7" & their appearance on the OI! Compilation LP, followed by 2 classic 7"s. They then release their debut LP 'We've Got The Power' on No Future, who soon radically change direction by becoming Future Records & want RED ALERT to sound like DEPECHE MODE, just like BLITZ did on their absolutely dire 2<sup>nd</sup> LP. So with record sales falling & the lads having families of their own, they decided to do a final gig, a miners' strike benefit with RED LONDON & THE ANGELIC UPSTARTS & then called it a day.

RED ALERT'S then drummer Matty joined RED LONDON, yet Tut sold his guitar & amp, & Steve becomes a local pool champion & even packs in drinking - unbelievable.

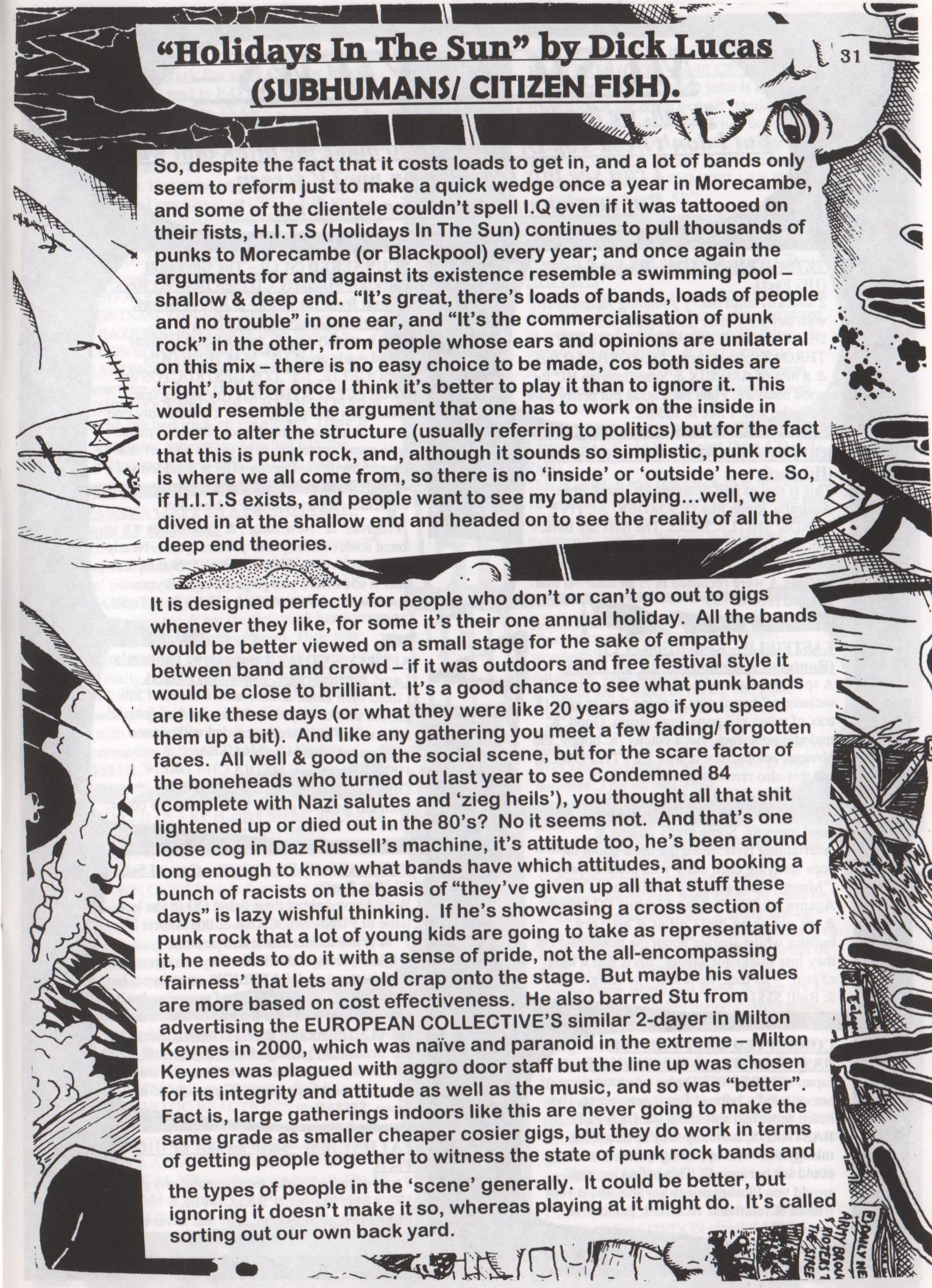
**Book Review**

Five years later the lads all meet up at a new local music venue The Kazbah & decide to give it another go. Right from the first rehearsal everything clicks, they play a sell out reunion show & just keep on going. The band have since extensively toured Europe, America & Canada. There are accounts of drunken tales from all over the globe & the book goes right up to 1997 & includes a full discography. This is a really good book, well written & funny with cool photos & press cuttings, & essential for all RED ALERT/ street punk fans.

**"Holidays In The Sun" by Dick Lucas (SUBHUMANS/ CITIZEN FISH).**

So, despite the fact that it costs loads to get in, and a lot of bands only seem to reform just to make a quick wedge once a year in Morecambe, and some of the clientele couldn't spell I.Q even if it was tattooed on their fists, H.I.T.S (Holidays In The Sun) continues to pull thousands of punks to Morecambe (or Blackpool) every year; and once again the arguments for and against its existence resemble a swimming pool - shallow & deep end. "It's great, there's loads of bands, loads of people and no trouble" in one ear, and "It's the commercialisation of punk rock" in the other, from people whose ears and opinions are unilateral on this mix - there is no easy choice to be made, cos both sides are 'right', but for once I think it's better to play it than to ignore it. This would resemble the argument that one has to work on the inside in order to alter the structure (usually referring to politics) but for the fact that this is punk rock, and, although it sounds so simplistic, punk rock is where we all come from, so there is no 'inside' or 'outside' here. So, if H.I.T.S exists, and people want to see my band playing...well, we dived in at the shallow end and headed on to see the reality of all the deep end theories.

It is designed perfectly for people who don't or can't go out to gigs whenever they like, for some it's their one annual holiday. All the bands would be better viewed on a small stage for the sake of empathy between band and crowd - if it was outdoors and free festival style it would be close to brilliant. It's a good chance to see what punk bands are like these days (or what they were like 20 years ago if you speed them up a bit). And like any gathering you meet a few fading/ forgotten faces. All well & good on the social scene, but for the scare factor of the boneheads who turned out last year to see Condemned 84 (complete with Nazi salutes and 'zieg heils'), you thought all that shit lightened up or died out in the 80's? No it seems not. And that's one loose cog in Daz Russell's machine, it's attitude too, he's been around long enough to know what bands have which attitudes, and booking a bunch of racists on the basis of "they've given up all that stuff these days" is lazy wishful thinking. If he's showcasing a cross section of punk rock that a lot of young kids are going to take as representative of it, he needs to do it with a sense of pride, not the all-encompassing 'fairness' that lets any old crap onto the stage. But maybe his values are more based on cost effectiveness. He also barred Stu from advertising the EUROPEAN COLLECTIVE'S similar 2-dayer in Milton Keynes in 2000, which was naïve and paranoid in the extreme - Milton Keynes was plagued with aggro door staff but the line up was chosen for its integrity and attitude as well as the music, and so was "better". Fact is, large gatherings indoors like this are never going to make the same grade as smaller cheaper cosier gigs, but they do work in terms of getting people together to witness the state of punk rock bands and the types of people in the 'scene' generally. It could be better, but ignoring it doesn't make it so, whereas playing at it might do. It's called sorting out our own back yard.





# MUSIC REVIEWS –

32

*“Yeah, we live in dead cities, & the streets are grey,  
But I don't need Top Of The Pops to make me think that way,  
I can see this rebellion on my TV screen,  
But no sign of a future for you & me...”*

## TETSU-ARREY (JAP) – Rocket Core 7” (HG Fact).

2 slices of solid heavy pounding Japanese HC with throaty vocals like compatriots DEATHSIDE/ BASTARD/ S.D.S/ DEEP THROAT; plus a strong MOTORHEAD feel & a hint of AMEBIX & Scandinavian HC for good measure. Plain packaging but pretty good none the less. I like it. \$\$\$1/2.

## RIOT SYSTEM (OZ) – Fit The Image EP (HG Fact).

This is raw as hell distorted HC punk from Australia, kinda like DISORDER/ ACTIVE MINDS/ SHITLICKERS. The lyrics are basic too: anti-corporations, anti-work & staying punk. A punk as fuck cover/ pix, & the 5 trax on Side A were recorded in 1/2 an hour – is that a world record?! \$\$

## EASTFIELD – Keep It Spikey CD (Ruptured Ambitions/ Rock 'En Dead).

A split re-release of EASTFIELD'S debut LP including 7 bonus cuts, making this an epic 18 trax of urban rail punk from Brum. Good 'n' melodic punk rock that's catchy 'n' boppy, the obvious comparison is with BLYTH POWER, but this also reminds me of THE BUS STATION LOONIES with a dash of SUBHUMANS & CHUMBAWAMBA for good measure. Some pretty unique & entertaining lyrics: liked the track about the cops spraying each other with pepper spray (“Mmm...incapacitating” – Homer), The War Against Mother Fucking Juggling (TURBO), & the one about Phil Collins & his Tory bullshit whilst singing about the homeless! Oh, they lose marks for saying “Elvis was a lump of lard” – so fuck, he is still The King of Rock & Roll! \$\$\$1/2.

## CORRUPTED (JAP)/ CRIPPLE BASTARDS (ITA) – Split EP (HG Fact).

Japan's CORRUPTED play one long dirge of heavy grind – boring! But it gets worse, I've heard some bad shit about the CRIPPLE BASTARDS, basically they're talentless misogynists with appalling lyrics, “I wish I could see her raped”. This is fucking sick, would you like anyone to say this about your friends & relatives? Brainless, pathetic & stupid! \$

## SCUNNERED (SCO) – The Govanhill Buckfast Massacre CD (Self Destruct Recs. £7 ppd from the band – 8 Allison Street, Govanhill, Glasgow, G42 8NN).

This is mighty fine & with a Sooth Glasgae squad made up of 1/5<sup>th</sup> MACHINE GUN ETIQUETTE, 1/5<sup>th</sup> LOS DESTRUCTOS & 3/5<sup>th</sup> ex-EXCATHEDRA (try saying that after a few pints), you know it means only one thing – top quality punk rock. Raucous punk with some crunching riffs, plus a dash of ska/ reggae, some cool geetar effects & added sax appeal! 9 trax & everyone is a winner especially ‘Lest we forget’, ‘New deal’, ‘Progress’ & ‘New song’; & good to see a band stick to their punk/ political roots. Neatly packaged with a classic SIMPSONS sample, this'll soon have you pogoing around your room with a bottle of Bucky or Irn Bru. Tops! \$\$\$\$

## AFFRAY – CD (c/o 3 Bungalow, Tabrum's Lane, Battlesbridge, Essex, SS11 7QX).

I liked their demo & here are 11 slices of full on, old school @ punk with angry dual female/ male vox. This is well recorded with a good solid guitar sound like NAUSEA/ HELLKRUSHER/ MEDIA CHILDREN/ DIRT/ POISON GIRLS. Some spot on political lyrics & even a SUBHUMANS cover. Nice one! \$\$\$1/2.

## FORWARD (JAP) – Feel The Core of Self 7” (HG Fact).

Well, I raved about their debut CD in the last issue of PUNK SHOCKER & this is their 2<sup>nd</sup> 7” & is just as incredible & awesome. I originally bought this in Portland, Adam rated them better than DEATHSIDE, some hype, but he knows his shit. For those of you who don't know, FORWARD are fronted by the former DEATHSIDE vocalist & this is belting Japanese HC beautifully packaged with a huge full colour fold out poster sleeve. Essential stuff from the most happening HC punk band in Japan. \$\$\$\$1/2.

## FAT DAY (US) – Smell me silly EP (HG Fact).

7 trax of rather quirky experimental arty post-HC, a little like MEN'S RECOVERY PROJECT, all very stop/ start that never really gets going. Not my cuppa mate. \$1/2.

## V/A – One law for them, another one for us. Justice for Mark Barnsley CD (Joe Black Records, £7 ppd to P.O Box 381, Huddersfield, HD1 3XX).

This is a splendid benefit CD for Mark Barnsley, a left-wing political activist who was fitted up & served 8 years of a 12 year sentence. He has recently been released from prison & I met him at an UPSTARTS gig – a cool guy, but obviously the ordeal had made a huge impact on his life so everyone should buy this CD. 22 bands provide an hour of quality punk rock, from the street punk anthems of RED ALERT/ THE BUSINESS/ RED LONDON/ VIOLENT AFFRAY/ REAZIONE; to the angry punk of RIOT CLONE/ CONTEMPT/ DOGSHIT SANDWICH/ SCUM; & even the melodic overtures of BLYTH POWER & ATTILA THE STOCKBROKER'S BARNSTORMER (with the best track on the album). There is something for everyone on this CD; the packaging is great so buy a copy now! \$\$\$\$

## JABARA (JAP)/ @PATIA NO (VEN) – Split EP (HG Fact).

This is a really good, interesting & unique 7”. Japan's JABARA kick off with 2 trax of pacey ‘n’ punchy vintage Jap HC like FORWARD/ BASTARD. @PATIA NO are pretty impressive too & are the first punk band from Venezuela that I've ever heard. Their side features 4 cuts of raw & angry HC punk which is really original & sounds a little like Italy's WRETCHED, which is no bad thing. The packaging is good with well thought out lyrics (with translations) of @ rants against state corruption & terror. Cool & fascinating. \$\$\$1/2.

## BOXED IN – EP (Crime Scene, Box 13, 82 Colston Street, Bristol, BS1 5BB).

Cheers to Graham for sending this in for review – nice one pal. BOXED IN are ex-SAWN OFF/ EBOLA & a ton of other bands, belting out 8 cuts of D-beat mayhem, including an ANTI-CIMEX cover. Cool thought provoking anti-corporate/ anarchist diatribes from the grim... great north. I'm sure Lemmy agrees too! \$\$\$1/2.

## V/A – Ain't Seen Nothing Yet COMP CD (Sick Records/ Distributed by MCR).

What is this, some sort of Japanese mod revival? I hope not! It starts off O.K. with PSYCHOTIC REACTION'S up tempo 2 TONE inspired ska, similar to the great SELECTER/ SPECIALS. The other bands LOVE AFFAIR/ BY YOUR LOVE/ RADICAL UP just don't cut it at all, like 5<sup>th</sup> rate JAM & worse. Rock 'n' Roll doesn't need you! \$1/2.

## SWARRRM (JAP)/ BLOODRED BACTERIA (GER) – Split CD (MCR).

Once the impromptu piano intro is over, SWARRRM get down to their standard grindcore aural attack, which just bores me rigid. BLOODRED BACTERIA do the same thing but are more metal and, therefore, even worse. Interesting RUDIMENTARY PENI style artwork though. \$1/2.

## ENVY (JAP) – All the footprints you've ever left & the fear expecting ahead CD (HG Fact).

Maybe I'm just not in touch with my feminine side, but Emo bands are such a drag, wrapped in pretension & self-pity. Musically this is ok, intense yet melodic HC & very similar to AVAIL/ BOB TILTON/ ENSIGN, perhaps this is music to cry to for the misunderstood, but it's certainly not for me. \$\$

## CROSSFACE (JAP) – Cross Days CD (HG Fact).

This is killer, 6 trax that clock in at just over 10 minutes – ‘short & sweet’ is the phrase that springs to mind. Snotty Jap HC that's tuneful, technically great & the mix is explosive; kinda like GAUZE/ WARHEAD but more melodic yet with the same urgency. \$\$\$\$

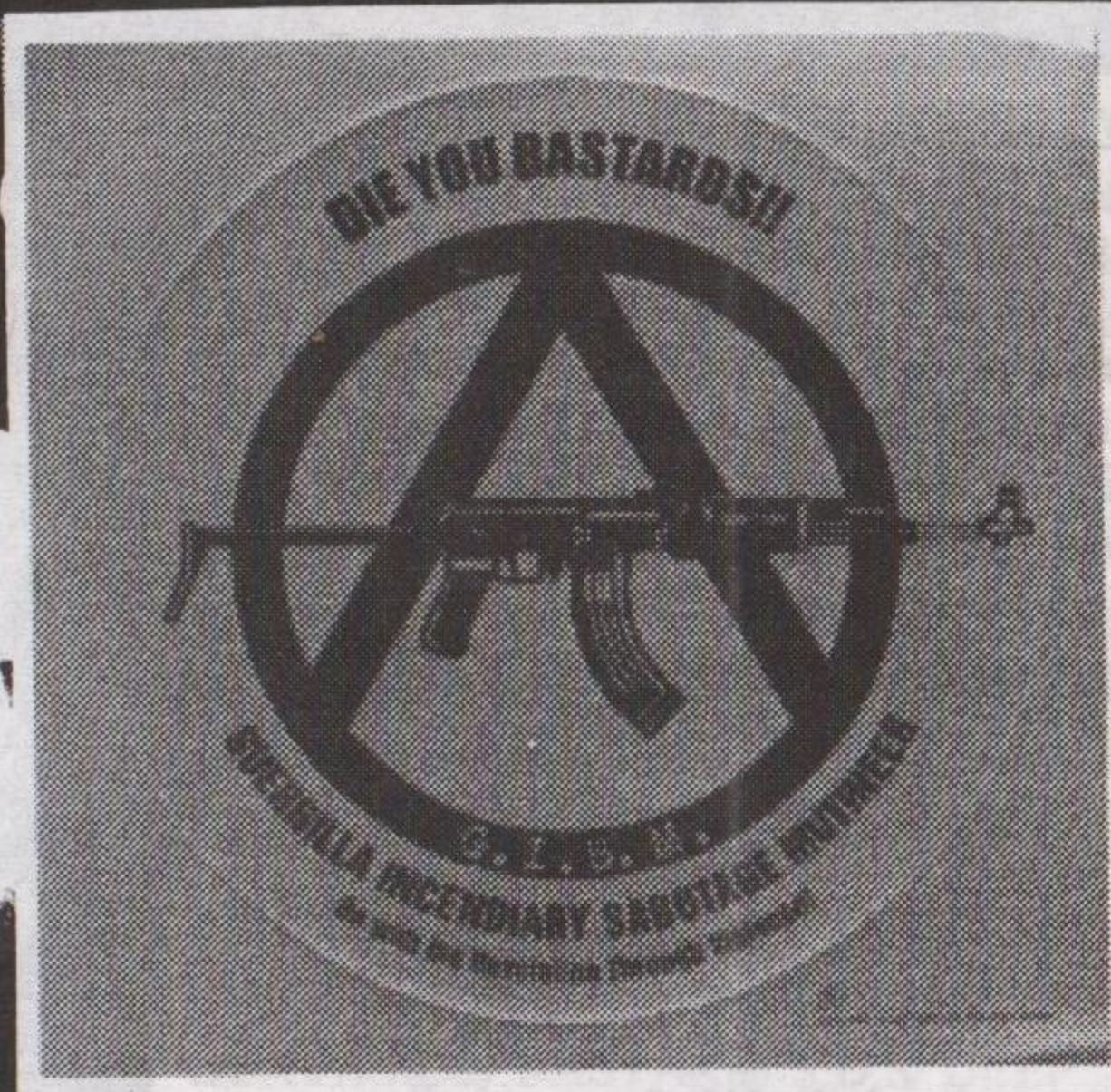
## ASSAULT (JAP) – CD (HG Fact).

This looks great & sounds even better, wonderfully packaged with a full colour fold out cover, quite appropriately of the rising sun, & within are 7 slices of raging HC punk. ASSAULT combine the best aspects of ASSFORT/ S.D.S/ WARHEAD/ HELLBASTARD/ DISCHARGE/ DOOM & RIPCORN to create a whirlwind of D beat mayhem. This shreds! \$\$\$\$

## RED LONDON – The Soundtrack of Our Lives CD (Trash 2001).

Yet another cracking album from this legendary North East punk band, 20 years on & they're better than ever. A slight line-up change where one Smith replaces another, exit: Patty & enter: Steve – yep, that waster out of RED ALERT. With RED LONDON you always know where you stand, & here are 12 new cuts of top quality melodic street punk, every one a winner, with particular favourites being: ‘Me & you’, ‘Through a green mist’, ‘Frontline soldier’, ‘Reality calling’ & ‘A start up street’ – “who cares wins” – exactly. Marvellous sound quality, after all it was recorded at Trinity Heights with Iron & Thee Shocker as co-producers – honest! Some guest geetar solos from Tony Van – axe god & ice cream king, oh & at the beginning of the title cut they missed out excerpts from DISCHARGE, POISON IDEA & CONFLICT. Another RED LONDON classic! \$\$\$\$

33



**G.I.S.M (JAP) – SoniCRIME TheRapy CD (Beast Arts).**

“What?! G.I.S.M have a new CD out? That’s incredible!” to quote Pig Champion, expressing the surprise of us all, that after a series of superb, yet sporadic, releases the mighty G.I.S.M return after being dormant for well over a decade. That’s right, the undisputed kings of Japanese HC punk return with the most intense, aggressive, mental punk you’ll ever hear in your existence. Once the opening & bizarre blues/ jazz fusion is over it’s down to business as usual for this sensational band, with a blizzard of ferocious metal edged guitars combined with layers & layers of anguished shouts & screams from the enigma that is Sakevi. Like all G.I.S.M releases the artwork is both incredible & unique, with a huge fold out cover packaged in a neat CD box with a sticker that says it all. Unfortunately this is G.I.S.M’S last ever release as guitarist Randy sadly died of cancer. However, G.I.S.M leave some legacy: a string of awesome releases, they were a major influence on the legendary POISON IDEA & early E.N.T, & they were the vanguard for every Jap punk band to follow. G.I.S.M were in a league of their own, there will never be anyone quite like them, they pushed punk to its ultimate extreme. G.I.S.M are the one & only, they will be sadly missed. \$\$\$\$\$

**KNUCKLE HEAD (JAP) – Gouo EP (MCR).**

Wow! This is mental & explosive, 5 trax of an unleashed punk/ metal bastard which destroys & devours all in its path. The layers of intense guitar driven HC & insane vox clearly remind me of vintage G.I.S.M, with added power violence. Total mayhem, but totally fantastic! \$\$\$\$1/2.

