



"The great dictator" Jonathon Baker

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