**THE FLESH (JAP) – Professional CD EP (Pump Up Records/ Distributed by MCR).**

3 trax of heavy chunky metal edged punk like MOTORHEAD/ CONCRETE SOX/ THE GRIFFIN, but the vox are a little weak. Alright, but nowt spectacular. \$\$\$

**ATROCIOUS MADNESS (US) – Total Control LP (Wicked Witch).**

This is awesome, educational & inspiring. ATROCIOUS MADNESS already have a bunch of impressive releases under their bullet belts, & this, their debut long-player, is their best yet. For those of you without your finger on the pulse, this is total distortion to deafness noise-core punk a la CONFUSE/ DISORDER/ GLOOM; live they’re incredible, especially with their new drummer. The lyrics & explanations are excellent, enlightening & interesting, covering third world genocide by first world profiteers & the War on...oops...OF terror, instigated by King George Bush The Second. However, despite all of the propaganda & manipulation there is still mass opposition against Bush & poodle Blair’s war on Iraq. See, there is some hope for the future & there is never ‘Total control’ – the rulers aren’t omnipotent or ubiquitous, but they’d like to be! \$\$\$\$

**CONSTRICTED (JAP) – All Confusion EP (Destroy, P.O Box 1122, BS99 2HX, Bristol).**

Well after a highly impressive EP on MCR, CONSTRICTED stick with the winning formula & serve up 3 cuts of powerful Japanese HC like BASTARD/ DEATHSIDE/ WARHEAD &, of course, DISCHARGE. This totally rips & is on red wax too! \$\$\$\$

**ALLEGIANCE (JAP) – Here Today... CD (MCR).**

This was originally meant to be ALLEGIANCE’S debut LP way back in 1998, yet finally sees the light of day & as expected is top quality street punk a la BLITZ/ THE SAMPLES/ ATTACK. This sounds fresh, vibrant & happening, with some cool political & personal lyrics, mainly about defunct friendships & insincere ‘living on past glories’ reform bands. Great sound quality & neat packaging – cool! \$\$\$\$

**UPORNIKI BREZ RAZLOGA (YUGO) – Yugoslavia Panic EP (Crust War/ MCR).**

This is interesting, a re-release of U.B.R’S 1983 demo tape, beautifully packaged in a unique sleeve with lyrics/ pix & an interview from MAXIMUM ROCK & ROLL explaining life in the 2<sup>nd</sup> world. Musically this is raw, angry, energetic noise core like early DISORDER/ CHAOS UK/ MOB 47/ ANTI-CIMEX. Fascinating & well worth checking out! \$\$\$1/2.

**ASPHYXIA (JAP) – Wardrugs EP (Crust War/ Distributed by MCR).**

ASPHYXIA’S 1993 demo eventually makes it onto vinyl & here are 7 cuts of brutal avalanche crust kinda like DOOM/ ASOCIAL/ MOB 47/ ANTISECT. Some cool @ political lyrics combined with raw as hell punk which certainly aint been digitally re-mastered. Good ‘n’ noisy! \$\$\$1/2.



**FINAL BLOODBATH (JAP) – Dead Or Alive EP (Crust War/ Distributed by MCR).**

This sounds like an enormous door slamming in the depths of Tokyo! 4 slices of pure DISCHARGE mania circa ‘Hear nothing’, with KURO style haunting vocals. Great package, a must for all Jap HC/ Dis-core freaks! \$\$\$\$

**WAVES (JAP)/ HELLBOUND (CAN) – Dream Is Over!!/ The New War System Order Split CD/ EP (MCR).**

A tremendous split CD in a cool 7” package. WAVES are ex-JUDGEMENT DISORDERLY with 3 trax, 2 being in a similar vein to DEATHSIDE/ BASTARD, & the last track being a thunderous AMEBIX style epic. Whilst WAVES are pretty damn cool, HELLBOUND steal the show with 5 cuts of raging crusty punk, reminiscent of vintage E.N.T circa ‘Phonophobia’/ DISCHARGE/ DOOM/ HELLKRUSHER. A fantastic wall of sound with dual male/ female vox & currently very relevant anti-war lyrics & a great ANTI-SYSTEM cover which is pretty much perfect & even has the same sample. Punktastic! \$\$\$\$

**THE LAST SURVIVORS (JAP) – Chaos Is Here EP (Crust War. Distributed by MCR).**

Crust War is currently thee leading Jap HC label with a string of consistently cool releases. This is no exception, 2 slices of energetic abrasive punk with a distinct 80’s Euro/ Scandinavian feel to it. These dudes really punk it up – like a breath of fresh air! \$\$\$\$

**V/A – H.S.S.R.R 3 Way Split CD (MCR).**

Hold on to your seat belts kids, this is a 3 band comp CD to promote HELLNATION’S 2002 Japanese tour. HELLNATION get proceedings under way with 5 cuts of hyper speed 1000 m.p.h power violence, but it’s just too damn fast for me. Next up are SLIGHT SLAPPERS with 9 cuts of frenetic Tokyo power violence which is relentless but bland. REAL REGGAE are the best of the bunch with 7 live cuts of full on thrash with an added splash of reggae. This is just too mental & noisy for moi. \$\$1/2.

**L.R.F (JAP) – Yet More: The Roughts & The Smooths Dbl CD (Real Deal).**

A double CD of L.R.F’S 7”s, comp trax & previously unreleased cuts. This is total OI! by numbers, a blatant copy of 4 SKINS/ THE OPPRESSED/ LAST RESORT with songs about working in a factory, being hard, the weekend & football. They lose points for using every cliché ‘in the book’, being homophobic idiots & thanking fascist bands – are they for real?! \$\$



**V/A – Howling Noise Crusties From Gates Of Hell. Mie City Hardcore Comp. EP (MCR).**

3 bands of Mie crusties battle it out in a raw D-beat massacre. CONTRAST ATTITUDE kick things off with 3 great trax like early DISCHARGE/ ANTISECT/ DOOM, this rages. On the flipside ALIVE have 2 cuts of DISORDER/ S.D.S/ CONFUSE noise-core & DECEIVING SOCIETY belt out DISCLOSE/ DISCHARGE style HC punk. Great artwork from the guy out of GLOOM, pure ear slaughter chaos! \$\$\$\$

**FLOWER DESTROY (JAP) – On A Knee CD (Viva Recordings/ MCR).**

This has to be heard to be believed, it’s a lethal mix of HC/ psychedelic rock/ techno/ hip hop & noise, creating one mental CD. This is like a combination of JOHNNY VIOLENT with RUDIMENTARY PENI circa ‘Cacophony’ on a mad drugs trip. The limited edition comes with a bonus live CD. Insane, these guys really are out where the buses don’t run! \$\$

**UROTSUKIDOJI/ WINTER IN JUNE – Split CD EP (Ignition).**

This is the new breed of s x e/ emo/ HC/ rock formula bands (yeah I’m forever the cynic), but musically I kinda like it: meandering, brutal, intense HC with screechy vocals – although W.I.J are a little weak in that department. Typical personal lyrics, basically there’s good guys/ gals & fuckers out there, so just hang with the good guys/ gals, relax & have a beer! \$\$\$1/2.

## THERE'S A HOLE, THERE'S A HOLE IN MY HEART...

"So, Mr Price, how did you get into American punk?" Shocka often asked this one. My reply would always drift off at a tangent and, somehow, before you knew where you were, countless topics had come and gone and the last bus to nowhere was well overdue. Well, there aint no buses tonight, so i'll answer the question once and for all before this shitty old PC packs up. Ah...computers. The modern age. Type a band name into the thing and find out what they had for supper. I'm surprised anyone cares anymore. Nowadays things are just too easy. OK, way back in '79 the record shop shelves were awash with must-haves, the hard part was trying to acquire the little buggers out of yr meagre dinner money. Maybe that's why I turned to gambling? If you weren't quick off the mark some middle-class prat with a massive 'allowance' would claim the classics you were ready to kill for! Those types wouldn't know *what* they were buying. I would. I listened to John Peel religiously, writing down anything that got me going. And there it was. As the UK punk scene began to stagnate, I heard the chords of 'California Uber Alles' hammering out over BBC airwaves! I was hooked, immediately. Where do I get this? I *need* it, I thought. Uncle John gave us Rough Trade's address. I wrote off, got a copy, played it to death. Wrote to Jello: "Try these other bands," he said. Then he gave me some record store addresses in the U.S. They sent me their lists. I got a paper round. Sent off for some of these tough-sounding releases. Of course, for the most part, they were just fuckin' great! Black Flag, Circle Jerks, Channel 3, T.S.O.L., 12" EPs which sliced you in half. Angry Samoans, the legendary FEAR. California Uber Alles indeed! But other hot stuff came from further afield: D.O.A., The Subhumans from Canada. Misfits and the Bad Brains further East. The Pagans, Cinecyde from God-knows-where, but I did know they blew us all out of the water. The UK Subs played the first gig I went to. I jumped about, sang along, came out soaked, but I felt it was all just good clean fun as opposed to the naked aggression from the States. That was mostly the difference y'see. The Brits had cocked their snook at authority. Those who made it had quickly mellowed and watered down the original sentiment. Yanks meanwhile were still in the gutter, screaming to be heard or just plain screaming. I checked out some of the older stuff too. Even that sounded better than our lot. X, The Germs, The Bags, The Mad, VKTMS, Avengers, Weirdos, The Lewd. None of my mates were very impressed. I didn't care much, they didn't impress me. Their attitude was 'Who cares what it sounds like, they're copying us so it *has* to be shit!' Closed-minded cobblers, what *is* it with some people? Stuck with the 'Empire mentality' I guess. Why couldn't people forget all that bullshit and feel the energy *I* was feelin'? I was around 16 at the time. Bored, frustrated, you know the deal. My record player, tape deck and radio combi were the only friends *I* needed. I was in *all* of these bands I've mentioned. Singing, drumming, playing guitar. In a dark room with a set of

headphones you can be anyone you damn well like! If pictures of the bands were available I'd be there with the band around me, if there weren't it was me and the crowd with the mike passing to and fro between us. Did I ever get to see any of 'em? Well, not back in those days I didn't. The DKs were due to play Middlesbrough once but cancelled right at the last fuckin' minute! I saw Black Flag around 2 years later but they were a tad past their best by then. (Needless to say the crowd were shite). Then later still I saw the Circle Jerks, D.O.A. too and they were still good. Husker Dü were on the turn but the wall-of-sound still made it worthwhile. In some ways I'm glad I wasn't quite there. Oh yeah, who wouldn't want to heckle Lee Ving. Who *wouldn't* want to buy Darby a beer? But, sometimes, if you get close to your idols you find they don't quite live up to your dreams. But the inspiration drove me on. I scoured the Earth for another America. Didn't find one but had lots of fun. Did a handful of fanzines, a short-lived band, had my own little record label for a while. Would I have bothered if all there was was the cliques and clichés that blighted poor Blighty? And of course there's the letters I wrote. Thousands of 'em. Before the internet. I even got a job as a postman to subsidise my postage bills. And I must have invented tape swapping, surely? If not invented, made it an art-form. And am I to blame for the record collecting that made it such an expensive sport? No, but it was all good fun. The unbridled exuberance of the young. Enjoy it while you have it, kids. Live fast. Die whenever.

Mr Price. (40 an' feelin' it).



How ironic that one of the most respected, honest and genuine anti-capitalist bands would later savagely turn on their singer Jello Biafra and take the dollar so that one of their best songs could be used by a multi-national corporation to market designer jeans. It really does *take the biscuit*. If only those who are paying through the nose to watch this sickening fraud would realise that the *Fake Kennedys* are taking the piss out of them - Shocker

# MUSIC REVIEWS –

38

*“Only way to feel the noise is when it’s good & loud,  
So good I can’t believe it, screamin’ with the crowd...”*

**EX-CATHEDRA (SCO) – 2 X 4 = CD (£5  
ppd to Tartan Records, P.O Box 23271,  
London, SE14 6XB).**

Boy this brings back some memories, a CD featuring EX-CATHEDRA'S first 2 long deleted EPs – ‘Stick Together’ & ‘Watch Out’, plus compilation trax all digitally re-mastered & beautifully packaged with lyrics, biography, pix, the works. I can remember buying their 1<sup>st</sup> EP off Sneda cos it looked cool in that cloth cover, & sounded even better. EX-CATHEDRA were the best, playing top quality punk rock with a dash of ska & a whole lotta attitude, yet I never thought they actually got the credit they deserved. What a band, I saw some great drunken gigs all over the UK & the time in Eire proved that anarchy really can work – respect! Ahh happy days... \$\$\$\$1/2.

**FLESHIES (US) – Kill The Dreamers  
Dream CD (Alternative Tentacles).**

Well, Jim Blunt raved about these dudes saying how great they were, he knows his shit & was right, of course. This is musical dynamite: raw, energetic punk rock & roll, & with lines of “what would happen if we armed the homeless? I bet they’d do a better job than the police!” rounding off their opening track, you know that this is special. These remind me a little of TURBONEGRO/ ZEKE/ BORN AGAINST but really do have their own distinctive style & sound, with plenty of attitude, malt liquor & a fine sense of humour. Highly recommended – “I may be small, I may be insignificant, but I’ve already fucked shit up” – this is also the story of PUNK SHOCKER – cheers! \$\$\$\$

**PETER & THE TEST TUBE BABIES –  
Loud blaring punk rock CD (Captain Oi!).**

To be honest I always thought P & TTB were over-rated & never all that funny. This sense of humour was put to the test a few years ago at Bradford Rio’s where Peter was strutting around like he owned the place, but he didn’t look too impressed when I asked him, “What band are you in?” Here are 18 cuts of cheap & nasty punk rock with obnoxious songs about being sick, farting, picking your nose & how the Head of State gives good head. The true story of the recording of this album is finally documented, which proved to be a nice little earner. Best track by far is ‘Snakebite’ with the classic line of “when we’re together everything’s alright” – I’ll drink to that! \$\$\$

**V/A – This Is The Life Volume 6 CD (MCR).**

This is the 6<sup>th</sup> instalment of this highly successful series of compilations & there seems to be a never ending supply of cool Jap HC bands out there. Totally raging cuts from STANHANSEN, BANJAX, NAMASTE, DEADLY FRIEND, BREED & STANOVIC. This has got to be the best one yet! \$\$\$\$



**IOWASKA – Vine Of Souls CD (Alternative  
Tentacles).**

This is really original & unique, IOWASKA combine the power crust of AMEBIX & ANTISECT with the psychedelic rock of HAWKWIND, with a dash of POISON GIRLS/ RUBELLA BALLET style vocals & the spirit of SCATHA & P.A.I.N. The packaging is glorious with wonderful artwork & sound educational @ lyrics on civil liberties, feminism & environmentalism – “do unto others as you do unto yourself, what goes around comes around” – that’s a cool philosophy on life. Grand! \$\$\$\$

**FLOORBOARD GEORGE – Be Ready CD  
(Amo, P.O Box 23497, Edinburgh, EH8  
8YY, Scotland).**

Hey kids, this is unique & original, ex-members of GRIMJACK & FREAKS UNION; yeah it’s punk but not as we know it, George! Chunky solid Euro-esque punk, with the added dimension of keyboards, & lyrically this is steeped in negativity, bitterness & reality; tackling: the cannibalism that is capitalism, familial trauma & drug abuse. “Generations of jaded fuckers left me battered & bruised” – sheer poetry. Mighty fine! \$\$\$1/2.



**V/A – Apocalypse Always CD (Alternative  
Tentacles).**

This is a 26 track value for money sampler from Alternative Tentacles with 10 exclusive trax to this CD – woo hoo! As with all Alternative Tentacles releases the packaging is grand & the artists are always interesting, diverse, weird & wonderful – although in some cases a little too weird for my tastes. Stand out trax are top quality punk rock from THE FARTZ, M.I.A, RATOS DE PORAO, FLESHIES & D.O.A. There’s a mixture of everything from folk to country & western, & 60’s psych to rock ‘n’ roll; also impressive are IOWASKA, BLACK KALI MA featuring Gary Floyd of the DICKS, & JELLO’S BACHMAN, TURNER, OVERDRIVE project band. Plus, there are some fascinating spoken word pieces from MUMIA ABU-JAMAL speaking from death row on the terror of poverty, HOWARD ZINN on progressive education, ANGELA DAVIS on the anti-prison movement, NOAM CHOMSKY on terrorism & JELLO BIAFRA on globalisation & THE RAMONES. Like all releases on this splendid label this is well worth investigating! \$\$\$1/2.

**THE PHANTOM LIMBS (US) – Applied  
Ignorance CD (Alternative Tentacles).**

This is weird with a capital “W”; musically it’s a mixture of 60’s garage punk/ THE SCREAMERS/ THE DAMNED circa ‘Friday 13<sup>th</sup>’ EP, with screeched Jap-style haunting vocals like GAI/ SWANKYS/ JET BOYS. Lyrically these dudes are out where the buses don’t run - twisted. \$\$\$

**FIVE KNUCKLE – Lost For Words, Far  
From Speechless CD (Household Name).**

This is the debut LP from this Bristol based HC band, 14 cuts of standard US/ HC with chanty choruses, chugging geetars & a dash of ska. It’s alright, nothing spectacular, but I like some of their socially aware lyrics of equality, freedom & anarchy – respect. \$\$\$

**THE ADICTS – Sound of Music CD  
(Captain Oi!).**

Here’s a reissue of THE ADICTS 2<sup>nd</sup> LP from 1982 including the hit single ‘Chinese Takeaway’. I was never really into this band, basic Clockwork Orange novelty value pop punk, but ‘Joker in the pack’, ‘Steamroller’ & ‘How sad’ ain’t bad. Includes 3 bonus cuts including awful covers of THE RAMONES & ‘You’ll never walk alone’. \$\$\$

**Smart Alex CD (Captain Oi!).**

Take warning – there ain’t nothin’ smart about this! After appearing on ‘Cheggars’ plays pop (you wot?!), THE ADICTS went for chart success & the 7’s of this era – ‘Bad boy’, ‘Tokyo’ & ‘Falling in love again’ are truly appalling. The odd track i.e. ‘The odd couple’ & ‘Crazy’ ain’t too bad, the intro of the ‘Glorious 9<sup>th</sup>’ is good; MAJOR ACCIDENT covered it too & I often wonder whether they actually understood what the film ‘A Clockwork Orange’ was all about. \$1/2.

**Rise & Shine CD (Captain Oi!).**

Another reform band but very few can actually pull it off & THE ADICTS ain’t one of them, especially after all the hype about this ‘masterpiece’ which was written in the studio in California. There are a couple of average pop punk cuts here, but the rest is a dire mixture of synth pop & morose BEATLES/ OASIS numbers. They even do a new version of ‘Falling in love again’ again – do they not realise this is a horrendous song?! There’s even a cover off ‘A Clockwork Orange’ from these clichéd cartoon punks. \$1/2.

**PETER & THE TEST TUBE BABIES –  
The mating sounds of South American frogs  
CD (Captain Oi!).**

I’ve gotta give credit where it’s due, this is a mighty fine recording, by 1983 this band could really play & I can see why Sean loved them. ‘The jinx’, ‘Blown out again’ & ‘Never made it’ are all classics showing great technical ability, but some of the lyrics are pretty corny & ‘Pissed punx (go for it)’ is a real cringer! Why can’t they wait until ‘September’ – for the start of the football season? Contains 10 bonus trax, including the 7’s & 12’s from this golden era. \$\$\$\$

**BIG D & THE KIDS TABLE (US) – Gypsy  
Hill CD (Household Name Records).**

‘William Hill is fuckin’ skill, betting on the dogs down Gypsy Hill’ – as the song goes; anyway these dudes are from Boston, MA, so forget Sarf Landan mate. This is patchy, the opening cut is catchy ska/ punk at its best, as is THE RUDIMENTS cover; the rest is either generic or too poppy with little substance. It seems to me that they only have half an LPs worth of material, the rest is made up of fillers, pointless out-takes or crappy covers. Alright, but could have been a lot better if they’d put the effort in. \$\$\$

39

## BUG CENTRAL



Pay No More Than \$4 (US)

### MONEY and RIOTS

**BUG CENTRAL – Money & Riots EP (BBP Records/ Arson Records. Band contact – c/o 56a, 56 Crampton Street, London, SE17 5AE).**

After their highly impressive LP I rushed out & bought this, & then the band sends the super rare Canadian press to review – woohoo! This is essential listening, more anarchist anthems, just as good as CONFLICT/ SUBHUMANS, about the anti-capitalist riots, TV brain death & how religion instigates. Excellent lyrics & packaging which should be a springboard to action cos punk really is not enough! \$\$\$\$

**JELLO BIAFRA (US) – The Big Ka-Boom Part 1 CD (Alternative Tentacles).**

This is instalment number 6.5 of JELLO'S spoken word releases, recorded on the 'Spitfire Tour'. I've gotta hand it to JELLO, he's a fella I respect very much, with his incisive mind, articulate presentation & wicked humour he rips the corporate conservative enemies to bits & laughs in their faces. This CD focuses on the 'Clown Prince of the Oil Companies' & his war on terrorism, & how he has surrounded himself with people involved in numerous atrocities – who since this release have continued to spread terror to Afghanistan & Iraq. Of course, this is all linked to the relentless search for profits by the oil companies, globalisation, the growth of the arms trade & privatisation. JELLO offers sensible solutions & alternatives to the madness of global capitalism & greed. The packaging is splendid with a huge collage poster of press cuttings telling of Bin Laden's links to Bush, & there are also cool alternative media sources listed. My only criticisms of this excellent release are: (a) Hitler was never democratically elected (b) I have problems with 'patriotism' – what is there to be proud of? Aren't the ideas of 'nations' social constructs anyway? And (c) sure, Bush is John Wayne, dunno about Blair being Churchill, he makes no secret of his admiration of Margaret Thatcher – yuk! Overall, very informative, educational & recommended. \$\$\$\$1/2.

**CAPDOWN – Pound For Sound CD (Household Name Records).**

'Here comes the new punk', yeah this ska/punk thang is all the rage & I aint no nostalgia-freak, I give everything a chance & I kinda dig this groove. CAPDOWN really can play; bouncy punk heavily influenced by SNUFF with a dollop of ska & a dash of BAD BRAINS style reggae. Some cool lyrics attacking bigoted nationalist pricks & a-political cop outs. This is well produced with some cool heavy riffs, but it's still a little too clean for me. \$\$\$1/2.

40

**DA SKYWALKERS (SWE) – Smalltown Survivors CD (Household Name).**

A band from Sweden who are not a DISCHARGE rip off, now there's a novelty; but DA SKYWALKERS wanna be RANCID so much that it hurts! This is pretty enjoyable but it is just so RANCID 'Out Come The Wolves'/ THE CLASH circa '78/'79; but there are elements of G.B.H & F-MINUS on the faster more HC trax. Some good left-wing political lyrics about da cops, pollution, freedom & equality; packed full of energy but lacks originality. \$\$\$1/2.

**ANTI MANIAX (AUST) – As Long As People Think CD (Household Name).**

This is really interesting, musically diverse, ranging from HC punk, to more melodic punk with great riffs, to ska; with some great political & challenging lyrics about globalisation, how churches are prisons & even vegan recipes – taking inspiration from OI POLLOI'S anarcho pie! It's great to see newer bands taking a political stand & some of these trax are really pacey & punchy. My only criticisms are that it is a little too poppy in places & the Chomsky sample is a little low in the mix. Otherwise, good stuff. \$\$\$1/2.

**ADEQUATE SEVEN – Songs Of Innocence & Of Experience CD (Household Name).**

These guys have supported FISHBONE & after listening to this it's no surprise. This is a HC/ funk hybrid, a little like the CHILI PEPPERS & SPECIAL A.K.A, it's well polished with sussed social/ political lyrics & they're probably gonna be huge, but funk just aint my thang, dude. Overpowered by funk – funk out! \$\$\$1/2.

**CAPTAIN EVERYTHING – Learning To Play With... CD (Household Name).**

Here are 15 slices of sickly sweet radio-friendly pop punk with absolutely nothing of interest to say. GREEN DAY & OFFSPRING have got a lot to answer for! Music for rich kids whose most traumatic experience in life so far is praying that some college girl will call them back. Captain Everything?! No, question everything! \$

**THINK TANK (AUS) – Here Is The Moment CD (Household Name).**

I've said it before & I'll say it again, this is PUNK SHOCKER not N.M.E & we do not like soft poppy indie R.E.M/ NIRVANA wanna be bands with pretentious lyrics. Next! \$

**THE TAKE – Propeller CD (Household Name).**

Emo/ HC/ Indie/ whatever... this is power pop at best, & directionless & experimental at worst. I'll be amazed if even the lyricist knows what he's on about. This is weak. \$

**V/A – Household Name Sampler CD (Household Name Records).**

Here's a compilation of the newer generation of punk bands around today. Although some of this is soft & predictable ska/ punk, there is some real good stuff here. Well worth checking out are: CAPDOWN, BIG D & THE KIDS TABLE, DA SKYWALKERS, FIVE KNUCKLE, FIG 4.0, ANTIMANIAX & THE FOAMERS. All play a variety of punk/ ska/ HC with plenty of energy, power & attitude. Big up yourself! \$\$\$1/2.

**V/A – 4 Old Toxic Shock 7" EPs '83 – '84 CD (Dr Strange).**

The title's self-explanatory with the re-release of 4 EPs for the 1<sup>st</sup> time on CD from the Californian Toxic Shock record label. The accompanying booklet explains the DIY punk spirit of the label but all of the records suffer from weak production. First up is the 'Noise From Nowhere' Comp EP, the stand out band are MANSON YOUTH with their energetic HC, the rest is more avant-garde HC & just don't cut it. The PEACE CORPSE EP sounds like a more twisted version of the DKs with haunting vox, but there is too much rock & not enough punk here for me. Fortunately the CD gets better as it goes on, RED TIDE play faster HC like THE FREEZE & include a pre-D.O.A member in their ranks. Finally MASSACRE GUYS are more like it with really good melodic explosive guitar powered punk. Overall patchy, but worth it for the last 2 EPs & Pushead's legendary artwork. \$\$\$

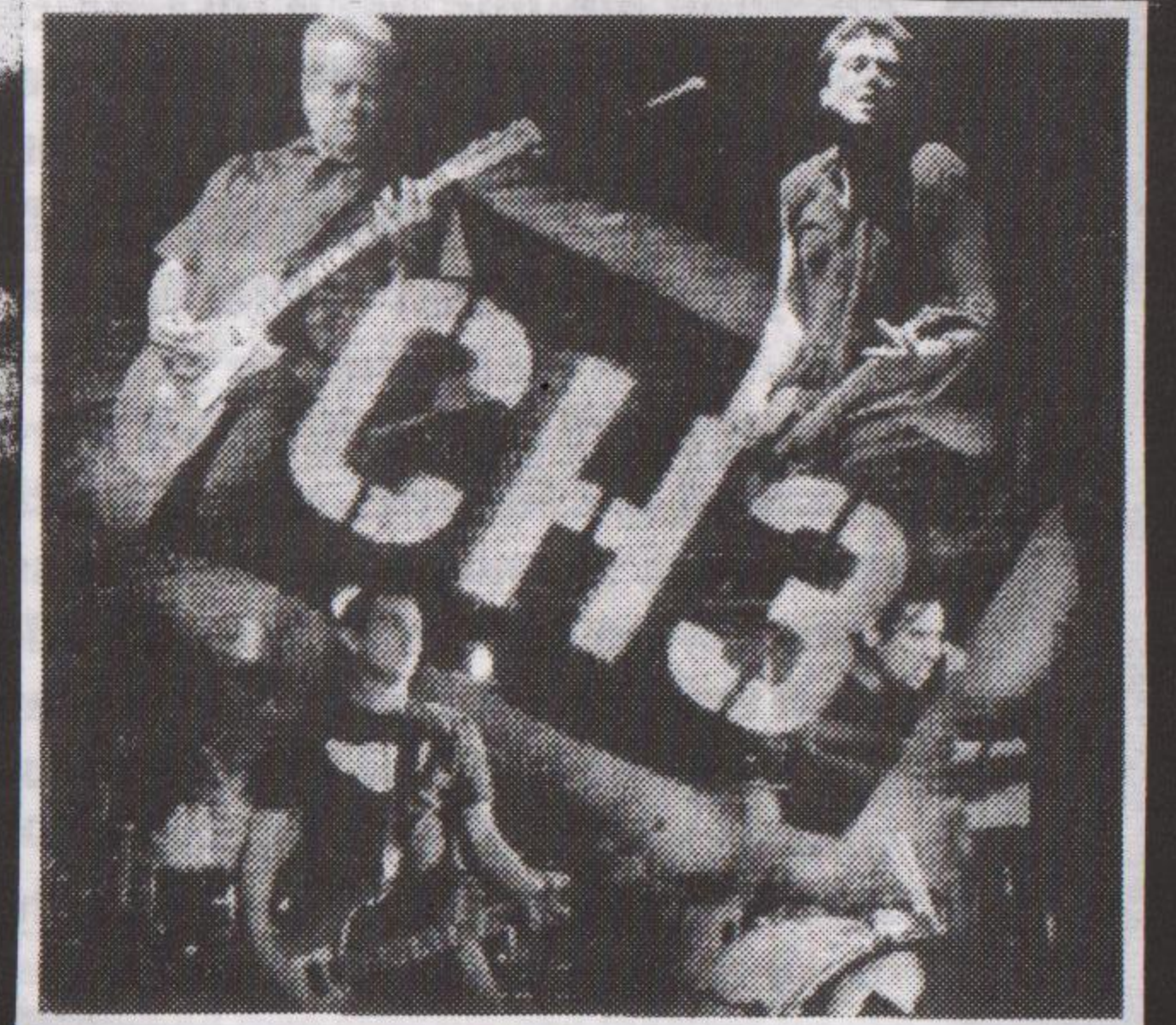
**THREATS (SCO) – Twelve Punk Movers CD (Dr. Strange).**

Well after 15 years out in the wilderness of an Edinburgh housing scheme the THREATS reform on the back of two 7" with 2 original members to play 'Holidays In The Sun' & Daz Russell-Smith's cheque bounces – "Haw! Haw!!" as Nelson Muntz would say. Yeah, forever the cynic, but actually this is pretty damn good & catchy 80's UK/ HC punk like G.B.H/ ONE WAY SYSTEM. This is crisp & fresh with some good cuts & a few re-recorded oldies, including one which is obviously about everyone's hate figure – Thatcher. Surprisingly good. \$\$\$1/2.

**THE SKULLS (US) – Therapy For The Sky CD (Dr. Strange).**

I'm always deeply sceptical of these reformed old punk bands, especially ones with only 1 original member, who are trying desperately to re-live the past. Reputations count for nothing here at PUNK SHOCKER & it's just as well. This is snotty '77 punk that's just so out-dated & washed up, just like their influences – THE VIBRATORS, THE BOYS & THE SAINTS; & bar the guitarist, they're all middle aged guys still singing about sniffing glue – for fucks sake! \$1/2.

41



**CHANNEL 3 (US) – S/T CD (Dr. Strange).**

Hey, this is proof that some bands have still got it & can come back firing on all cylinders, sounding fresh, solid & punchy. Vintage CLASH/ S.L.F style punk rock with plenty of real life/ hard luck stories about drinking & Bukowski, with some good 1 liners & a mystery cover track at the end. Good old punk rock drinkin' music – yeah! \$\$\$\$

**V/A – Barricaded Suspects CD (Dr. Strange)**

Here's a CD re-issue of the early 80's Toxic Shock compilation which reminds me of a US version of the CRASS 'Bullshit Detector' series. This is very hit & miss, but the hits include – RED TIDE, MAD PARADE, KNOCKABOUTS, MASSACRE GUYS & SEPTIC DEATH. Includes 4 bonus trax which aint too hot & the spiel in the booklet is the same as in the Toxic Shock EP CD (sheesh), but there's more great artwork from Pushead. \$\$\$

**CANDYRAG (Toon) – Plug It Up 7" (Dislocate Records).**

To me this is a 6 track 7", but to the band it's a mini LP! More action swingin' punk R'n'R & they even cover 'No government'. CANDYRAG are stripped to the bone both musically & pictorially, & are great live. \$\$\$

# THE GITS

42

**This is the first interview I've ever done with a band that are no more, but THE GITS were no ordinary band. THE GITS were a truly original and honest punk rock band full of heart and soul, with a sensational singer in Mia Zapata. The band originally formed in Yellow Springs, Ohio and relocated to Seattle, Washington where they released three superb singles and two amazing albums, yet it all tragically ended in July 1993 with the murder of Mia. In the years following her death, the group eventually released two posthumous albums of live material, singles and demos.**

**Ten years later Mia's killer was finally caught and there is a film in the making documenting the artistic and social legacy of Mia and THE GITS. The former members of the band purchased their master tapes back from the dreaded C/Z Records, and, with the help of Broken Rekids, they have re-mastered, re-mixed and re-released the 'Frenching The Bully' and 'Enter: The Conquering Chicken' CDs and added bonus tracks. Now they sound better than ever; so now everyone can enjoy the beauty and brilliance that was THE GITS. The band have CDs, records, posters and shirts available, and can be contacted at - THE GITS, 1122 E. Pike Street #1221, Seattle, WA 98122, U.S.A, their website address is - [www.thegits.com](http://www.thegits.com) and THE GITS movie site is - [www.thegitsmovie.com](http://www.thegitsmovie.com)**

**This interview was conducted in May 2002, as the P.I one was, but this time the location was Seattle and present were Andy Kessler (A) - guitarist, Matt Dresdner (M) - bassist and Steve Moriarty (S) - drummer, with Andy Shocker firing the questions.**

## How did THE GITS get together?

(S) We all met at college and drank together, but I wasn't in the band for the first 6 months.

(A) Matt came up to me and said he'd just started to play bass and would I be in a band with him and he said he could get Mia to sing, and I knew that she was a really great singer. We found a drummer, and he ended up playing in CLAWHAMMER, we played with him for a while and then we got Steve in.

(M) Yeah, we really wanted Steve, but he was in another band, and eventually we convinced him.

## So, did you always meet in bars?

(M) At the town we went to school in, it was too small to say bars plural!

(A) Yeah, everyone knew everyone else.

(S) I first met Mia at a bar and she turned me on to drinking tequila, and that's how I eventually hooked up with these guys.

(A) When we first started the group Mia was really into tequila and she turned me onto it, because I've thought about this many times, the way that THE GITS and drinking seemed to have worked. For about the first year we all drank tequila, and then Mia and I switched to gin and that went on for a couple of years, and

then we moved out here [to Seattle] and we all got into whiskey. It was 3 phases of alcoholism that evolved and whiskey was the last stage.

## So how did you discover that Mia was such a great singer?

(M) I'd become friendly with her through the Art Department, and I'd seen her perform, she just played by herself with the acoustic guitar and she's playing like she had 3 broken fingers, but that was just her skill on the guitar, but her voice literally made me cry, there was so much passion in her voice, and I knew the moment I heard her that I wanted to play music with her. And as Andy said, I could barely play a note on the damned bass, but I was inspired to get something going, there was something special there.

## What kind of musical backgrounds were you all coming from?

(M) Andy and I didn't know each other before college, but we soon realised that we'd been to a lot of the same punk rock shows when we were kids. In my younger teens I was into PINK FLOYD, THE DOORS - awful; but fortunately I found punk rock and it fit my need as an angst ridden teenager.

## What music were you into Andy?

(A) I was totally into hardcore punk. I didn't start out that way, I got into rock when I was 10, and when I was learning to play guitar I got exposed to other types of music. My favourite was hardcore, totally liberating, rebellious rock and roll, when I got turned onto punk that was it, we were made for each other; it didn't take much to convert.

## And what music were you into Steve?

(S) I started playing/ studying jazz when I was 14, but the records I stole from the mall were usually rock records. I got into THE RAMONES and new wave a lot when I was in high school. When I met these guys and others I really got turned onto a lot of hardcore, and when I first heard the BAD BRAINS I knew I wanted to play punk rock. And I'm still really into it; punk rock is the essence of rock and roll, so I go searching for the more obscure bands that have something really good to offer.

## Yeah, you can tell there are a lot of diverse musical styles that influenced THE GITS.

### What was Mia into, all kinds of music?

(M) Yeah, she got me into OTIS REDDING, blues goddesses like BILLIE HOLIDAY, NINA SIMONE, stuff I'd never heard before.

(A) Mia loved BESSIE SMITH, and it came out later, she was really into country, she was from Kentucky, so she was a real roots person. Just good music, anything she was open to, she didn't really know hardcore, but she was that way in spirit, so it just worked out. She turned me onto a lot of good stuff too, a lot of blues stuff, especially when we were here in Seattle we'd play each other music all the time and she really got into all sorts of music. Stravinsky.

## Where did you get the band name from?

(S) We started as THE SNIVELLING LITTLE RAT FACED GITS from a 1974 Monty Python episode. Then we had to make it fit on the spine of the cassette (*laughs*), so we shortened it to THE GITS, I think it was a consensus in the band.

## What did you think people thought of a band called THE GITS? Because it's nothing like what you expect at all.

(M) THE GITS in Britain is common used slang; in the US no one knew what the hell it was.

(S) People still ask me what it means. Mia used to say in interviews that 'a git' meant a pregnant camel.

## It's used in England as an insult.

(M) We enjoyed the derogatory nature of the name; it was meaningless to our vast public.

## So, how did THE GITS go about writing songs? Did Mia write the lyrics and then you guys do the music?

(M) The music usually happened first, and for the most part Andy would come up with stuff, and he'd help me out with bass parts, and we would put it together. Mia was always writing

poems and lyrics, and little by little she stuck bits to the music. And as the band progressed, some of the music writing became a little more collaborative, but it was Andy who was really driving the compositions.

## And did it work really magically?

(M) Songs like 'Second Skin', it was a total magical thing, where Andy, Steve and I started playing and Mia started singing, and then all of a sudden we had this great song.

(A) I wrote a lot of the songs by myself, and afterwards, we'd just play and Mia would come down as we got stuff together and tape it and listen to it for a while, for weeks or maybe even months, and would gradually put words to it, and sometimes we would bug her like, "When are the words coming?" (*laughs*) And she would be like, "They're coming, just wait!" So there definitely was a special chemistry with Mia.

## Did you know you were on to a winner straight away, with THE GITS?

(A) Yes. I knew the first time that I played with Matt and Mia that it was special.

(M) Well, I'd never really played in a band before, but as soon as we started playing together it sounded really, really good. It was unbelievable for me, but at the same time I was like, "Oh well, this must be what it's like playing in a band." And I don't think I appreciated how good I had it.

(S) And then after playing together for maybe 2 years, we'd gone through a lot together as people, and written a whole lot of music and played quite a few gigs, so we decided to do a demo; so we went in and recorded and mixed 17 songs in about 6 hours. And I must have stretched the tape out completely because I listened to it hundreds of times, playing it for everyone, because I knew that it was really, really special; and we later ended up putting that tape out on CD.

(A) Also, when we were at college it wasn't as if we had a band straight through for three years, it was probably not even a year total, actually, because people were doing different things at different times. So, whenever we were back on campus at the same time we would play together. It was not like a planned



43

## Social Love

I don't need your social love  
I already feel misread enough  
and what ails me is the fact  
that you smile  
when you're walking on by.  
Just keep walking.  
When it hits me and I see you,  
it still gets a little heavy  
And when it's laying there over,  
it's fucking wide open and read

I don't need your social crap  
You wear it on your sleeve, as far as I can see  
And what ails me is your pretentious stare  
You never look me in the eye to see the truth

When I see you, it hits me,  
it still gets a little heavy  
When it's laying there over  
it's fucking wide open and read

I don't need your social love  
I already feel misread enough  
And what ails me is the fact that you smile  
When you're walking on by

## More from THE GITS.

thing, it was spontaneous; we never even thought about making money. We just played at parties to drink with our friends, but we knew it was something really special and later we decided to move out to Seattle.

(M) I started feeling that there's something about this band that's bigger than myself as an individual and you couldn't just end it because we were leaving college.

(A) Yeah, so when we decided we were moving out to Seattle, Mia and I couldn't wait, because Mia had dropped out of school and she was living in Portland (Oregon), just waiting for us to move out to the Northwest. I'd given up on school and I was there basically drinking every day and night, it was a waste of time, so I was just waiting to do something new with the band and my life, and then we moved out to the Northwest.

### Why did you decide to move to Seattle?

(S) We wanted to get as far away from where we were in Ohio and we thought about San Francisco, but Mia and Andy and Matt had lived there already and they said, "Well, it's great there but it's really expensive, violent and hard to find rehearsal space."

(A) It would have been relatively easy for us to get hooked up as far as music went, but not with jobs. But a part of it, too, was that we wanted to start something entirely new for ourselves, and we had heard good things about the Northwest, that it was a better place to live and things weren't all used up, so we just took a chance.

### What was 'Rathouse' all about?

(S) That was a house that Andy, Mia and I lived in on Capitol Hill, in a cool neighbourhood, it was cheap then, now it's

really pricey. But we had this huge house with a basement/ rehearsal space that we shared with 2 or 3 other bands and it was a base of operations, people on tour would come and stay at our house. It was an open door policy and we had lots of parties and when we couldn't get gigs we would have gigs in our living room and invite the whole neighbourhood and it was fun; that's where we put together our first records.

### So, THE GITS weren't really a part of the grunge scene then?

(A) There were quite a lot of different scenes going on here and we weren't really a part of any of them, we were just our own thing. A lot of groups were called 'grunge' and affiliated with Subpop [Records], and Subpop very quickly became this major player in the country as far as underground music went, especially in Seattle, and for a while anything they touched turned to gold, and all these people would love whoever they signed that week. And, no, we weren't a part of any of it.

(M) And whatever they didn't touch, including ourselves, was obscured by the hype.

(A) We were asked to play with NIRVANA for one of our first gigs [in Seattle]. But I think what happened later is someone heard us slagging off all the grunge bands (*laughing*) when we were drunk in a bar, and I think they blacklisted us, it didn't matter to us at all, but it hurt later on when we didn't have any money to put out our records and it was hard to get a record label.

(S) And we ended up signing to a Subpop reject motherfucker [C/Z Records].

(A) Right, that was a little later; I think they really liked us and knew we were this great band, but I think it really hurt, us putting down their label.

### So, you played with NIRVANA, what were they like?

(S) They were just drunk fuckers, but they were the centre of attention (*laughs*).

### What were they like as people, did they speak to you?

(S) No, they didn't speak to us, I remember they were chasing each other around the dressing room; and we were sitting up against the wall drinking tequila.

(S) Actually, when Mia was killed we were trying to raise money to hire a private investigator, and we had organised this all ages benefit gig and Kurt Cobain had gotten wind of it because his friends' band was playing the gig, and he calls me and says, "I'd really like to help out and do the gig, just announce it to the radio and you'll get a lot of people there, if that's alright." He was really nice on the telephone and I was, "Yeah, that'd be great, man." And then his wife [Courtney Love] starts yelling at me about things that we had to have backstage. But they did play the show

44

## 1 SIGN OF THE CRAB

and they made \$5,000 for us and they were huge at that point, 'Nevermind' had broken, it was probably a hassle for them to play anywhere.

(A) I'm sure they're all nice guys; but as I said before, we weren't part of anyone else's scene, we did our own thing.

### What were your most memorable gigs?

(M) We did a European Tour in '91 and we played a show in Switzerland and we only had so many songs at this point and we played our entire set, and the crowd basically made us play the whole set again.

(A) There were a lot of great gigs. We got the band to the point, probably in the last 12-15 months, where maybe 8 or 9 out of 10 gigs were just full-on in terms of quality and performance.

## 7. SHUT OF WHISKY

(M) St. Patrick's Day was a good one.

(A) We rented costumes and we started this thing that Steve ended up doing for years afterwards. They didn't celebrate St. Patrick's Day in Seattle, THE GITS influenced a lot of shit here, we really did, we were the one's that got people drinking Bushmills [whiskey] (*laughs*). And we did this because we liked drinking and just to have a party. Mia was a court jester.

(S) I was a gladiator.

(A) Matt was a musketeer. They were good costumes and we had this whole show planned at this really nice club called the Weathered Wall, which was Stefanie's favourite club - Stefanie Sargent from 7 YEAR BITCH was a real good friend of ours, before she died. It became this annual thing, although THE GITS only did it once, but it was fantastic.



Better, I shall incite St. Patrick to bring forth an angel to sing for me. An angel wrought not from virtue or cherubic disposition, but rather one who can see mine torment and wrest it from me with glorious song. And I beseech thee St. Patrick, send with this angel three more as companions with harps and drums so that these drunken revellers and I may celebrate on this day of yours.

Send us an angel and we shall call her Mia.  
Mia, oh Mia, wherefor art thou oh Mia? And where art Steve? And Matt? And Andy? Come to us, garbed in the tunics of yesteryear, and play, that our hearts may be lifted. And in ridicule of the pernicious curs which thine music whilst let us forget, we shall callest thou Thee Gits!

45

## 2 TIMBRING

### Did THE GITS do many US tours?

(A) Just the West Coast.  
(M) When Mia was killed we had a whole East Coast tour planned, but we never got to do that with THE GITS.

(A) We really wanted to play the East Coast, New York especially.

(S) The hardest thing to do was to find a booking agent, because if you're making \$30 in the biggest cities in the country, like Los Angeles, they're not interested. And as we were getting more and more popular we finally find someone in Minneapolis to book our tours and we had got a lot of national press and people were really excited about the band, and that was when it ended.

(A) Yeah, so down the West Coast 7 or 8 times and Europe, that's all we did.

## 1A SECOND SKIN

### So where did THE GITS play in Europe?

(S) Many squats, some regular clubs.

(A) We played a giant club in Berlin and they made us go on at 3 a.m. So we were bummed out, here we were in Berlin and no one's gonna be left in this club, but when we went on there were still hundreds of people there (*laughs*) waiting to see the American band, and in Europe they loved it. We did it all on the underground and met a lot of really cool people.

### Which bands and people were most helpful and inspirational when THE GITS were around?

(M) There was a close-knit group of bands here in Seattle; some of them moved out from Ohio with us, 7 YEAR BITCH.

(A) ALCOHOL FUNNY CAR, there were people from bands who we just hooked up with, our old drummer who was in CLAWHAMMER got us shows in LA; we met a lot of good people.

(M) POISON IDEA.

(A) Yeah, Jerry A helped us get some gigs in Portland. Jennifer from L7; we stayed at her house when we played down in LA. I didn't know who she was.

(M) I asked her what band she was in, when we were in her house.

(S) Man, you ask everybody what band they're in! You asked METALLICA what band they're in!

(M) That was to piss them off.

(S) I thought you really didn't know that they were METALLICA.

(M) No, I knew that; with Jennifer I didn't really know that she was in L7, I was embarrassed about that. But METALLICA, they were fucking pissing me off. They were drinking our beer and in our dressing room, I was like, "So what band are you guys in?" "METALLICA" (*said in a dumb accent*). "Well, get the fuck out of here!" That was on the 'Evil Stig' tour.

# THE GITS

## What was your gig with POISON IDEA like?

(A) It was great.  
 (M) They came to our shows in Portland too.  
 (S) Yeah, they were **big fans!**  
 (M) That was one of my favourite Seattle shows, at the O.K. Hotel.

(A) Steve used to basically run this club and influenced them to make it the all ages/punk palace of Seattle. Seattle was always fucked up as far as having punk and all ages shows. They had weird laws and tried to totally discourage it. and somehow Steve got this one club have all these punk rock shows and the kids fucking loved it, man, finally they had a place. So we had a lot of good gigs there and we played with POISON IDEA, and that was probably when both of our bands were at our peaks.

(S) The basic reason I started booking this place was we needed gigs, so I kissed their asses until they let me start booking gigs, and whenever a band came in that we wanted to play with, I would just put us on the bill.

(A) Everyone else had agents to get them gigs; we didn't have anything, so Steve had to do shit like that to get us gigs. I'll tell you this too, right, even though we made, sort of, a stir when we first moved out here, we didn't really care about that, we just wanted to play good shows and put out records and make music. But the thing is we found that the bad side of it is the business side, when you realise that it is competitive and it does come down to money. And that's a thing that none of us ever wanted to do or care about, but in order to survive and exist as a band, you have to fight and make stuff happen, otherwise nothing gets done.

(S) Because no one was doing anything for us in booking or putting out the records, we had to learn how to do it, so we made a lot of mistakes, we signed bad record deals, we played a lot of crappy gigs and we got ripped off a lot. We were always real generous with splitting up money at gigs. Where a lot of bands would keep most of it and give the opening bands \$50 or \$100, we would always split it 3 ways.

(A) I told Jerry A. this last year: when we were at our peak, THE GITS were still making an average of maybe \$400 a gig, and that was a good gig. And I told Jerry that and he couldn't believe it, he was like, "No way!" Because he

thought we must have been making at least \$1500.

(S) The most we ever got paid was \$500 at a gig and that was St. Patrick's Day.

(A) We hardly made any money. I think one time we made more, but I think that was our record release and we sold a shit load of records. But we never broke \$1000, and it wasn't until a few years afterwards that I realised that sort of peers of ours, or bands who had been, were making like \$3 and 4 grand per show. But it doesn't matter; I mean that's just the economics.

(S) It was really easy when a lot of promoters would rip us off, because we wouldn't really know what money went into what things and we didn't know what questions to ask and since we didn't have an agent looking after us, we'd finish a gig and we'd be half drunk and totally sweaty and then some guy would come up and give us a handful of money and we'd say, "Thank you".

## Did Mia actually do many solo gigs? Because 'Social Love' is on the album and then there's the electric version afterwards and it's really effective.

(S) She would play open mic sometimes, but on one of our last tours she actually did 2 or 3 solo gigs, one was live on the radio.

(A) Yeah, it wasn't like a regular thing with her, but she always wanted to do it.

(S) On the last tour she and I spoke about trying to record a number of her songs solo, so we were making plans in the van on the way back home. So, it was something she was interested in doing on the side.

(A) But I'm glad you like that, how we put it ['Social Love'] on the album.

## I don't want to go into Mia's death, but what are your fondest memories of her?

(S) My fondest memories of her are when she was really happy, joking and in a good mood, and she was just an incredibly funny, witty, uplifting person to be around.

(A) Yeah.

(S) And that would happen all the time, like when she was singing on stage sometimes, she'd turn around and goof off, making faces at me while I was playing.

## What were your funniest memories of her?

(A) There's too many, she was actually one of the funniest people I've ever known, there's a lot of good stories, I mean cursing out David Bowie without knowing who he was at a gas station in LA. The one when we were at Jerry A.'s house and he made us breakfast and he wanted to get our autographs on 'Frenching the Bully', and he gave her the album and was like, "Can you sign it?" And Mia was like, "What?" Because he had a big record collection and he liked to have the all bands sign them to personalise his albums. And Mia

didn't understand, and Jerry was just, "Yeah, I just want you guys' names on it". And so she was just like, "Oh, OK", and just wrote 'Andy, Matt, Steve' on the album (*laughs*). And we were like, "What are you doing?!" And Jerry's like, "No, I want your signatures, just each of you to sign it". And she was like, "Oh! Oh!" and she started crossing out the names (*laughs*).

## Did the DANCING FRENCH LIBERALS OF '48 really exist before, because they're on all THE GITS thanks lists?

(S) Ahh haa, you've noticed.

## Was Jerry A. really going to be your singer at one point?

(S) For some reason that rings a bell. We tried desperately to find a singer, a guy at Atlantic Records wanted us to sign with Atlantic as he had just signed John Lydon and they were looking for a band to hook him up with and he mentioned, "Well, maybe I should talk to John Lydon about being the new singer of THE GITS" (*laughs*), just insane!

## If THE GITS were the characters out of THE SIMPSONS, who would be who?

(S) I think I would be Maggie.

(M) Santa's Little Helper (*laughs*).

(A) I'd be Flanders and Mia would be Barney (*laughs*)!

## What were THE GITS all about?

(A) Right, well the first thing is THE GITS were never a hipster band and none of the people in THE GITS were very hip in any way, because none of us could give a fuck about any of that shit; sometimes to our own detriment.

Last year I was hanging out with Charlie/Myrtle Tickner who used to be in P.I., and he remembered very fondly that gig where THE



Drunks

B

Beauty of the Rose

## Daily Bread

There's a motion of deadly silence  
 Like an ocean spinning around my head  
 When I listen to my conscience  
 The world puts me down instead  
 I got four walls right there to watch me  
 The blankness jumps right off the page  
 My fingers peel the paper  
 My precious moment is almost dead

Come take my hand, we're cold together  
 Together we're cold as hell  
 Bitterness is all they offer  
 They take our daily bread

I took the beating of the heartbreak  
 I feel the beating of the sun  
 Each day the ground pulls me closer  
 And I'm old before I'm young

Come take my hand, we're cold together  
 Together we're cold as hell  
 Bitterness is all they offer  
 They take our daily bread

GITS opened for POISON IDEA and it made a really big impression on him. And he said to me that the thing THE GITS and POISON IDEA had in common was that they were true bands of the people, we didn't have any bullshit going on, it wasn't about image or hype, and both bands were truly beloved by the regular people on the street and that's where the heart lies.

## Did it bother you that THE GITS were out on a limb? Did you feel isolated?

(A) No, because we made our own scene, but the way that we felt it was financially, because we didn't have enough money to put out our records; so we did in that sense, we felt isolated.

## Ideally that's what you wanted to do - put out your own records?

(A) Yeah and we hated being on C/Z [Records]. The reason that we signed with C/Z to begin with was we had some other offers which would have been really great and people would have really loved the music, but his label seemed to be doing OK at the time and we had other friends of ours, like 7 YEAR BITCH, who were on his label and we figured if we signed to his label he couldn't really fuck with us because we could all stick together like a union; but we were proven wrong.

## What kind of crowd did THE GITS attract?

(A) Just the most diverse crowd, obviously the core of it were punk rockers and underground people, but there were all kinds of drunks to people of all ages. A friend of mine was on the bus and he told me a bunch of homeless kids got on this bus and they were talking about a show that we had just played and how great it was. So we had a lot of street punks, but we also had all kinds of people, I had a friend who



was a 45-year-old Iranian cook, people just loved the spirit of it, it wasn't confined to one cultural group or type of person. A lot of the people at our shows would be people we hung out with or befriended, or people who would come to our shows and we would end up meeting them that way. So it was a real natural populous type phenomenon.

### You previously told me that THE GITS were gaining momentum all the time?

(A) Yeah, totally, I mean that's one thing about that whole saga which was unfortunate too, that band had so much talent, everyone in the band was very talented, but together as a unit it was a right combination of people and I really feel we only scratched the surface of what we were capable of doing. And nothing could have touched us, because every bunch of songs that we wrote was a big step forward. And it's just a shame, because I felt as if we had a lot to give.

For most of our time here in Seattle Mia didn't write music, she wrote the words and left the music mostly to me, which I was happy with. But I still encouraged her to write music, because I knew she was great. But right about the end, you know, towards the end of her life, the last few weeks, she had actually started writing again. She worked in this restaurant and they had a piano, and she would go on her breaks and fuck around with the piano and she was working on some material. She actually played me some of it, she had some beautiful stuff; she had this one thing called "The Pterodactyl Song" she played on the piano - just awesome. And I had all sorts of ideas then for her to play second guitar on a bunch of songs and I really think it would have been unending, the stuff that we were developing.

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But I gave you that album, that ['Enter: The] Conquering Chicken' album, it bears some resemblance, but the album that we were supposed to do would have just blown that away because some of the best songs didn't even make it on.

### So what are you happiest with release-wise, the last album - 'Seafish Louisville'?

(A) Yeah, I think that last one was the most consistent, actually all that live stuff, I think it sounds really good, but that wasn't even a particularly great night for us playing live. I thought it sounded great and that wasn't the best?

(A) It was recorded well, but we've done many, many nights where we've played much better than that. It does sound real good, it's just a shame...but we're lucky that what little bits we have got documented.



## PUNK SHOCKER #10 Competition Winner and Answers.

Thanks to all those who entered the competition in the last issue. Steve (666 & a half Fanzine) was the only one to get all 10 answers correct, obviously he is like me in that he knows a thing or two about a thing or two, & won a bunch of free records & CDs.

Anyway, the answers are - (1) 'American Wino' was the debut LP by THE LEWD. (2) THE BLOOD were originally called 'Coming Blood'. (3) CRASS, A.N.W.L & U.K SUBS all had different songs called 'So What'. (4) POISON IDEA'S record label was called 'Fatal Erection'. (5) CONFLICT were initially called 'New Establishment', 'Riot' & 'The Splattered Rockstars'. (6) Jonsson's first band before Anti-Cimex were THE SHITLICKERS. (7) APARTMENT 3G'S debut EP was called 'Machine Gun Idiot' & their debut LP was 'Punk Machine'. (8) The Cockney Rejects song with the poetic lines of "Dr Marten boots & iron bars, smash the coaches or do 'em in the cars" is 'WEST SIDE BOYS'. (9) Negative Approach hail from DETROIT. (10) The last ever Crass gig was in ABERDARE, WALES. And the tie-breaker, which hardly anyone got right, is the band on the front cover of the last zine were the DANCING FRENCH LIBERALS OF '48 (ex-THE GITS) & they were taking the piss out of RANCID.

The degree to which punk has had an effect on my life is immense - from the trivial to the life-changing. The first punk I heard was the likes of SHAM, THE REJECTS, RED ALERT & all that "street" punk stuff. Then at the same time I'd be listening to CRASS, FLUX & the "anarcho" punk thing. We never distinguished between the two & I still don't understand the "war" that went on between the two camps at the time; I loved it all. The edgier sound of SHAM & THE REJECTS gave me the momentum, & the thoughtful idealism of CRASS gave me the knowledge to get a grip on life; THE CLASH gave me the tunes & ZOUNDS gave me the words. At the same time, THE SPECIALS made me cool!

Punk sent me to the library & at the age of twelve I was battling with books on Marx & Kropotkin whilst at the same time dreaming of meeting my own Debbie Harry. Punk was an emotional affair & 'Ever Fallen In Love' held as much sway as 'Nagasaki Nightmare'.

Punk broadened my mind in a variety of ways. I listened to different music & read about different ideas & I bought different magazines & wore different clothes. Punk let me choose.

Just thinking about it, the list of things that I would never have done, if it weren't for punk, is incredible. I'd never have heard THE SMITHS, Hip Hop, Jungle, House Music, Northern Soul & Rhythm and Blues. I'd never have checked out the history of music. I would never have gotten into writing & publishing fanzines. Oh the politics of it all! I'd have never known what anarchism was, seen the direct action of AFA working so well, experienced the puritans of the animal rights brigade, I'd never have turned vegetarian. I'd never have heard of Chomsky, I'd never have joined a Union. I wouldn't have gone to University as a mature student with no qualifications. I'd never have realised that school was full of shit.

I wouldn't have been brave enough to bring up my daughter or get married. I wouldn't have learned what community means & how important true friends are. I would never have learnt that the struggle of people like me trying to simply get by is being repeated across the world. I would never have realised that borders mean nothing.

I wouldn't have had a blast skateboarding when it wasn't trendy. I would have given up on my beloved Sunderland Football Club & missed out on supporting the greatest team in the world (my arse! - Shocker). The nights I spent out painting my name in a dazzling array of inter-locking colourful styles wouldn't have happened.

All those people that I have crossed paths with, the people who ran 'The Bunker' in Sunderland & the people putting gigs on in community halls over in Monkwearmouth, 'The Station' & Bensham, the early Riverside gigs, 'The Black Swan', the rowdy evenings pogoing at 'The Old 29' or 'The Borough'. All the time making new mates, some for life.

Punk changed society because it changed people. Anyone who has been touched by punk, who has spiked their hair or polished their Docs or raised two fingers to their enemy, they will never forget it. Some will still live by it, others will wish they'd been there at the start. There are millions of people across the world who are aware of the influence punk has had on them, there are millions more who don't realise how much of their lifestyle & their culture has been influenced by the punk movement &, best of all, there are millions more who one day will come across punk & it will change their lives too.

One thing I never bargained for was growing up. The old were something to detest & sneer at from our youthful vantage point. Then, without warning, I too was old! It's a strange feeling when I pass a group of 15 year old punks & they don't even see me. I suppose to them I'm just a thirty-something bloke in a shirt and tie - a nobody. I can't blame them, of course, because that's what I thought when I was 15.

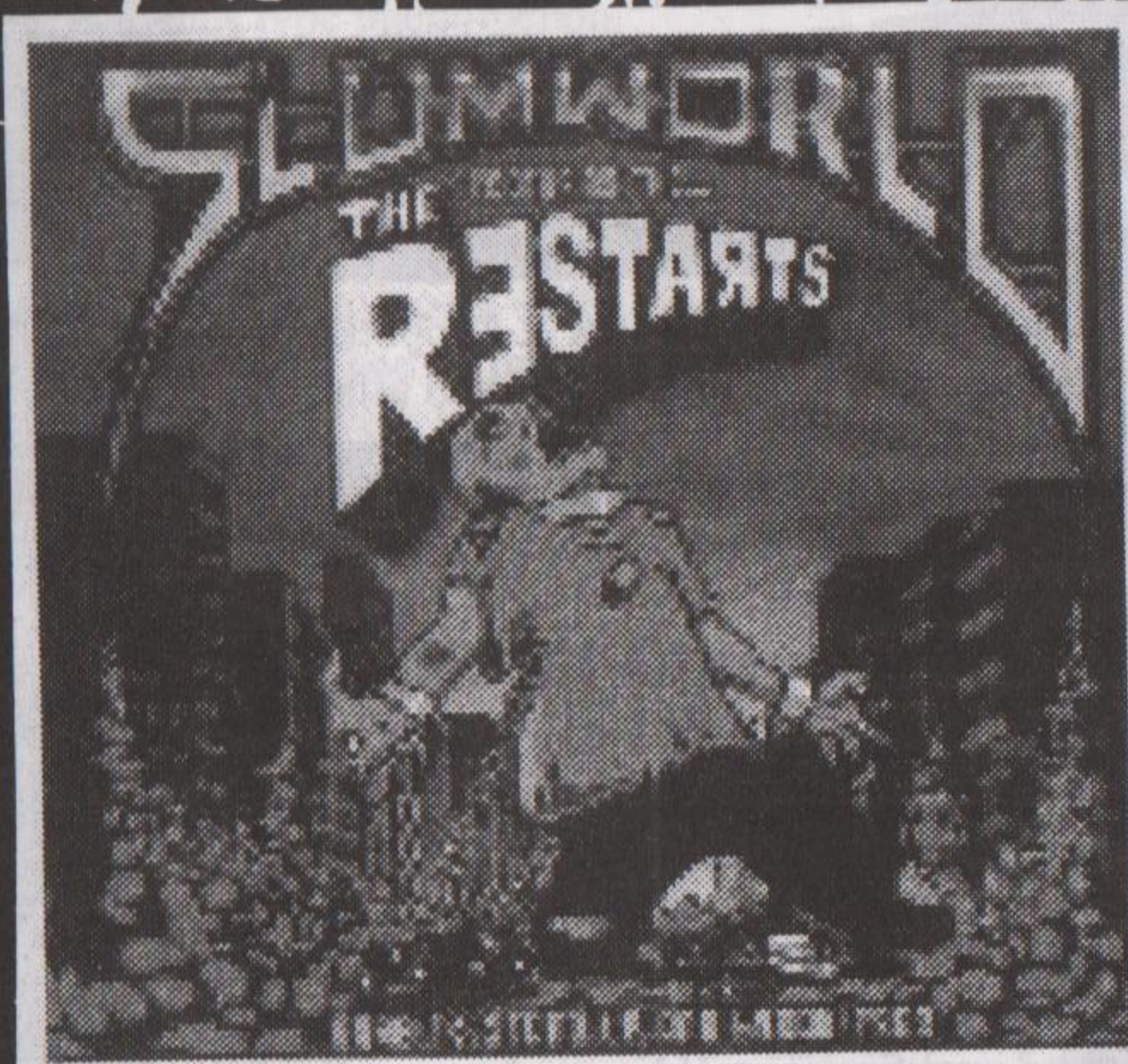
I know I'm writing like punk is all over, finished, past it. Maybe it is for me, I don't know. I'm not the same as those 15-year-old kids that walk right past me without a second glance. But then again, I'm not the same as the bloke next door who says "morning" as we go out to work. What I am sure of is who I am, I'm me and no fucker is gonna tell me what to think, do or say. If that's not proof that punk isn't dead, I don't know what is.

Simon Young, November 2003, Sunderland.

# MUSIC REVIEWS –

50

*“...but remember that the good old days, were an embarrassing joke...”*



## **THE RESTARTS – Slumworld CD (Active).**

When it comes to top quality punk rock the DIY scene shows how it's done yet again. This is THE RESTARTS debut LP, 16 trax of abrasive angry anarcho punk with full colour packaging all for £5 ppd. Every track is a belter including digitally remastered ones off their 7" with excellent lyrics, although I disagree with 'Genetic code' & think that it was capitalism that corrupted our genes. An exhilarating live band who I reckon never get the recognition they so thoroughly deserve, & the ABBA cover at the end had me in hysterics! \$\$\$1/2.

## **RYDELL/ SAN GERONIMO (US) / A ROCKET SENT TO YOU (US) – Split CD (Ignition).**

This is an emo 3 band release. RYDELL play standard emo which borders dangerously on indie in places, as do A ROCKET SENT TO YOU, so I fail to see what all the fuss is about! The best of a bad bunch are SAN GERONIMO who sound a lot like HOT WATER MUSIC & even go as far as to have pictures of dripping taps, call a plumber! \$\$

## **LOOKING FOR AN ANSWER (SPA) – S/T CD (Distortion).**

Here comes one of my headaches! 24 trax in 33 minutes of a grind/ crust/ power violence holocaust which sounds like RATOS DE PORAO, SAWN OFF & NAPALM DEATH in a fight! Some great translated lyrics about disabled rights, animal abuse & globalisation, but I don't think this is the best medium for getting your message across to the kids. \$\$1/2.

## **BREZHNEV (HOLL) – www.bullshit/control CD (D-Fens Records). Band contact – P.O Box 57159, 1040 BB Amsterdam, Holland).**

Here's 16 trax of full throttle HC punk rock with some original & stylish lyrics; BREZHNEV have it all from the heart on sleeve dedication to Woody, to tackling original political topics, yet they have a sense of humour too. It's just a shame that they've split up, but at least I got to see 'em live, well until I got lost in the bar downstairs! This is punktabulous – good luck with whatever you do in the future dudes & thanks! \$\$\$\$

## **TOTALT JAVLA MORKER (SWE) – Det Ofrivilliga Lidandets Maskineri CD (Distortion).**

This rages, 17 cuts of raw as hell relentless Swedish HC in a similar vein to ANTI-CIMEX/ SKITSYSTEM/ later DOOM & DISARM. All lyrics are in Swedish with English translations & this is one of their main strengths, articulate lyrics about the brutality of capitalism, the reality of working class life which is often over-romanticised & how the E.U is becoming a dictatorship of the rich with more barriers to exclude the poor. Very cool! \$\$\$\$

## **V/A – Music For The Underprivileged Compilation CD (Rock 'Em Dead & others).**

Well, it's a good idea showcasing 5 bands from all across the globe but they all lack originality & creativity to me. BLISTERHEAD sound like a cross between RANCID & 4 SKINS, but all these songs about male bonding, beer & OI! bore me. BOMBSCARE are a snotty punk band with 1 good song about cultural imperialism, but I'm not keen on the rest. DOGSHIT SANDWICH sound a bit like THE WASTE with some decent cuts but I ain't keen on their views on women. HOMEBREW are the best of the bunch with straight ahead punk rock & decent sentiments about not just seeing name bands' gigs. TOWER BLOCKS play more street punk; OK but nothing spectacular. \$\$1/2.

## **THE SOLUTION (JAP) – I Don't Like You CD EP (MCR).**

Standard 4 SKINS style OI! with flat caps but weak vox, & they cover 'Cum on feel the noise' by SLADE, or was it ONE WAY SYSTEM? \$\$1/2.

## **CRACKED ACTORS – Skunkrocker CD (E mail – keznik@thinkpositive.fsnet.co.uk).**

And now for something a little different; many thanks to Ali for giving me this to review. CRACKED ACTORS are really original, combining the best traditions of West Midlands ska, with a splash of punk, some STEEL PULSE reggae, a dash of psychedelic rock & a hint of BAD BRAINS, with added sax appeal! The lyrics are broad ranging from pure hedonism/ getting out of it, to tackling discrimination & the need for global citizenship, plus there are some fun instrumentals too. I bet they're wicked live! \$\$\$1/2.

## **V/A – Words Will Never Be Actions LP (£7 ppd – Departure Records, 24 Alexandra Road, Farnborough, Hants, GU14 6DA).**

This compilation really reminds me of the old CRASS 'Bullshit Detector' releases, from the huge poster cover to the array of bands & poets. Just like those records this is patchy too; the highlights are AGE OF CHAOS, THE VOIDS, THE YOUNG ONES, DOGSHIT SANDWICH, THE ANORAKS & LOS PARALITICOS. It's gotta be commended for giving these kids a chance to be heard. \$\$\$

## **4 PAST MIDNIGHT (SCO) – Punkology 1989 – 2002 The Collection CD. (£1.50 ppd – Peter, 15 Crinan Crescent, Townhead, Coatbridge, Lanarkshire, ML5 2LG).**

Talk about value for money, here is an ultra cheap collection of 4P.M's material over the last 13 years, 28 trax of full on punk rock including covers of DISTORTED TRUTH, THE PARTISANS & DISCHARGE, & trax off their latest 'Mental Ward' EP. This band are really under-rated & respect to them for saving the day in the Toon when THE VARUKERS didn't show up - nice one lads! \$\$\$

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Political & melodic diverse punk with elements of BLYTH POWER/ LESS/ DEAD KENNEDYS/ FOUR LETTER WORD/ NO MEANS NO present, but AM do have their own unique sound. The standout factor is how they deal with sensitive issues like anorexia & suicide in such a compassionate & sincere way; as well as more standard political rants on anti-capitalist demos & globalisation – respect. \$\$\$

## **THE GREASE MONKEYS (SCO) – Grease Blast!!! CD (Bronx Cheer).**

These guys & gal have been struttin' their stuff in showbiz for quite some time & produce a rockin' live set. This is their debut long-player of quality garage punk rock 'n' roll all about getting loaded, being burnt out & good old Lester Bangs. Good stuff & something about this CD just makes me wanna drink cold beer & eat pizza...mmm...pizza. \$\$\$1/2.

## **AGNOSTIC FRONT (US)/ DISCIPLINE (Holl) – Working Class Heroes Double Live LP (Knock Out Records).**

Two testosterone topped tough guy bands with tattoos battle it out live. I always thought AF were over-rated but they belt out their powerful blue-collar HC with a mix of old & new material about unity & da scene (man). DISCIPLINE are really stereotypical OI!, from the clichéd lyrics to the stolen riffs, & do covers of SPARRER, THE RESORT & GARY GLITTER – you wot?!! The limited edition is on white wax with a poster & sticker. \$\$\$

## **DISCIPLINE (Holl) – Saints & Sinners LP (Knock Out Records).**

DISCIPLINE play melodic yet powerful OI! music like THE BUSINESS & 4 SKINS which is ok but dated, unoriginal & uncreative; especially lyrically where they use every cliché 'in the book' about violence/ unity/ male bonding/ whatever... They've toured with THE REJECTS & the limited edition is on virgin white wax. \$\$1/2.

## **VANILLA MUFFINS (Swi) – The Drug Is Football CD (Knock Out).**

Well, I got a CD by the VMs to review a while back, I didn't like them then & I don't like them now. This is weak melodic street rock & some of the lyrics are just as bad, "I don't wanna play mini-golf" – eh?! There's a guest appearance from Frankie 'Boy' Flame (aged 68) doing a re-working of an old STATUS QUO tune – you wot?! The drug is indeed football & Alan Shearer is the 'Pride of the North' – he's a close personal friend too! \$\$

## **LOUSY (Ger) – The Babylon District CD (Knock Out Records).**

This is hard as nails punk/ OI!, with abrasive music & gritty vocals, although it gets rather predictable after the first few trax. Lyrically they've either missed the point or there is something lost in the translation 'cause they don't make much sense at all – "be nice to each other, especially your mother" - eh? Dunno what the deal is with TWISTED SISTER t-shirts either! \$\$\$

## **HUMAN WRECKAGE – Promotional Suicide CD (£3 ppd – 22 John St., West Sowerby Bridge, W. Yorks, HX6 2NF).**

This is really impressive, melodic yet hard hitting HC punk with a distinct US feel, think of the true greats – BLACK FLAG, POISON IDEA & THE FREEZE. This shows great potential with some blazing cuts (shame there's no lyrics) & they're after gigs. \$\$\$\$

## **PATARENI (Cro) – Same CD (Epistrophy).**

11 cuts of crusty punk like DOOM/ CONCRETE SOX/ GENITAL DEFORMITIES with growling vox & metally geetars. The lyrics are indecipherable & this all seems a little dated to these ears. \$\$

51

**AUDIO KOLLAPS (GER) – Ultima Ratio CD (Epistrophy).**

I've got a split EP with these guys & WOLFBRIGADE & wasn't too impressed with the AK side; & this is pretty much the same. AK are ex-RECHARGE & play a mix of D-beat (woo hoo) & death metal (d'oh), so they sound like a mixture of AMEBIX, DOOM, DISCARD & ENTOMBED & have lyrics about war, radiation, bombs, etc... Not really my thing! \$\$

**SIST – Talking Points Not Tragedies CD (Iron Man Records).**

6 cuts of post-HC/ Emo/ Indie – what's the difference? A bit like AVAIL/ UNIVERSAL ORDER OF ARMAGEDDON but to me this is as bland as the packaging. Radio 1 might like it but PUNK SHOCKER don't. \$\$

**HELLSHOCK (US) – Ghosts Of The Past Demo (see Atrocious Madness address).**

This is 100% crust mania from PDX, think of all those legends – ANTISECT/ HELLBASTARD/ DISCHARGE/ AXEGRINDER/ DOOM & of course AMEBIX – even down to the bleak lyrix. A good quality recording – much better than most CDs – & a neat package – grand! \$\$\$1/2.

**LEBENDEN TOTEN (US) – 8 Tracks Demo (see Atrocious Madness address).**

Yep, that's right kids, 8 trax of distortion to deafness HC punk like DISORDER/ CONFUSE/ early CHAOS UK/ LIP CREAM & ATROCIOUS MADNESS. Spot on lyrix on how patriotism is the new plague, the US electoral farce &, of course, the nuclear victims. Good 'n' noisy. \$\$\$1/2.

**HOLOKAUST (US) – S/T EP (After The Bomb Records, P.O Box 66876, Portland, Or 97290, USA).**

Another great 'After The Bomb' release, HOLOKAUST are LA's answer to ANTISECT – even down to the 'war' lyrix, with a dash of HELLBASTARD/ DISCHARGE & AXEGRINDER thrown in for good measure. Punk/ crust-tabulous! \$\$\$\$

**TERMINAL CITY RICOCHET – S/T CD (Black Rat Music, P.O Box 3011, Norwich, NR3 1XH).**

TCR opened for POISON IDEA on their first UK tour for 10 years & put in a cracking performance. Cheers to Sue for giving me this CD to review, this was just before I offered Jerry A some vodka – the rest is history, well an empty bottle, sorry Melina but seeing really is believing kidda. Anyway, here are 10 trax of full on political punk, think POLICE BASTARD/ later DIRT/ SUBHUMANS, & they support animal rights & anti-child abuse charities, it's good to still see some cool political sentiments in punk – nice one! \$\$\$1/2.

**DEBRIS (Sco) – Ten2 LP (Panoptic Vision, P.O Box 3590, Uddingston, G71 6YG, Scotland).**

I love this band; DEBRIS are made up of ex-members of THE DISTURBED/ PSYCHO FLOWERS/ DISAFFECT/ SCATHA & follow in that fine tradition of political Glaswegian punk bands, with a healthy sprinkling of vintage ANTISECT added to spice it all up a bit. Musically this is awesome, chugging geetar riffs, pounding drums & bass, & raging vocals. Lyrically this is outstanding, a lot of thought and effort has gone into this & it shows, articulate discussions of Scottish nationalism, how we're restrained by political ideology, self surveillance and fear – clearly influenced by Foucault. This is like a breath of fresh air & absolutely essential. Respect to the spex! \$\$\$\$1/2.

**PHALANX (US) - S/T CD (Aborted Society).**

This is PHALANX'S discography (so far), 17 trax including the LP, split 7" & even a cover of a BLACK FLAG classic. Total crust a la DOOM/ E.N.T with Japanese & Scandinavian influences too & great articulate lyrix about US imperialism, disillusionment & the lies of war. A classy package with cool artwork, band biography, pictures, the lot. \$\$\$1/2.

**CONFLICT – Carlo Giuliani CD EP (Mortarhate Records).**

They're back, one of the greatest & most influential anarchist punk bands of all time, & despite all the backbiting & bullshit one thing's for certain, CONFLICT created a hell of a lot more good than bad; after all, no one's perfect (but I'm getting closer all the time!). Here are 2 contemporary punk classics, the title track being an anti-capitalist anthem & 'A Gaping Hole' about Cowboy Bush & Poodle Blair's *War Of Terror*. CONFLICT are still awesome, inspiring & unbeatable live. This is absolutely essential kids! \$\$\$\$\$

**BULLET OF DIPLOMACY – We Are The Rascal Multitude CD (Who Killed Culture? Records, c/o 86 Kelsey Lane, Balsall Common, Coventry, CV7 7GT).**

6 cuts of experimental punk kinda like NO MEANS NO & THE MINUTEMEN with cool political lyrix, obviously influenced by Biafra & Chomsky, about media manipulation, equality & the disenfranchised electorate. This is certainly thought provoking, but musically not really my cuppa. \$\$1/2.

**PUBLIC EXECUTION – Eye For An Eye CD EP (Spike, 15 Hale Road, Tottenham, London, N17 9LB).**

This is 100% DIY punk rock like POTENTIAL THREAT & DIRT with anarcho lyrix about Blair's classless society (for real) & the usual - religion, atom tans - pretty cool \$\$\$

52

**ZOMBIE SHARKS (Rus) – Return of the Captain Chainsaw CD (\$3 ppd Gladkov Vladimir, 30 Shabolovka Str., Apt. 96, Moscow 115419, Russia).**

Well done to these guys for sending this CD demo in, it's satisfying to know that the quality name of PUNK SHOCKER has reached Russia! Z/ SHARKS are 1 of the few Russian punk bands I've heard & I was expecting angry political punk; this is the opposite, fun cartoon punk like THE DICKIES & THE RAMONES, & the closest they get to mentioning Chernobyl is a song about a crazy atomic dog – whatever... Not really my thang, but they're OK at what they do, I guess. \$\$\$

**ULCERRHOEA (GER) – Promoshit 2002 Tape (Magnus, Postfach 1110, 90538 Eckental, Germany).**

Here are 29 trax off 4 split EPs, some decent D beat riffs here & there, but the rest is manic grind like NAPALM DEATH, CARCASS & RATOS DE PORAO. Some alright lyrix but what's the point when it sounds like a dogfight? Medium/ message – anybody? \$1/2.

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**DROP DEAD (US)/ UNHOLY GRAVE (JAP) – Split EP (MCR).**

DROP DEAD belt out more power violence/ thrash, this time recorded at the legendary Sunlight Studios in Sweden with cool lyrix about pro-life murderers & how money isn't the be all. UNHOLY GRAVE grind out 5 trax about the terrorists war on terror. Nice sentiments & packaging, but musically not for me. \$\$1/2.

**3CR – Drain The Main Vein CD & Lezbe Avenue CD (Dave, 67 Shawhead Drive, Failsworth, Manchester, M35 0SD).**

Basic & offensive punk rock like PETER & T.T.B and THE MACC LADS with songs about thieving scousers, porn starts, Gary Glitter & arse – male or female?! This is OK but it's all been done so many times before & no one can wind 'em up like FEAR. \$\$1/2.

**THE ADDICTION (JAP) – Fuhai-Ningen No Gomi EP (MCR).**

This 3 track EP sees THE ADDICTION change tact from their trademark UK82 style punk to the JAP82 punk of THE STALIN & SWANKYS, pretty enjoyable, but not a patch on the originals. \$\$\$

**SICK 56 – Recipe For Disaster CD (£8 ppd J.S.N.T.G.M Records).**

Powerful full-on 'old school' punk rock like fellow north-westerners BLITZ/ ONE WAY SYSTEM, but they've rather naïve, contradictory & poorly thought out 'I don't like the government' lyrics. \$\$\$

**LET'S NOT LOSE MARS TO THE COMMIES – 2<sup>nd</sup> Rate Music CD (Pogo 'Till I Die, 19 Thirlmere Drive, Withnell, Chorley, PR6 8AY).**

With a band name & title this awful you get what you expect – frustrated teenage pop punk. Some of this is bearable, but they've nothing to say & I can only reiterate the fact that GREEN DAY & OFFSPRING have a hell of a lot to answer for! \$\$

53

# Icons Of Filth

54

WELL IT WASN'T QUITE 'ONE SECOND TO MIDNIGHT', BUT IT WAS CERTAINLY SOMEWHERE IN THE ELEVENTH HOUR WHEN THIS LAST EVER PUNK SHOCKER INTERVIEW WAS FINALLY COMPLETED DURING THE BLEAK MID-WINTER OF 2003/04.

ICONS OF FILTH WERE ONE OF THE ORIGINAL AND MOST INFLUENTIAL, CREATIVE AND EDUCATIONAL ANARCHO-PUNK BANDS OF THE EARLY/ MID-1980'S RELEASING THREE CRACKING E.P.'S - 'USED, ABUSED, UNAMUSED', 'BRAIN DEATH' & 'THE FILTH AND THE FURY' - AND A SEMINAL L.P - 'ONWARD CHRISTIAN SOLDIERS'.

WITH THE ARRIVAL OF A NEW MILLENNIUM ICONS OF FILTH ARE BACK, IT IS THE ORIGINAL LINE-UP, WITH THE ADDITION OF PETE (SPITE) ON SECOND GUITAR, THEY'VE RELEASED A SENSATIONAL NEW ALBUM ENTITLED 'NOSTRADAMNEDUS' ON GO-KART RECORDS, AND STILL PUT IN ENERGETIC AND ENTHUSIASTIC LIVE PERFORMANCES. TIMES HAVE CHANGED, ICONS OF FILTH MAY NOT LOOK AS PUNK AS THEY USED TO, BUT WHO REALLY CARES? THE FACT THAT THEY LOOK LIKE FIVE FELLAS WHO'VE JUST WALKED IN OFF THE STREET ONLY ADDS TO THE HONEST AND GENUINE NATURE OF PUNK BEING THE PEOPLES' MUSIC. MUSICALLY SPEAKING THEY ARE A LITTLE DIFFERENT, BUT THEY'RE JUST AS GOOD AS THEY ALWAYS WERE AND THE LYRICS ARE ARTICULATE, WELL WRITTEN AND THOUGHT-PROVOKING CAPTURING, FOR ME, THE VERY ESSENCE OF PUNK ROCK. AS EVER, THE QUESTIONS ARE FROM ANDY SHOCKER - WITH A LITTLE HELP FROM SEAN (WAT TYLER), BRI, MELINA & LEASKY - AND THE ANSWERS ARE BY STIG; HOWEVER, DUE TO TIME AND SPACE LIMITATIONS NOT ALL OF THE INTERVIEW WAS FULLY COMPLETED, BUT WHAT WAS ANSWERED IS REALLY INTERESTING, INTRIGUING AND INSPIRING, SO SINCEREST THANKS TO STIG FOR ALL OF HIS HELP, PERSEVERANCE AND DEDICATION. AND FINALLY BE SURE TO CHECK OUT THEIR NEW CD AND SEE THEM LIVE, YOU WON'T BE DISAPPOINTED; AS IT IS SO REFRESHING TO SEE A BAND RETURN FOR THE LOVE OF PUNK AND IN THE HOPE OF GETTING PEOPLE TO THINK FOR THEMSELVES, RATHER THAN CASHING IN ON PAST GLORIES.

## How, why and when did you first get into punk and what attracted you to it?

That was back in 1977. I was 15 years old. Like a lot of young people at about that age, I became increasingly aware of world affairs, conflicts and tensions, the fragile nature of this planet and life upon it. Domestically, there was an air of no hope, no future, no voice amongst my age group. Coming from the next generation on from the sixties, where there was such a vibrant music scene, much of it in the form of protest songs and festivals, punk seemed to have captured that air of despondency and filled the void I felt existed at that time and turned it into one of positivity and action. I felt a vehicle had arrived for the

youth to hop onto, to find its voice again and use it in no uncertain terms. Totally accessible and without any airs or graces, music, the peoples' music, raw and undiluted, had arrived. Got something to say?.....then say it. Best of all, any fucker could form a band, regardless of ability, a case of never mind the quality, feel the width.....and the more, the merrier.

## What bands inspired and influenced you to start ICONS OF FILTH?

That's not as straightforward to answer as you may think. It was just the punk movement and the whole ethos of it. Bands were springing up everywhere; it was so easy to get caught in the tidal wave of it all. So there was no real

# Nostradamnedus

individual catalyst. What I am trying to say is that many things conspire to get you to get off your backside and do it yourself. The main criteria is that you have something to say and that it is genuine. There were many bands of this ilk and adding our weight, however small, to that was a factor in order to contribute and help the impetus of it. Conversely, there were of course, many bands who operated within the punk movement who, at best, had very little to say and whose motives for existence were spurious and laughably transparent, to say the least. You could say these bands are also an influence in so much as they are actively negating the effect we could have in promoting punk as a protest movement as they enact and embrace and embody all that punk set out to oppose. The idea of 'punk stars' with egos who seek cash in exchange for their so called 'efforts' is a contradiction in terms. Punk set out to break down these barriers, not create or reinforce them. You may feel the need to provide the real alternative in opposition to these fuckers. The truth lies somewhere in between, I guess.

## What was the punk scene like in South Wales when ICONS OF FILTH first got together?

Same as anywhere else, I guess. Prior to CRASS releasing 'Feeding of the Five Thousand' punk had shot its bolt completely. Various factions had sprung up thanks to the inventiveness of certain pen pushers in the 'music press'. A collective voice was lost. A confusing and directionless time. Punk had ceased to become a threat, another passing fad. Just like the sixties. I suppose it's all very well to blame outside forces, but the sorry truth is that it is those involved who chose to sell. 'No' or 'fuck off' was an option too many people did not choose to exercise.

## Did you have much empathy with other local bands like THE PARTISANS or THE OPPRESSED?

We never got to know THE PARTISANS, but THE OPPRESSED had always been friends of ours as punks and skins mixed happily in this area, all part of one social scene. In fact, we used to practice at THE OPPRESSED'S' house when we first started out, borrowing some of their equipment, in order to put together the songs which ended up on our 'Not on Her Majesties Service' [Demo] release.

## I see myself as 'a steady man in a shaky world'; do you really see yourself as an 'icon of filth'?

We started out as ATOMIC FILTH in 1980, I think. ICONS OF FILTH was just an extension of that name, being of a wider ranging nature. ATOMIC FILTH was a bit too restrictive a title. I too see myself as 'a steady man in a

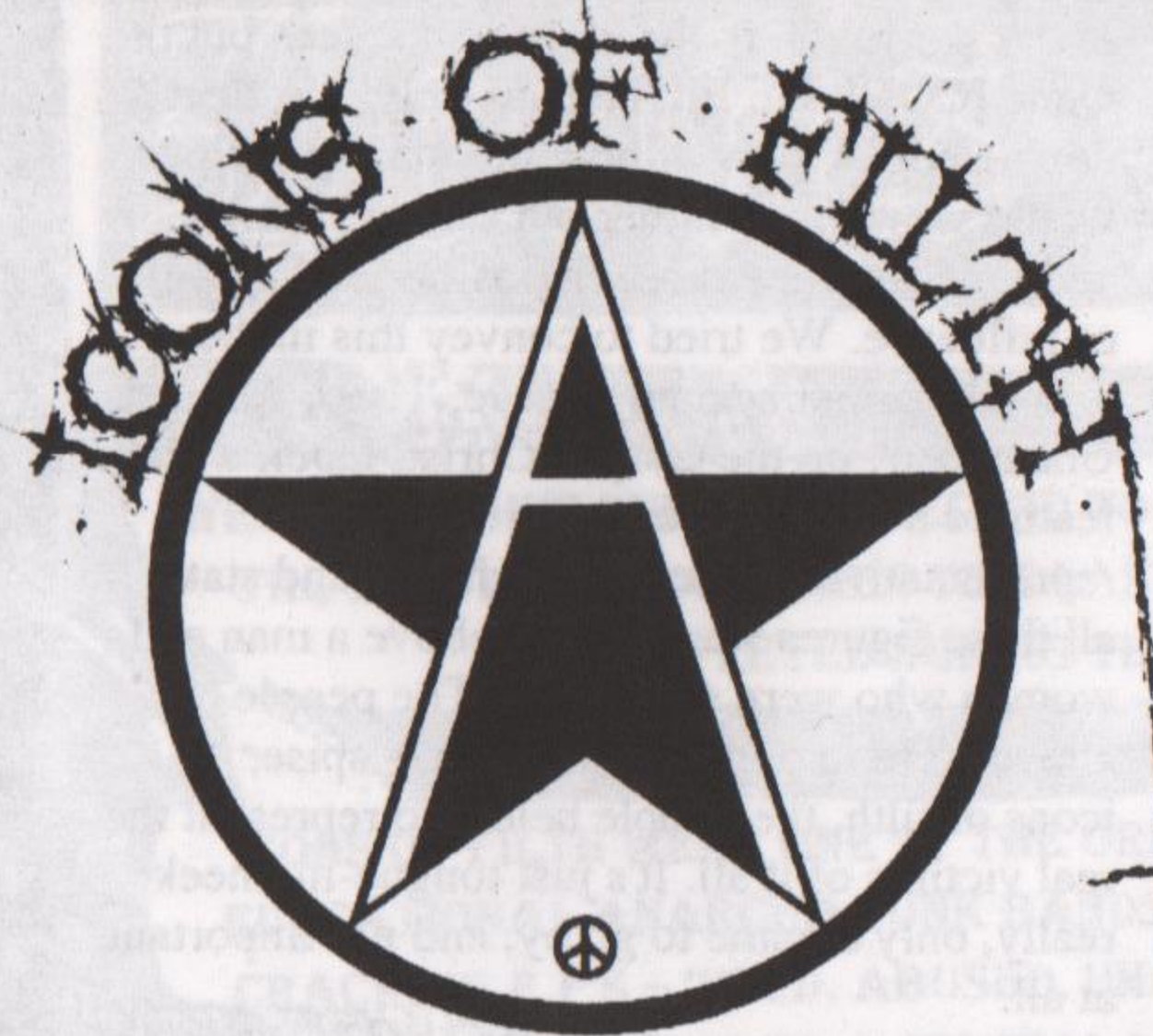
55

shaky world' (Join the club - Shocker), but the name ICONS OF FILTH was only to reflect a double edged view of how the mass populous would view us, or rather our take on things, and how we view those in positions of power or influence. We tried to convey this in the artwork for our second release, 'Used, Abused, Unamused', on the Corpus Christi label, which featured a fold-out cover portraying representatives, or icons, of church and state, all these figures were placed above a man and woman who were screaming. The people above were to depict all that we despise, the icons of filth, the people below to represent the real victims of it all. It's just tongue-in-cheek really, only a name to go by, and not important at all.

## What were the highlights, for you, of ICONS OF FILTH first time around and what were the most memorable gigs?

I suppose any gig where we made a difference, most of which were benefits. Meeting people we otherwise would not have encountered, in towns we otherwise would not have visited. Far more interesting than being in a band, or watching any band, for that matter. Fuck, even if the gigs we ever did, or are still to do, serve only as meeting places for the like-minded to interact then that's something important in itself. Get some stalls at the gigs, making information available, trying to raise funds for organisations close to our hearts, if enough people choose to attend, which isn't always the case. Focal points or gathering places or events are so important, don't you think?





I remember a time when I hooked up with a local anarchist group in Cardiff, regularly meeting up, but even if it were just a talking shop, it was priceless for me. It is so easy to feel alone, more so when your thought patterns are maybe not as narrow or conventional as most. You can get to feel that you are alone in your thoughts, when in reality, it is far from the case. People just don't talk enough. I don't think I was even sure what I felt, other than alienated. I certainly did not know what anarchy was. Something to do with chaos, I suppose. Certainly not the people I met, all much older than this spotty little kid, who were all very sane, polite, yet idealistic in their conversation. I remember just feeling glad I wasn't a complete nutcase, after all. No need for that doctors prescription, then.

**Why did ICONS OF FILTH reform? What are your aims and motives? What do you think ICONS OF FILTH have got to offer the kids?**

We don't set out this time around to 'offer' the 'kids' anything in particular, much as when we first started out, we can only 'offer' what we have, that is ourselves and each other, which ultimately, is all any of us have. There is no agenda. There are times when you feel like you're banging your head against a brick wall, either that or just that you may be 'preaching' to the converted. We're not fools; alone we are just a poxy little punk band with ideas bigger than are immediately possible. But as part of a movement, we are a cog in something greater, which can provide a platform for free thought and expression in an arena that can create its own alternatives. Thought patterns can be infectious, if only we could meet and talk openly. Real change is possible.

**People always seem to romanticise the past and talk of halcyon days of anarcho-punk. Were the early-80's really such a creative time with a sense of revolutionary change?**

Yes, but only within its own sphere. Most 'punk music' is harsh and aggressive and largely inaccessible to most folk as it's not exactly easy on the ears or toe-tapping stuff, is it? We are more guilty than most, in that respect. But if we did it any other way, we wouldn't enjoy doing it in the form of a band. It's the music we enjoy most, not everybody's cup of tea. Other avenues of creativity like artwork or poetry or some written kind of expression would perhaps be better, otherwise. Them times were creative and revolutionary in themselves by virtue of the attempt to take back or reclaim that which was taken from us by our collective willingness to sell it. Taking a firm stance and fighting back against major record labels with our own 'independent' ones. Playing gigs outside the recognised circle of venues and promoters, the resurgence of our own journals or press in the form of 'fanzines'. Everything was relative in making punk a threat again.

**Which bands and individuals were the most helpful and truly inspirational?**

Most helpful were CONFLICT. Most inspirational was CRASS.

**How do you feel about your old material, are you proud of it and do you think it has stood the test of time? And how you think your new songs stand in relation to the old classics?**

I'm comfortable with all of it. For all it's naivety, as we were very young at the time. It was simplistic, idealist and above all, it was honest. A bit 'crash, bang, wallop' in its approach, but I think the lyrics needed the energy as a backdrop or accompaniment, by their very nature. The best answer I can give you is that we still do most of those songs to this day, amongst a lot of new songs, though we're gonna have to stop doing them soon, as we do more new songs, best to keep it short and not so sweet when we play, don't want people to completely lose the will to live through boredom when we play.

We still do music loosely based on what we did before; it's still your archetypal 'punk' sound. We tried deviating a little from it, but it just wasn't 'us'. It's funny, really, because we did a new album last year called 'Nostradamnedus' and the reaction we got is that it's slightly different from our previous stuff. The last recording we did was some 17 years prior to that one. What the fuck do people expect?! Probably the way most people

do in relationships of a more personal nature, not allowing the slightest deviation from the box they place you in. Expectations they have no right to place on others, but expectations they should only place upon themselves, should they want to.

Lyrically, the message is still the same, but I guess the angle is slightly more analytical and yes, even vague, in places and open to interpretation, and some people have missed the point completely on some of it. Not so much of the 'fuck the system' or 'stick the royal family up your arse' basic approach, though there's nothing wrong with those sentiments as far as I am concerned, at least things are slightly more thoughtful and evidently encouraging the required response, as some people just don't get it. I don't think it's healthy to fill the gaps in for people if they don't have the mental capacity to fill in the gaps themselves, which is what we try to encourage.....think for yourselves. The same thing has happened lots of times with the artwork we have used, many people asking what the artist (Squealer) had in mind when drawing the damn things. Just like the music, just like the lyrics, just like punk.....use it, contribute to it, take from it what you will....but for fucks' sake....think! That's what it's there for....that's what it's all about.

**ICONS OF FILTH did many gigs with CONFLICT; do you think that in some ways you lived in their shadow?**

Sure, we did many gigs with them and if the result of that, in some people's minds, is to assume us to be in a 'shadow', then that's an opinion they're welcome to. I can see the rationale behind that line of thought as CONFLICT were always the more popular band. Hell, I thought they were great myself, not just the band, but as individuals. Being selfish for a moment, we got to reach a lot more people through them than we would have done on our own. I cannot deny that. But if we didn't get on together, or appreciate each others' efforts then our association would stop as soon as it started. Neither band is fucking about, nor suffers fools gladly.

I guess the same principal applied to CRASS and POISON GIRLS, neither more relevant than the other, yet each 'victims' of the popularity stakes. If people do not have the gumption to recognise people as individuals in their own right or a group of people as collectively autonomous with their own thoughts and worth, then it is impossible for anyone to legislate for, and I certainly would not want to conduct myself otherwise in a vain attempt to compensate or cater for that.

**PLASTIC WRAP.**

Plastic wrap, it's made from Monday. The package for the products your poor hands made. Wrapped in that, your lifes' worth to them. Profits in pockets and in Stock Exchange. Boss Fat Cat? Well, maybe some day. They've got a ladder that you can climb. Kit-e-Kat, more food for thought there. Eat it 'til you die. Maybe I'll just meet you there. We've got to start to care. We've just got to. Plastic wrap, it's made from Monday. The package for the products your poor hands made. Wrapped in that, your lifes' worth to them. Tyrants with finance and Russian roulette to play. Watch your back, it's a jungle out there. The young ones snap and they don't care. Alright Jack, well, them's the ground rules. The fittest survive and you're easy prey. You've just got no say. You just want no say. Same shit, different day. Same shit difference. Set in them moulds, I'll bet it gets a little cold. Holes in our roles. Them holes are full of little moles. Hope with them moles. Hope lies with all the little proles. Hope with them moles. Hope lies with all the little proles. Plastic crap. Yes, that's what you make. Just sit back. But it's no movie. Take life back. 'Cause it's yours to take. Make it crack...and do it today. We've got to start to care. We've got to start to care. We've got to start to care. We've just got to...

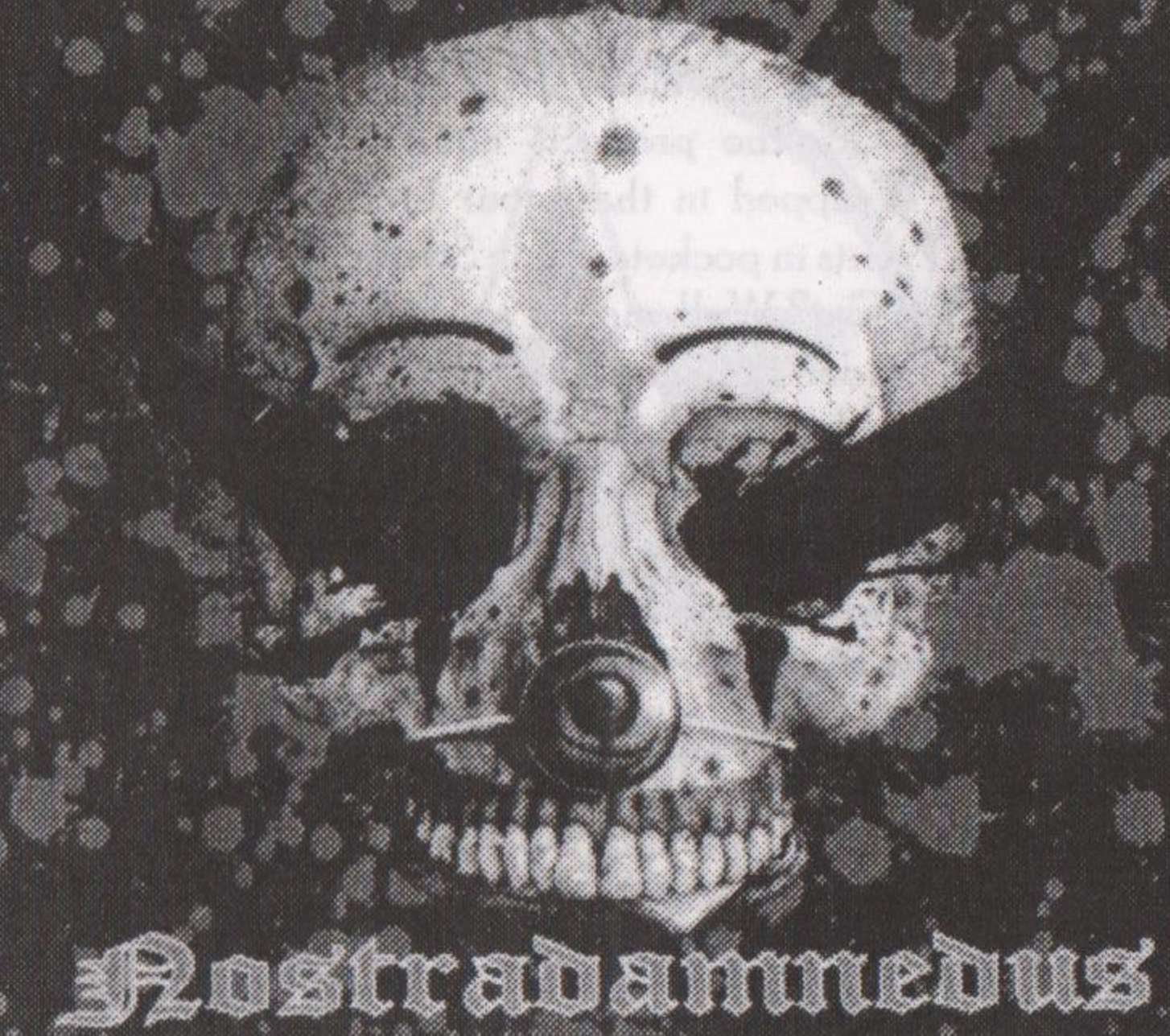
ICONS OF FILTH 2001

Our association lasted the duration of ICONS OF FILTH'S existence, though CONFLICT never really stopped, appearing less as a band as time wore on. To be perfectly frank, for two bands to spend that amount of time together, sleeping mainly on other peoples' floors, living in each others' pockets...which were usually empty....without one single argument that I can recall, is a complete fucking rarity. Not forgetting the sense of humour, which some bands don't get credited with, every day was a fucking scream, and you need that on the road, otherwise you'll just crack up completely. Oh, I want it placed on record here and now that ICONS OF FILTH beat CONFLICT 17-16 at footie, somewhere in Durham during 1984, on a very muddy pitch indeed. If CONFLICT tell you otherwise, it's a fucking lie! (So, the Cardiff crew were "over the moon", whilst the Millwall mob were as "sick as a parrot" eh? - Shocker).

**What do you think of people having ICONS OF FILTH tattoos?**

I am just as guilty myself, so I can't cast stones here. I think, with all our releases being accompanied by artwork, it's more of a reflection or an appreciation of those drawings

# Icons Of Filth



as much as anything. On a recent tour of Americas' west coast, we saw some quite stunning reproductions!

**Nick Blinko outta RUDIMENTARY PENI contributed to the cover art for your 'Filth and the Fury' EP, what was he like to work with?**

We never discussed it with him directly, it was more a case of Squealer being in touch with him anyway, it must have been through the artists' union! It was done via the wonderful Royal Mail system. We sent him the lyrics to a song of ours called 'The Vivisector' and asked if he'd like to 'donate' his talents in support of those thoughts. Based on the lyrics, he duly returned the said drawing, which we were grateful for and really pleased with.

**Did you ever gig with RUDIMENTARY PENI? Are they really as enigmatic and obscure as they are portrayed?**

No, we never got to share a stage with them, though I did get to see them play one time. I don't think they played that often. I think their 'enigma' thing is more to do with them not feeling the need to 'publicise' themselves through ridiculous 'band photo' opportunities, than anything else. I prefer to find them thoughtful and thought-provoking rather than 'obscure'.

**Were RUDIMENTARY PENI into ICONS OF FILTH?**

Dunno, though at least we got the art from Nick Blinko for that EP, so he must have agreed with the sentiment for that song, at least.

**Are you Vegetarian or Vegan? What's your favourite food? What are your favourite drinks: non-alcoholic and alcoholic? Know any good hangover cures?**

I'd be both surprised and disappointed if anyone were remotely interested in my eating or drinking habits (Maybe 'Punk Shocker' has become too much of a 'lifestyle' magazine - Shocker). I am vegetarian. Regards hangovers, well, just suffer, you bastards, it's common knowledge that all forms of excess have their price ("Lying in bed as drunk as hell, ran for the bathroom, slipped and fell, ears are ringing like a bell, sirens blasting in my head, before my eyes the colour red, this is it, I'll soon be dead!" - Shocker).

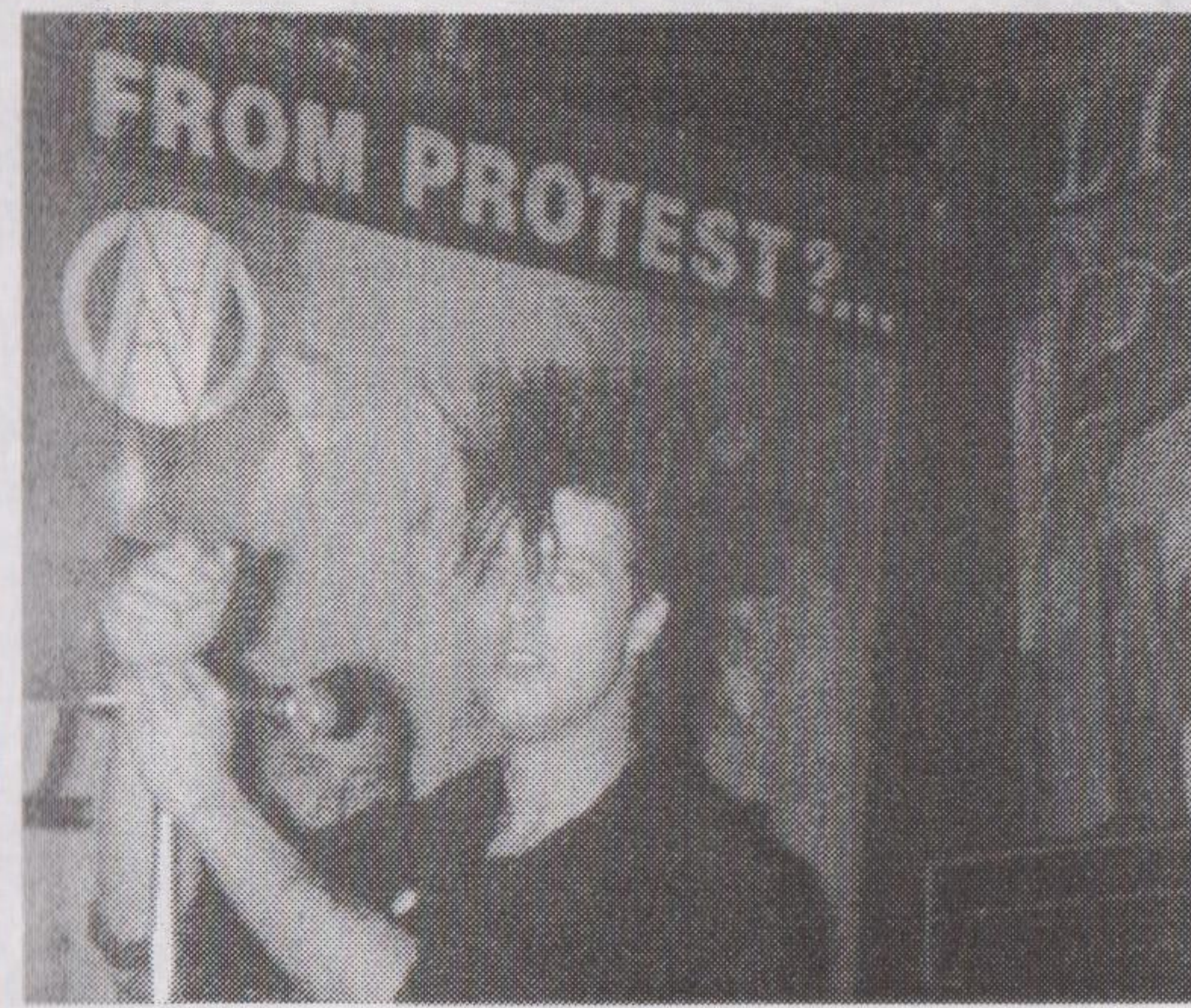
**Can you see carnivores becoming the minority in the future after the B.S.E and Foot and Mouth crises and increasing awareness of new 'productive' farming methods?**

Eating animals is totally unnecessary. It's just a case of most people being bothered enough within their day to day lives to think for a minute and consider sticking their own personal boot into the industry. Like any indoctrination or force-feeding, if done from the start, it's all you ever know and, ordinarily, will rarely come into question of the individuals' own accord. Therefore, awareness of something you hadn't previously given any serious heed will probably come about entirely by chance. Like with me, it was some magazine article or other, when I was seventeen. For some reason, I stopped to think about something for the first time, and acted upon it. On another day, I may not have, so I can only deduce that the more we bang on about it, the more opportunity there will be for others to ask themselves the same question. A TV news item, a newspaper article, a leaflet, personal contact, and yes, even a song by a band, I guess.

Vegetarianism is definitely on the up, and of course, crises that you mention are an obvious contributory factor, no doubt. We probably all by now know a veggie or two in our own families or social circles, so it gets aired as a topic of conversation more so than years ago, when you were considered a weirdo for not eating meat. I think we are a long way off the majority you speak of, as the problem of ignorance and tradition and state sponsored lies and defence of the whole industry of animal reproduction, rearing, transportation, mistreatment and mass murder is, unfortunately, a large one.

**Why did ICONS OF FILTH originally split up in '85/ '86? Legend (or myth) has it that you guys recorded a 12" before you split, which never got released, any truth in this?**

That was more down to domestic issues. Three of us had become fathers during the same year. Although we never discussed splitting up, it became self apparent that there was a shift in



priority for those concerned. A proposed tour of the north of England got cancelled, and work we put in for a new album just lay dormant, which is where rumour of some mysterious 12" probably came from. Truth is, all we recorded got released. We just let it drift away, really. I think too much gets made of bands starting up or calling it a day, when both things are obvious as these things don't last forever, as long as the scene they operate within is healthy and ongoing, as is their intentions for taking an active part, then that's what really matters.

**What was the first and last record or CD you bought? What are your all time favourite records or CD's of all time?**

Again, I would be surprised if anyone was interested. But, just for the hell of my own nostalgia, personal favourite long players were ... 'Slam' by SUBURBAN STUDS, 'Feeding of the 5000' by CRASS, 'Millions of Dead Cops' by M.D.C, 'Death Church' by RUDIMENTARY PENI, and 'It's Alive' by THE RAMONES, all of which have had difficulty leaving the turntable at one stage or another. The first record I remember getting was QUEENS' first album, which I have spent years trying to forget. Thank fuck for the timely intervention of punk. The last was CONFLICTS' latest recording ['There's No Power Without Control' CD], and no.....it wasn't a freebie; I actually went out and bought it!

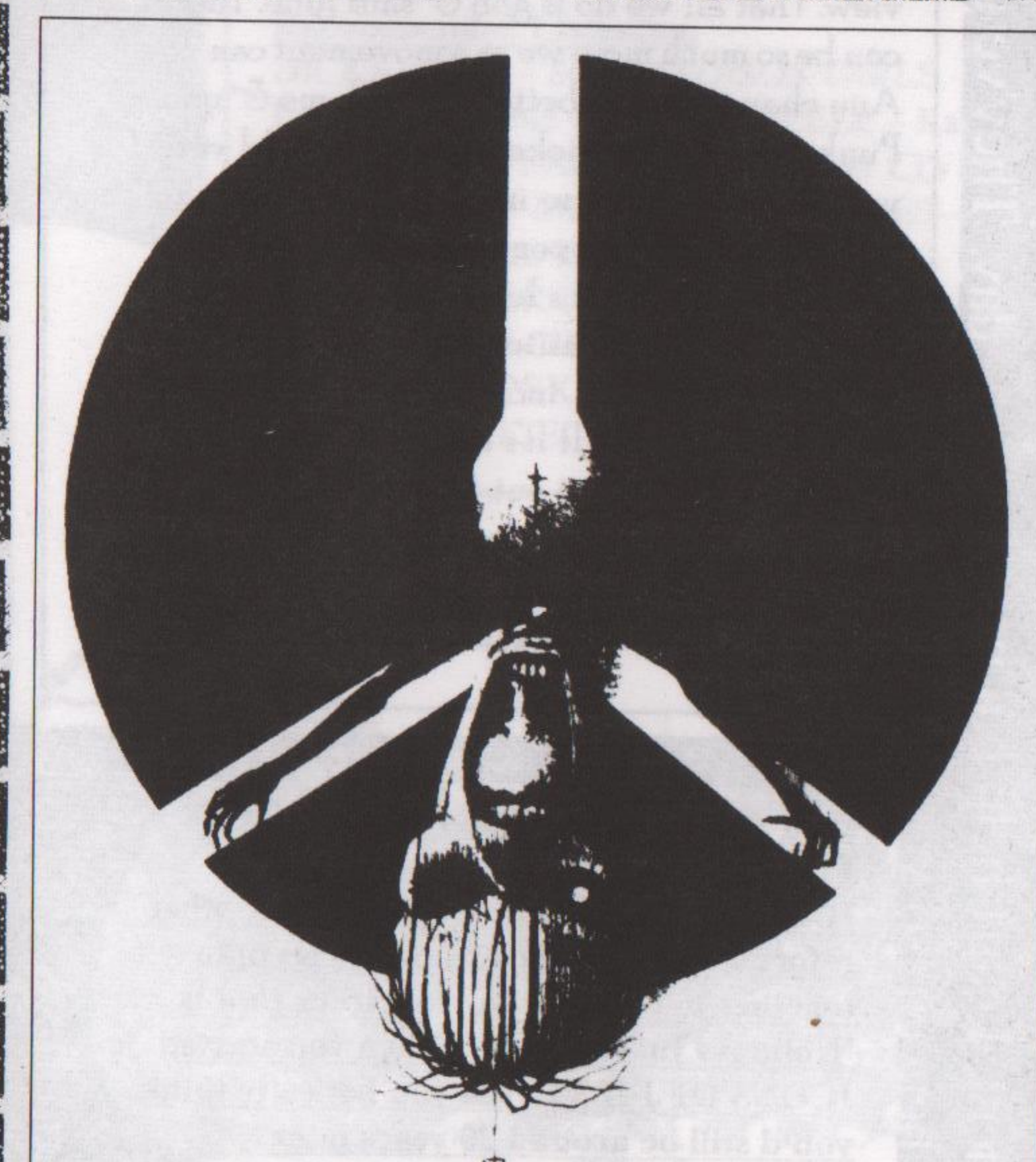
It's reassuring that some other old fucker is still banging his head against the same brick wall as me (Who's that then? - Shocker), all these years later. Special mention here, though, for 'Bullshit Detector', the various artists albums

put out on Crass Records, it epitomised all that I embrace about Punk, with some of the recordings being as poor as some of our own humble efforts, that album reeked of passion!

**Culture vulture time - what books get the ICONS OF FILTH seal of approval? "Police control without, TV controls within" - do you own a TV? What mind-numbing TV shows do you find particularly loathsome and what are essential viewing?**

I don't own a TV, but I have access to one at the house I live in. I tend to read a lot, but the two books that stand out are both by George Orwell, 'Nineteen Eighty Four' and 'Animal Farm', both tell a story whilst making a point and are compelling reading because they are also cleverly written to boot. Purely for

reference points, I found a book called 'Animal Liberation' by Peter Singer a very interesting and informative read. I barely watch TV at all, though if I do, it's usually a documentary. (Special mention for John Pilger here). Particularly loathsome are soaps and game shows, though my memories of them are somewhat distant, they are shallow and insulting. I confess I like comedy a lot, but prefer to see these people 'live', without the intervention of TV censorship.



# Icons Of Filth

## SUNK ROCK.

Did the nation feel a tremor from the underground? Whatever happened to the heartfelt uncompromising sound made by people who care who got sick of all the shit? Two minutes poxy rebellion. Drenched with the sweat of dancing all night & pretending you care. Draining the strength you never wanted to share. Whatever happened to the punk rock revolution? All that's left is the smell of excretion & hunky punky posters. Real rock stars on walls. Just the empty picture of an ego. No face. No balls. There was real money to be made from punk. Punk merchandise clothing rip-off junk. The music press caught on quickly enough. Calling the tune & splitting us up into fuck knows how many labels & factions. Screw up & control what they don't understand with their selfish actions. Whatever happened to the punk rock revolution? All that's left is a veil of confusion & the media twisting all into some kind of human mistake. All that's left is a Kenny Everett pisstake. A personal insult. A twisted view. That all we do is gob & sniff glue. There can be so much more we as a movement can do. Any change for the better lies with me & you. Punk is such a sick joke. Bought & sold very well, but only if those involved are willing to sell. Whatever happened to the punk rock revolution? All that's left is the only solution. Bollocks to the parasites who want to fuck it up again & if that includes you then you'd better think again. It's really our movement then take part or get out. Cuz it's the pathetic dishonesty punk can do without. Whatever happened to the punk rock revolution?

ICONS OF FILTH 1985.

**How did the reformation of ICONS OF FILTH materialise? In what ways do ICONS OF FILTH differ from these other reformed punk bands who only seem to get together to play the annual circus that is 'Holidays In The Sun'? When you started ICONS OF FILTH, did you honestly think you'd still be around 20 years later?**



Each of us had been egging the others on for a couple of years, reminding each other of the promise we made, to do it again when circumstances allowed. We ended up, after a short drinking session, around some converted railway storage unit with a modicum of gear, and ran through some of our old shit. We loved it, as a starting point, but knew that we'd have to come up with a shitload of new songs to do any gigs. The alternative was too ghastly to speak of. Gigs were months away, if we were to do a mix of old and new, which was the collective decision. We needed to demonstrate that those words still ring true with us, the new stuff, well, without it we could do a 'Holidays In The Sun' gig, and lose all self-respect and help piss on the smouldering embers of what punk will ALWAYS stand for, with it we help reclaim the situation and help fan those flames with the same old bleatings we ever muttered, albeit with words anew.

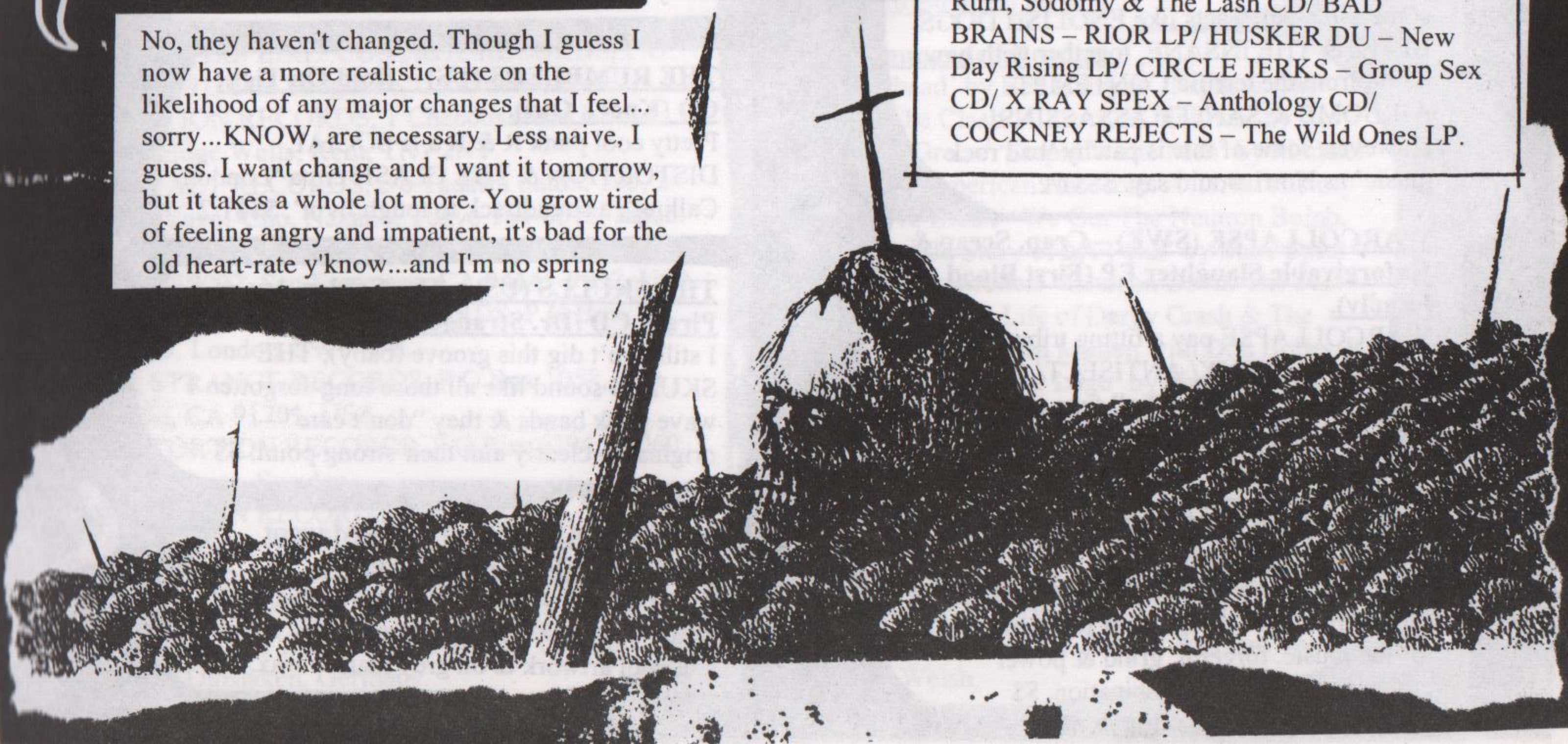
No, we never anticipated still going 20 years on, but then again, there has been a 15 year gap, so it feels fresh and new to us, not tired and worn like that 'Holidays' fucking circus. Tedious reminiscence. A self-congratulatory back-slapping exercise. Tribute bands



performed by ones' selves, because no fucker else deems you were important enough, or good enough to imitate. Best left to themselves, I suppose. No attempt to bring something new to the forum, no new ideas, no new angle, no punk. I find it all rather sad. A caricature of itself. I can only assume the experience of such a weekend to be as tedious as watching a one-armed man change a fucking duvet cover!!! Very repetitive and reducing ones' will to live. Money, money, money. Ego, ego, ego. Yawn.

### Have your 'political' views changed over the years? Did you vote in the General Election?

No, they haven't changed. Though I guess I now have a more realistic take on the likelihood of any major changes that I feel... sorry...KNOW, are necessary. Less naive, I guess. I want change and I want it tomorrow, but it takes a whole lot more. You grow tired of feeling angry and impatient, it's bad for the old heart-rate y'know...and I'm no spring



chicken!!! Such is the depth of mind-fuck and its grip on most people, the game is not a short, but a long, drawn out one, I feel. But still, there is hope, as long as father time permits, as without hope, we can all pack up our bags and fuck off to oblivion, hand in hand, united for the first time, but only in desperation and defeatism. There has to be hope, even with more popular and well documented shows of general discontent and unity in cause, of a domestic nature, like the miners' strike and the Poll Tax so-called 'riots', there are cameos of examples of the strength we have, and the weaknesses that can be exploited. Er, I have never voted, it is beneath me. I hold any politician with the utmost contempt for their very nature. They who seek, or who deem themselves fit to rule me, are misguided cretinous individuals who form the very basis of my argument. Given Ronnie Raygun as an example, I guess we all must stand a chance, but I don't believe any real or lasting change can ever happen through force of government. It is the will of the people, and the will of the people alone, that can ensure that.

THE END.

### Recommended drinks.

Cider/ Snakebites/ Tequila/ Whiskey & lemonade/ Vodka & orange.

### Recommended food.

Veggie Lasagne/ Veggie Balti/ Veggie Rogan Josh/ Veggie Burritos.

### Recommended viewing.

The Simpsons/ The Sopranos/ The Office & On The Ball with Gabby.

### Recommended Listening.

DICKS - 1980 - 86 CD/ POISON GIRLS - Poisonous Double CD/ THE FREEZE - Rabid Reaction CD/ FEAR - American Beer CD/ THE GERMS - MIA CD/ THE POGUES - Rum, Sodomy & The Lash CD/ BAD BRAINS - RIOR LP/ HUSKER DU - New Day Rising LP/ CIRCLE JERKS - Group Sex CD/ X RAY SPEX - Anthology CD/ COCKNEY REJECTS - The Wild Ones LP.

**Z/28 - Wrecks From The Highway CD (£6 ppd to J.S.N.T.G.M Records).**

Good time punk R & R, kinda like NEW BOMB TURKS/ SOCIAL DISTORTION/ THE CLASH, OK but with nothing to say & a 'Dukes of Hazard' cover - oh no! \$\$\$1/2.

**HIGGINS++ - Commercial Brake CD (£6 ppd to J.S.N.T.G.M Records).**

This is Andy ex-ERASE TODAY, just one man & his gear, with plenty of punchy punky riffs like S.L.F/ HUSKER DU/ THE JAM & some cool personal & political lyrics. Gutsy, sincere & decent. \$\$\$

**EXTERMINATE (JAP) - Find Out 7" (MCR).**

Good & powerful traditional Japanese HC like BASTARD/ WARHEAD on red wax. \$\$\$1/2.

**CLAMPDOWN (JAP) - We Sure Won't Keep Quiet CD (MCR).**

Japanese OI! boys in West Ham tops on about spending a night down the cells to the soundtrack of stolen 4 SKINS/ LAST RESORT/ PARTISANS riffs. It's OI! by numbers, but then again all of these bands are, it's not the most creative genre is it?! \$\$

**V/A - This Is The Life Vol. 7 CD (MCR).**

Like all of these comps this is a mixed bag, but the stand out bands are - NOISE ATTACK, DRIVERS, GROW DRAGON TEA & MIND OF ASIAN with their amazing mix of THE COMES & POISON GIRLS. \$\$\$

**V/A - The Best Of Retch Records CD (Step One).**

How strange, the best of Retch released by another label. Anyway, in the sleeve notes Spike outlines his agenda of supporting grass roots punk rock which he achieves, including some established acts like ENGLISH DOGS, BLITZ & THE INSANE, together with new blood from the terrific CONTEMPT, AIRBOMB & SANITY ASSASSINS. However, some of this is patchy 'bad rock music' as Norri would say. \$\$\$1/2.

**WARCOLLAPSE (SWE) - Crap, Scrap & Unforgivable Slaughter EP (First Blood Family).**

WARCOLLAPSE pay a fitting tribute to their mentors - AMEBIX/ ANTISECT/ DISCHARGE & cover 3 all time classics of all time. It's on purple marble wax & limited to 500, so send off for this little booger! \$\$\$

**BATHTUB SHITTER (JAP) - Fertilizer EP (First Blood Family).**

The band name always makes me laugh & the subject matter of the songs is the same, but as for the music, forget it, grind & power violence aint a good combination. \$\$

**PARADOX UK/ SANITY ASSASSINS (US) - The Best of CD (Step One).**

P/ UK kick out 8 cuts of solid yet melodic punk rock like early ENGLISH DOGS/ GBH/ THE WERNT. S/A play pounding metallic edged HC with a nod towards CIRCLE JERKS & NEGATIVE APPROACH - cool. Both bands ironically enough feature Spike from Retch Records on vocals & this comes with colourful & neat packaging. \$\$\$1/2.

**THE LEGIONNAIRES (US) - Life In The Legion CD (Step One).**

Basic, tame & dour OI! Music, the lyrics are either dire patriotic & sexist ones, or a bad history lesson. Surreal, but with no spark. \$

**CONTRAST ATTITUDE (JAP) - Sick Brain Extreme Addict EP (MCR).**

Well this band were the stars of the Mie City HC comp EP & this is even more impressive, 4 cuts of blazing dis-noise like early DISCHARGE/ CONFUSE/ ANTI-CIMEX/ DOOM - punktastic! \$\$\$

**EMSCHERKURVE '77 (GER)/ HUDSON FALCONS (US) - One Size Slits All (Knock Out Records).**

Any band with '77 in their name is a bad sign & conjures up images of retro punk, yet this is melodic enough street rock but the vocalist just don't cut it at all. H/ F play decent enough blue collar street punk & cover a BLITZ classic. Good packaging in a digi-pack too. \$\$\$

**RUBBER GUN (HOLL) - Grease Up CD (Knock Out Records).**

This is a refreshing change, an amazing female vocalist backed by an energetic old school punk band, kinda like PENETRATION/ X/ AVENGERS. A posthumous release, that's neatly packaged & really cool 'n' classy. \$\$\$

**THE RUMBLERS (US) - Hold On Tight CD (Knock Out).**

Pretty cool punk R & R a la SOCIAL DISTORTION & THE CLASH circa 'London Calling', a soundtrack to tough livin'. \$\$\$1/2.

**THE SKULLS (US) - The Golden Age of Piracy CD (Dr. Strange).**

I still don't dig this groove (baby), THE SKULLS sound like all those long-forgotten 1<sup>st</sup> wave punk bands & they "don't care" - originality clearly aint their strong point. \$\$

**MACHETAZO (SPA) - The Maggot Session EP (First Blood Family).**

5 trax of heavy relentless grind/ growl/ deaf metal a la CARCASS. Not really my cuppa, but cool artwork & on grey marble wax. \$\$

**OI POLLOI (SCO) - Carson? EP (N.N.N.W Recs/ OI POLLOI, P.O Box 421, Edinburgh, EH11 1JD, Scotland).**

No, the title isn't about Frank Carson! This is the much anticipated Gaelic EP from OI POLLOI & musically it's thunderous anarcho-punk reminiscent of ANTISECT & DISCHARGE in their hey day. The overall packaging is amazing with cool Celtic artwork & highly informative literature on the highland clearances, how the Gaelic language has deliberately been written out of Scottish history & how Scotland has been used as a test bed for germ & chemical warfare. Educational, excellent & absolutely essential. \$\$\$1/2.

**KANSALAIIS TOTTELE MATTOMUUS (FIN) - Fuck Their Fuckin' System EP (Kamaset Levyt/ see OI POLLOI address).**

This is Deek's Finnish band, 5 cuts of heavy anarcho-punk a la CRUDE SS/ ANTISECT/ RATTUS with great thought-provoking multi-lingual anti-system lyrics & it's even on 'the blood runs red' coloured vinyl! \$\$\$

**SENSA YUMA - Advance Copy of New CD.**

Full on punk rock, this is without doubt Thee YUMA'S best release by a country mile. An excellent recording with a bunch of brand new songs, a couple of golden oldies & a cover of a DEAD WRETCHED classic. Punktastic! \$\$\$1/2.

**RECORD LABEL ADDRESSES.**

RUPTURED AMBITIONS, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon, PL19 8RY.  
 ROCK 'EM DEAD RECORDS, 20 Maypole Drive, Stourbridge, West Midlands, DY8 3TZ.  
 CAPTAIN OI! RECORDS, P.O Box 501, High Wycombe, Bucks, HP10 8QA.  
 NEGATIVE RECORDS, 80 Avenue De Saint-Ouen, 75018 Paris, France.  
 BRONX CHEER, P.O Box 13, Glasgow, G12 8YT, Scotland.  
 M.C.R RECORDS, 157 Kamiagu Maizuru, Kyoto 624, Japan.  
 REJECTED/ EIRE/ CONTROL RECORDS, P.O Box 6591, Dun Laoghaire, Co. Dublin, Eire.  
 IGNITION RECORDS, 1 Chandos Road, Tunbridge Wells, Kent, TN1 2NY.  
 HG FACT RECORDS, c/o Tadashi Satoh, 105, 2-7-15 Yayoi-Cho, Nakano, Tokyo 164-0013, Japan.  
 ALTERNATIVE TENTACLES RECORDS, P.O Box 419092, San Francisco, CA 94141-9092, USA.  
 HOUSEHOLD NAME RECORDS, P.O Box 12286, London, SW9 6FE.  
 DR STRANGE RECORDS, P.O Box 1058, Alta Loma, CA 91701, USA.  
 DISTORTION RECORDS, P.O Box 6294, 40060 Gothenburg, Sweden.  
 IRON MAN RECORDS, P.O Box 9121, Birmingham, B13 8AU.  
 EPISTROPHY RECORDS, PF 312, 30003 Hannover, Germany.  
 KNOCK OUT RECORDS, Postfach 100716, 46527 Dinslaken, Germany.

J.S.N.T.G.M Records, P.O Box 1025, Blackpool, FY3 0FA.  
 STEP 1, P.O Box 21, Tenterden, Kent, TN30 7ZZ.  
 FIRST BLOOD FAMILY, P.O Box 1766, Madison, Wisconsin 53701-1766, U.S.A.

**Cool distros that stock PUNK SHOCKER.**

RUPTURED AMBITIONS - see address above.  
 BALD CACTUS, 145 - 149 Cardigan Road, Leeds, W. Yorks, LS6 1LJ.  
 DEATH WISH ZINES, 39 Station Road, Thirsk, YO7 1QH.  
 FLAT EARTH, Box Flat Earth, 145 - 149 Cardigan Road, Leeds, W. Yorks, LS6 1LJ.  
 LOONY TUNES, 69 Wykeham Street, Scarborough, N. Yorks, YO12 7SA.  
 ACTIVE DISTRIBUTION, B.M Active, London, WC1N 3XX.  
 DONNINATOR DISTRO all kinds of HC/ crust/ grind - pauldon79@hotmail.com  
 CONCEPTS Record Store, Durham.  
 STEEL WHEELS Record Store, Newcastle.  
*Sadly RUGGER BUGGER DISTRO & PANOPTIC VISION are no more, many thanks for all of your help guys & all the best for the future.*

**'Commercial Suicide' - No More Gigs.**

Unfortunately the 'Commercial Suicide Gig Collective' is over, we really did try to create something out of nothing but the North East punk scene is dying on its knees & it did result in commercial suicide. Respect to all of the bands who played under our banner of D.I.Y punk - DISORDER/ INNER TERRESTRIALS/ VICTIMS/ SOCIAL LEPERS/ HELLKRUSHER/ LEFT FOR DEAD/ SENSA YUMA/ DEATH SITE/ SAWN OFF & many others; & special thanks to those who got up off their arses & supported the gigs, we had some great times & mega thanks to Conrad for his financial support. It's a tough job but someone's gotta do it, so the guys & gals at 'Triple Threat' are carrying the torch & doing a damn fine job, contact - [www.triplethreat.co.uk](http://www.triplethreat.co.uk)

**Recommended Reading.**

'Rivethed' by Ben Hamper/ 'Night & Day With The Clash. A Riot Of Our Own' by Johnny Green/ 'Stupid White Men' by Michael Moore/ 'American Hardcore. A Tribal History' by Steve Blush/ 'We Got The Neutron Bomb. The Untold Story of LA Punk' by Marc Spitz & Brendan Mullen/ 'Lexicon Devil. The Fast Times & Short Life of Darby Crash & The Germs' by Brendan Mullen with Don Bolles & Adam Parfrey/ 'No Logo' by Naomi Klein/ 'Elvis, Jesus & Coca Cola' by Kinky Friedman/ 'Ringolevio. A Life Played For Keeps' by Emmett Grogan/ 'Hardcore California. A History of Punk & New Wave' by Peter Belsito & Bob Davis/ 'Fucked Up & Photocopied. Instant Art Of The Punk Rock Movement' by Bryon Ray Turcotte & Christopher T Miller/ 'Porno' & 'Glue' by Irvine Welsh.



OK kids, fanzines are the lifeblood of the DIY punk scene & every zine should be congratulated for the thought, effort & dedication that goes into each issue, so get up off your lazy arse & order one today & remember to include a SAE.

**ARTCORE#19 (£1.50 ppd c/o 1 Aberdulais Road, Gabalfa, Cardiff, CF14 2PH, Wales).**

I can't recommend this excellent publication enough, brilliantly written & well presented, mainly focusing on US/ HC punk. Interviews with FREAKS UNION, EPOXIES, END ON END & a blast from the past in Vaultage with features on THE OFFENDERS, THE AVENGERS & X-CLAIM! RECORDS - which reminds me why I hate straight edge macho pricks. Absolutely essential, kids!

**ABORTED SOCIETY#5 (\$1 to PMB 1377, 1122 East Pike Street, Seattle, WA 98122-3934, USA).**

This is always a great read, with a full colour cover & poster. No band interviews but cartoons, reviews & interesting articles on travels of Europe & the house of lust.

**R'YLEH RISING#7 (P.O Box 40113, Portland, Or 97240-0113, USA).**

Another great US zine, this issue features DECONTROL, NEUROSE URBANA, BESTHOVEN & SEWERCIDER - global @ crust bands. Also featured is Andy Martin of UNIT who is one confused man, personally I would have refused to print this conservative/ reactionary 'I am gay & ashamed' crap, despite what he says Mr Martin is far from a free thinker. Other than that, a great read.

**CODEYE#11 & #12 (£1 to Rob Codeve, 23 Falkland Street, Middlesbrough, TS1 4JH).**

I love this zine, Big Rob writes straight from the heart & has a wicked sense of humour. #11 features T.V SMITH, a Boro pub review & info on The Otter Trust. #12 stars 4 PAST MIDNIGHT & some bollocks about Boro cancelling games because there's a slight chill in the air & the 3 players they have who can kick a ball straight are injured, oh well...

**ANARCHOI#5 (£1 to James, 3 Hazel Grove, Kilwinning, Ayrshire, KA13 7JH, Scotland).**

Another cool read with G.B.H, THE SWELLBELLIES & reviews. Dedicated to F.C Porto, but very little on Sunderland's star buy from Rangers - Flo...or Andy Capp!

**CAT ON A STRING#6 (50p to C.O.A.S, P.O Box HP171, Leeds, LS6 1XX).**

This is a great DIY/ @punk fanzine that's really inspirational & totally honest. Interviews with THE SWELLBELLIES & THINGY, & it is a benefit for Haven Distribution who do books for prisoners - cool.

**RIOT '77 #5 (2.50 Euros - 31 Saint Patrick's Park, Clondalkin, Dublin 22, Eire).**

This is a really impressive zine, well designed & with good content. A great ANGELIC UPSTARTS interview, but he really lets VICE SQUAD & DEAD KENNEDYS off the hook & doesn't ask anything risqué - why?!

**CARGO CULT#4 (50p to C.O.A.S address).**

Another great @punk zine with lots of interesting articles - both political & funny, reviews & a ROTUNDA interview - grand.

**STICK TWO FINGERS UP#37 (40p to 4 Fitzgerald House, Oakwood Avenue, Greater London, BR3 6PN).**

Well, the title says it all, plenty of mad/ funny articles, an interview with THE VARUKERS, plenty of reviews & a front cover of dead royals - I'll drink to that!

**IN IT ON IT#14 (Paul, The Flat, 56a Uppate, Louth, Lincs, LN11 9JN).**

A great DIY zine, interviews with FREAKS UNION, HOMEBREW & B.B.P Records; plus music & cider reviews - woohoo!

**I CAN'T BE BOTHERED #1 (£1.25 to 25 Planthill Road, Higher Blackley, Manchester, M9 6WH).**

A good first effort here, interviews with WILLBREAKER, NAUZIA & TOXIC HOLOCAUST, plus a free CD featuring - THE STEAMPIG, BROKEN, GREENLAND WHALE FISHERS, JEF & EASTFIELD. The only thing that spoils it is the piece written by a Tory on the circus that is 'Holidays In The Sun', where just about every dumb band is praised - eh?! Otherwise, grand stuff.

The following zines are all highly recommended, but the issues I was gonna review will all be well out of date, so write for the latest issue, you won't regret it - **BALD CACTUS (50p to 145 - 149 Cardigan Road, Leeds, W. Yorks, LS6 1LJ), FRACTURE - Unit 100, 61 Wellfield Road, Cardiff, CF24 3DG, REASON TO BELIEVE - c/o 145 - 149 Cardigan Road, Leeds, LS6 1LJ, BARBIES DEAD - Woodvale House, The Square, Gunnislake, Cornwall, PL18 9BW.**

**News Just In.**

Further to the SENSA YUMA interview, I am now pleased to report that THE EUROPEAN COLLECTIVE, after a two and a half year legal battle, have finally regained possession of the live footage from the Milton Keynes event. If any of the bands concerned require any further information then please contact me and I will gladly forward on all correspondence.

# PUNK SHOCKER - THE GRAND FINALE.

**Going Out In a Blaze of Glory and Burnt Bridges  
By: Grand Master Andy Shocker and the Furious Pen.**

**THEE SHOCKER YEARS 1989 - 2004.  
COMETH THE HOUR, COMETH THE FANZINE...**

*"...I'M MORE OF A WARRIOR THAN YOU'LL EVER BE. I BELIEVE IN THE CLASS WAR. I BELIEVE IN THE RIGHTEOUS, INTELLIGENT CLUED-UP SECTION OF THE WORKING CLASSES AGAINST THE BRAIN-DEAD MORONIC MASSES AS WELL AS THE MEDIOCRE, SOULLESS BOURGEOISIE. I BELIEVE IN PUNK ROCK."  
QUOTED FROM THE NOVEL 'PORNO' BY IRVINE WELSH.*

Well, they say all good things must come to an end, & it's time for PUNK SHOCKER to bow out after 15 years & 11 issues; plus a fair few pints of snakebite & cheese pasties that have been consumed along the long & winding road. Yet that road really has come to an end, mainly due to other commitments & lack of time, but also other reasons which I will discuss in this final article.

I think 15 years of dedication is more than enough to put back into a counter culture that I still believe in & that has given me so much. I am proud of every one of the fanzines that I've produced & feel that I have achieved everything that I set out to with PUNK SHOCKER. All in all, it has been a very positive experience, I've met some great people from all around the world; & armed with 2 basic principles of 'do it yourself' but 'do it well', PUNK SHOCKER has been written with honesty & integrity that flows straight from the heart. I never set out to follow rule-books, please certain labels or cliques, or cater for a narrow-minded audience. PUNK SHOCKER has always been a fanzine for the free-thinker, with plenty of issues debated, whilst raising money for various good left-wing/ anarchist causes. I think that this philosophy is clearly reflected in the wide diversity of bands interviewed over the years, including the likes of: DISORDER, P.A.I.N, THE GITS, BUGEYED, ANGELIC UPSTARTS, FILTHKICK, APARTMENT 3G, STRATFORD MERCENARIES, RED ALERT, CITIZEN FISH, G.B.H, LEATHERFACE, U.K SUBS, ATTILA THE STOCKBROKER, at long last the kings of punk - POISON IDEA & even Alan Shearer - all of whom are now close personal friends! I thought that it was important to give coverage to bands that were creative, unique, original, inspiring & had something of interest to say. I also wanted to feature bands that others either ignored or weren't considered trendy as fanzines are, in many ways, the life-blood of independent punk because after all the medium is the message!

The fanzine has changed & developed over time but the attitude remains the same. It's even typed now for Christ sakes, the print run has increased considerably, there's a lot more depth & clarity to it, but hey it's still PUNK SHOCKER. There seem to be a lot less punk zines around now - years ago there used to be loads of people selling zines/ demos/ records at gigs, now it's just me - but, there are a few fanzines around today which are total quality, where a lot of thought & effort has been put in & it shows. Also, larger independent punk labels now send out freebies, but there's no point in selling your principles & deceiving the kids just to get a few lousy C.Ds. Sure, there are some great bands that people should know about, but there's also a lot of glossy re-packaged/ re-issued crap that is still crap, which people should be warned about too. One piece of advice I would give to anyone starting a zine is to try & do something different to the 'norm' & really make an effort to interview the bands that no one else does. Getting to interview totally classic & inspirational bands that mean so much to me has given me the greatest sense of achievement over the years of writing PUNK SHOCKER.

Punk has changed my life for the better, many bands gave me more of an education than I acquired at school. Bands such as DEAD KENNEDYS, CRASS, ANTISECT, POTENTIAL

THREAT, FLUX OF PINK INDIANS, ICONS OF FILTH, ZOUNDS, CRUCIFIX, SUBHUMANS, CULTURE SHOCK, CITIZEN FISH, ANTI-SYSTEM, CONFLICT, M.D.C., BORN AGAINST, F.U.A.L, BLAGGERS I.T.A, SCATHA, DOOM have all been highly influential. Not only did these groups kick out some of the most exciting, exhilarating & powerful music ever, but they also wrote intelligent thought-provoking lyrics that challenged mainstream ideas & society. Bands like LOS CRUDOS, THE DICKS & POISON GIRLS represented, for me, the true essence of punk, in that anybody can do it, they also broke the mould of the young heterosexual white male dominated punk scene & rocked it to its roots. Punk is the voice of the oppressed, which is a global phenomenon, promoting not only progressive/ libertarian politics, but also resisting the corporate mainstream, whilst having fun at the same time. Obviously this continues today, but not everything in the garden is rosy...

### THE END OF AN ERA, OR JUST TIME TO MOVE ON?

*"They call it a scene, I call it disaster."  
'Bad Town' by OPERATION IVY.*

*"I NEVER GAVE A SHIT ABOUT THE SCENE OR UNITY OR WHATEVER. WE MADE OUR OWN FUCKIN' MUSIC & HUNG OUT WITH OUR FRIENDS. THERE WERE SOME GREAT HARDCORE BANDS & SOME REALLY SHITTY ONES. BUT I DIDN'T HANG OUT ON THE SCENE. I THOUGHT IT ALL GOT VERY STUPID VERY FAST."  
JERRY A (POISON IDEA).*

I used to think it was only me who was disenchanted with the current punk scene; the magic, camaraderie & excitement seemed to have all but faded, yet a lot of other sussed people feel the same. The punk scene really has gone to the dogs, just about all of the best bands have either split up, imploded or are well past their sell-by dates, & we seem to be drowning in a sea of political apathy & musical mediocrity. Punk has become so safe, boring & clichéd, bands work from a more & more narrow definition of punk & it's all so cliquy & divided. No wonder so many cool people have gone their separate ways, many now have families & other commitments, & that's fair enough, none of us are getting any younger; whilst others have left sadly disappointed & disillusioned, & who can blame them?

*"I'm not an idiot, I'm not a fucking stooge, I'm not brain dead & I'm really, really quite sure that you DO NOT mean business...so for God's sake just stop talking."  
'I am not an idiot' by BORN AGAINST.*

I didn't really think that this had to be said, but after having to endure endless dull conversations let's get this straight - I AM NOT INTERESTED WHATSOEVER in another SEX PISTOLS re-union gig. Neither am I into nostalgia trip festivals at some dead-end 1950's seaside resort, what's the difference between that & a Teddy boys re-union weekend? Nor am I interested in some obscure band from 1981 who once had a track on the "This record is bollocks, we're bollocks, here's our bollocks" compilation LP, who've been car mechanics for the last 20 years & have reformed for a big one-off £X, 000 guarantee to play one of these festivals. Neither am I interested in shithole corporate rock bars 'policed' by bouncers, who some characters seem to regard as anarcho squats. And I cannot believe that Garry Bushell has the gall to re-invent himself (yet again) as some sort of working class saviour to resurrect punk & save us all. It should never be forgotten that he's a Tory & what's worse a scab who crossed picket lines for Rupert Murdoch at 'fortress' Wapping. I'm not into boring clichéd stereotypical unadventurous punk rock where all the clone bands sound/ look/ act the same. It was never supposed to be like this...

### "EVER GET THE FEELING YOU'VE BEEN CHEATED?"

*"We stood & could only watch, as they took everything we stood for, & made a mockery of it, the four feeding finance straight back into the system they supposedly despised, what was once the black flag of anarchy, was now the colours of the union jack."  
'A piss in the Ocean' by CONFLICT.*

I'll make this crystal clear, there is nothing cool about stadium rock gigs, be it WHAM or the SEX PISTOLS, especially when whatever relevance they once had has been so diluted that it borders on the farcical & meaningless. It certainly was impressive to meet anyone who actually saw THE PISTOLS first time around, but not anymore. I do have a lot of respect for John Lydon, but very little for the rest; & they're all in it for the money & they really can't say any other can they? I suppose at least that phoney manipulator & 'bourgeoisie anarchist' McLaren hasn't got in on the act. However, they're just another stadium rock band that's no threat to the status quo at all, simply replacing the old dinosaurs & becoming the new dinosaurs is the epitome of everything they originally set out to destroy. This leaves me with one conclusion - nothing's changed & the joke is at the expense (at £30 a ticket) of those who just don't get it.

### THE REFORM MOCKERY CONTINUES -THERE IS NO FUTURE IN THE PAST.

*"It's a curse & you know that it's worse, than the first time."  
'The bastards can't dance' by LEATHERFACE.*

Let's be honest the amount of 'reformed' old punk bands is beyond a joke, like all re-unions it's never going to be the same, it's all so false, contrived & backward looking. Where have all these bands been for the last 20 years? Have they got anything new & fresh to offer? It's reached the point where crappy bands, who were absolutely awful first time around, like: SPECIAL DUTIES, THE BOYS & THE GONADS are back to haunt us & that really is frightening! And if that's not bad enough the DEAD KENNEDYS have now reformed with a scab singer to cash in on this karaoke fraud, after taking their original singer JELLO BIAFRA to court so that they can use 'Holiday in Cambodia' in a Levi's Dockers TV commercial. And talking of the bottom of the barrel, there have even been 'punk weekends' at Butlins featuring pub rock bands like: THE VIBRATORS, 999 & CHELSEA; this is so beneath contempt that it's not worthy of a riposte, & even B.B.C Radio 2 can rip the piss out of this charade! Is punk any different to retro mod weekends or 80's disco nostalgia arena gigs? What's so alternative about it? Where is the threat to global capitalism? Do we really need to watch middle aged men make fools of themselves at a reform circus? I don't think so, especially when there are still plenty of good & creative contemporary bands around. Nostalgia certainly isn't all there is to look forward to.

If this chronocentrism is bad - where the past is romanticised out of all recognition - what's worse is new bands trying to re-create this golden age that never existed anyway. In particular, American bands like THE CASUALTIES, THE DEVOTCHKAS & TOTAL CHAOS who are on this 'Riot City' trip, where all the punks, skins & herberts 'hang out' on street corners, drinkin' cider & munching 'fries' 'cause they're "on the dole".

*"Musicianship counts for nothing, when your attitude stinks, the rock & roll circus, it's so easy to sell your soul, with feet firmly on the ground, tell them to get fucked, we can call our own tunes, so what if we can't play, the word of the prophets, the look of the gods, the thoughts of the heroes, we can not be bought."  
'Feet on the ground' by GENERIC.*

Big venues, big stages, crowd barriers, bouncers & big bucks is not my idea of punk, it's more reminiscent of a punk version of Donnington - & how nauseating is that? The vast majority of these bands are simply taking the urine, there's zero credibility there, they're all lured by a big fat guarantee for their 'only festival gig this year' & are trying desperately to hang on to the past. A

certain ex-mod now reckons that these festivals/ circuses are no longer "financially viable" – this is his emphasis not mine, & he can't even pretend that there is an ounce of sincerity there.

There's even the mass exportation of old UK bands across the globe, with festivals in the States, Europe & Japan. Yet, what really annoyed me was the fact that only a handful of Japanese punk bands got to play at this festival. Now this is total cultural elitism & ignorance, there have been classic & excellent Japanese HC punk bands from 1980 onwards including legends like G.I.S.M, GAUZE, THE COMES, THE STALIN, KURO, CONFUSE & LIP CREAM. Plus there are a whole host of excellent current Japanese HC bands (just see the reviews section) including PAINTBOX, S.D.S, GLOOM & FORWARD to name but a few.

### OI! SONGS MY FATHER SANG AS HE POLISHED HIS (MASTERS') BOOTS.

*"YOU KNOW ME – THERE'S NOTHING I LIKE LESS THAN INTOLERANT PEOPLE, ESPECIALLY CONSERVATIVE PUNKS. ORIGINALLY EVERY BAND SOUNDED TOTALLY DIFFERENT. NOWADAYS IT'S ALL BEEN PUT INTO THESE NARROW PARAMETERS, A BAND PICKS A STYLE, PLAYS IN NOTHING BUT THAT STYLE, & PUTS ALL THE INTELLIGENT MEMBERS OF THE AUDIENCE TO SLEEP... (IT) BECOMES A FORMULA, A SET OF RULES – HOW TO DRESS, HOW TO SOUND, TO ACT – IT WASN'T FUN ANYMORE. IT WAS OVER WITH & IT WAS TIME TO DO SOMETHING NEW."*  
JELLO BIAFRA (DEAD KENNEDYS).

Special thanks to Stormin' Norman for the sub-heading. OK so a few of the original OI! bands were pretty good, & there are still a few good bands knocking around today: ALLEGIANCE, PRESSURE POINT & RUNNIN' RIOT immediately spring to mind. Yet OI! is all so bland & predictable, there are only so many songs you can sing about Friday night with your mates (OI! OI!) &/ or regurgitating what you've just read in the 'The Sun'. There are even more 'lame ass' US OI! bands who constantly go on about 'the flag' & how much they like working hard for their boss, whilst making him rich at the expense of their own exploitation – sheesh! As Mensi rightly said in the last issue, many of these bands are nothing more than working class Tories (or Republicans); indeed Mickey Fitz of THE BUSINESS has voted Tory, Mark Brennan of Captain OI! Records still is a Conservative, THE WARRIORS (ex-LAST RESORT) have a song called 'God bless Princess Diana', there is now a Christian OI! band in the JESUS SKINS and THE DROPKICK MURPHY'S have a pro-police song. Where's the rebellion in that?!

Of course, the real turn off all sussed people have regarding OI! is the openly right wing/ racist bands. Many have commented how they were pleased to see Mensi 'outing' CONDEMNED 84, SECTION 5 & COMBAT 84 – so-called 'non-political' OI! bands. The thing is all of these 'non-political' bands attempt to make political statements in their songs all of the time, no matter how inarticulate or misguided they are. Essentially racism is not a political issue, it is a human rights one, you are either a bigoted loser with a headache or sound, it's as simple as that. Yet if these bands can't decide where they stand on race, then what are their views regarding other minority groups like the homeless, asylum seekers, disabled people, travellers & gypsies, and gays & lesbians. I don't think it takes a genius to work out the answer. At the end of the day, the only truly 'non-political' bands are STEPS & SCOOTER.

### 'I'M OUT OF STEP WITH MINOR THREAT' – I'LL DRINK TO THAT!

*"No drinking, no smoking, no fucking, no nothing, it's in my head, it's in my heart, it's in my hooded sweatshirt. No fisting, no sucking, no bingo, no shopping, are you making fun of me? I will tell my mommy. A victim of straight edge – the cross is a warning..."*  
*'A Victim of straight edge' by THE NEWTOWN GRUNTS.*

On the subject of male bonding, it may be difficult to believe that HARD SKIN were the first joke OI! band, but it's even harder to believe that LIMPWRIST were the first band to take the piss out of the repressed homosexuality that is the 'American HC pit'. At the time I thought all these tough guys swillin' orange juice & skateboardin' were hilarious - & I still do now! There is

CREATIVE

nothing 'cool' about glamorising an American youth culture, & romanticising such laughable acts as – SLAPSHOT, S.S. DECONTROL & 7 SECONDS. It's a long way off 'rad'. Straight edge was all so white, male & exclusive, plus moralistic & mean-spirited, is it really any different to the Freemasons? The whole contradiction of 'the crew' being made up of s x e snobs just don't add up to 'unity in the scene (man)', unity to do what? Where does it lead? To some s x e utopia in your rich white ghetto where you can skate, drink orange & listen to SHELTER in peace? Granted straight edge is more political now, but how many are vegan & wearing a uniform just to fit in with the crowd? Plus, some of these old s x e bands clearly had right-wing agendas with super strict morality & all the 'hard edge' tough guy posturing must have been a joke.

The s x e anthem purports – "don't drink, don't smoke, don't fuck, but at least I can fucking think". What's that really got to do with thinking? I know loads of very intelligent people, with degrees & higher, who do indeed drink, smoke & fuck. At the end of the day, I believe in personal choice, do what you want to do as long as you respect others. I don't really care how much people drink or what drugs they take, none of it impresses me, but remember take care; there is always a price to pay.

### EMO – FEELING GUILTY ABOUT YOUR RICH PARENTS? THEN, HEY, JUST GET IN TOUCH WITH YOUR FEMININE SIDE, DUDE.

*"Rich Daddy, no, I never had one!"*  
*'Rich Daddy' by THE DICKS.*

Christ, if straight edge wasn't bad enough, along comes an even more elitist clique of rich kids crying into their orange because they're so misunderstood. There have always been genuine emotional bands in punk, BLACK FLAG & LEATHERFACE are from 2 different ends of the punk spectrum, but both were honest/ heart on sleeve bands, unlike this current trend. There is nothing more nauseating than middle class self-pity, 'Emo' is so inward looking, directionless & musically pitiful; why don't they just stick to the 'indie' scene & stop polluting punk.

### THE D-BEAT CONTINUES – TO SATISFY THEIR MANIA, MANIA FOR DISCHARGE, CREATIVITY IS SQUANDERED' - AND FOR WHAT?

OK, I loved DISCHARGE, they were the one & only, & sure they were highly influential. However, the bands who became blatant DISCHARGE copyists have totally missed the point. OK, some of them are pretty good musically, but where is the originality & meaning in ranting on & on about some never ending imaginary war where the victims are 'men, women & children, slaughtered in the massacre, the massacre of wwaarrghh'? Maybe if these bands were really sincere they'd do benefit gigs, have anti-war contact addresses on their records & give out free DISCHARGE 'Never Again' t-shirts at anti-war demos!

### THE ULTIMATE SHOCK TACTICS - CLAIM YOU'RE ANTI-P.C AS A DIRE EXCUSE TO ACT LIKE A REACTIONARY FOOL.

*"It's high time the intelligent side of punk, weeded out the moronic element, punk to me has always been synonymous, with being sussed, alert & aware."*  
*This isn't punk' by POTENTIAL THREAT.*

Yeah, we've all met these punk rock conservatives who slag vegetarians for being hippies & hate all the anarchist punk bands basically because they can't understand what they're saying. These losers are about as funny as Jimmy Tarbuck. OK years ago there were some 'right on policemen & wimmin' who, seeing as they were perfection itself, saw fit to criticise anyone for the slightest thing & wouldn't recognise a joke if it had "this is a joke, & not at the expense of an organic free-range radish" written on it. At last I think these people have realised that taking any moral high

ground is ultimately self-defeating & creates more harm than good. To be honest, I think anything that is a step in the right direction - however small - from criticising 'The War OF Terror' to becoming a left-wing political activist is fine. It's up to you how far you want to take it.

*"Sometimes I could kick you just to see you move, but I'm not sure that you're even worth it, everything you say just has no value, sometimes I could kick you just to see you move."*  
*'Flounder' by PLEASANT VALLEY CHILDREN.*

So much of punk has become clichéd, de-politicised & safe. There is a lot of political apathy, complacency & disillusionment out there. But punk was never meant to be like this, it was about getting up off your arse & actually doing something worthwhile, creative & challenging. It's so easy to sit about & moan, whilst the same people do everything; unfortunately this has been symptomatic of punk for years.

*"Punk's not dead it just deserves to die, when it becomes another stale cartoon..."*

*If the music's gotten boring, it's because of the people, who want everyone to sound the same, who drive the bright people out of our so-called scene, 'til all that's left is just a meaningless fad'.*  
*'Chickenshit conformist' by the DEAD KENNEDYS.*

**PUNK AIN'T NO FULL GROWN TREE OF WOE; THERE IS STILL A RAY OF HOPE.**

I won't fall into the same trap as the others of romanticising some mythical 'Golden Age' of punk rock. Certainly there were some totally unique, inspirational & pioneering punk bands; I'll mention just a few - THE RUTS, THE GERMS, BAD BRAINS, ANGELIC UPSTARTS, ANTISECT, THE MISFITS, HUSKER DU, THE RAMONES, ANTI-SYSTEM, NEGATIVE APPROACH, BLACK FLAG, AMEBIX, RAW POWER, RUDIMENTARY PENI & CIRCLE JERKS.

Yet, there have been some great bands around recently, the problem is that as they get so little media coverage; it's harder to track them down. I reckon these bands are just as important, influential & original - THE WERNT, POLICE BASTARD, CRESS, BREZHNEV, SUBSTANDARD, TURBONEGRO, DOG ON A ROPE, THE RESTARTS, EXCATHEDRA, THE NEWTOWN GRUNTS, FOUR LETTER WORD & SCATHA.

Plus, there's the old stalwarts still flying the flag after all these years, & like fine wine, they get better with age. Take a bow - LEATHERFACE, G.I.S.M, POISON IDEA, CONFLICT, TOTALITAR, CITIZEN FISH, GAUZE & FEAR.

*"You're not a cop or politician, you're a person too."*  
*'Real world' by HUSKER DU.*

Why be a stereotype? Wearing a uniform & listening to totally predictable formula punk bands is not what it's all about. It's about doing it for yourself & using your imagination & creativity to question it all & build an alternative to commercial music & lifestyles. It's about breaking out of these musical parameters & moral straitjackets. You can spot the challenging, vibrant, original bands & fanzines a mile off, they're like a rose amongst a bed of thorns.

**DISAFFECTED DIRECTIONLESS KIDS LOOKING FOR AN ANSWER  
- HELP THEM FIND IT!**

*"I don't like it, but I guess things happen that way."*  
*'Guess things happen that way' by JOHNNY CASH.*

I see all of these kids in city centres all around the country in hooded tops who obviously read mainstream music papers, but are desperate to find an alternative to commercial bubble gum pop/ nu metal/ radio friendly punk/ whatever. These disaffected kids probably realise that these bands are no threat to anything, so it is paramount that they discover the underground punk scene. There is a huge untapped potential there, we need a younger generation to replace those dropping out to transform punk back into a thriving underground scene. That's why I always try & sell these kids fanzines (even though some don't even know what zines are) - it might just save their lives...

**TAKE SOME BELIEF & HEART FROM THIS BROTHERS & SISTERS - WE  
HELPED CHANGE THE WORLD.**

*"And out of it all came one important achievement, self respect, dignity, the acknowledgement of trying."*  
*'The final conflict' by CONFLICT.*

Punk rock was revolutionary, it changed the face of music forever & continues to; plus this is a worldwide revolution as there are great punk bands across the globe, from South America to Japan. It remains a viable alternative to the corporate mainstream, as it is music by the people, for the people.

Punk was more than a musical revolution; it was a social, cultural & political revolution as well. People started to question what was 'normal' & 'taken for granted'. How many people became vegetarians, peace protestors, eco-warriors, hunt saboteurs, anti-racist campaigners & much more besides thanks to punk rock? Thousands upon thousands I should imagine. Punk also inspired a gender revolution, where women became active in bands as singers, lyricists, writers & artists, total respect to the likes of POTENTIAL THREAT, F.U.A.L, POISON GIRLS & THE GITS, who proved that punk is liberating, inclusive & educational.

Fanzines have always been essential as an alternative media source for underground punk, as Jello rightly says, "become the media". Yet, recently there has been a spate of really good books covering: the early L.A scene, Darby Crash & THE GERMS, U.S Hardcore & more besides. As with zines, books are vital to document the history of punk & its social significance. The rich history that is punk rock, together with its impact & effect, should never be forgotten.

*"I STILL THINK OF PUNK AS A STATE OF MIND & NOT A STYLE, SO HOW CAN IT GO OUT OF FASHION? 'ALTERNATIVE' & 'NEW WAVE' WERE HORRIBLE TERMS, TOTALLY LIMITING WORDS. 'PUNK' CAN MEAN ANYTHING. THAT'S HOW IT STARTED OUT - IT WAS WHATEVER YOU WANT TO CHAIN IT TO - BUT UNDERSTAND THIS: IT'S ALWAYS GONNA BUST OUT ON ITS OWN, THERE'S ALWAYS GONNA BE SOMETHING THAT'S KIND OF WILD & YOU'RE GONNA CALL IT PUNK."*  
*MIKE WATT (THE MINUTEMEN).*

As I've grown older I've become more musically open minded & found good music with honest expression everywhere, not just in the best punk rock, & I'm only just starting to appreciate this.

The truly great & original punk bands like POISON IDEA, DEAD KENNEDYS, THE NEWTOWN GRUNTS managed to combine cool political statements, with personal lyrics, humour & an attitude, which worked brilliantly. All the greats of punk are timeless & sound as good & fresh now as they did way back in the day. I'm still a punk romantic at heart & still love to see a bunch of scruffy misfits up on a stage delivering blistering punk rock with no pretensions. Over the years I've been to some exhilarating gigs, bought a load of tremendous records & read some inspirational zines; as well as meeting some of the greatest people in the world - you know who you are, I am very grateful & I will always remember you - you made it all worthwhile. Finally, don't forget kids - "you can't change the world, but you can change yourself" - & that's good enough for me.

Andy Shocker, Newcastle, England. Spring 2003.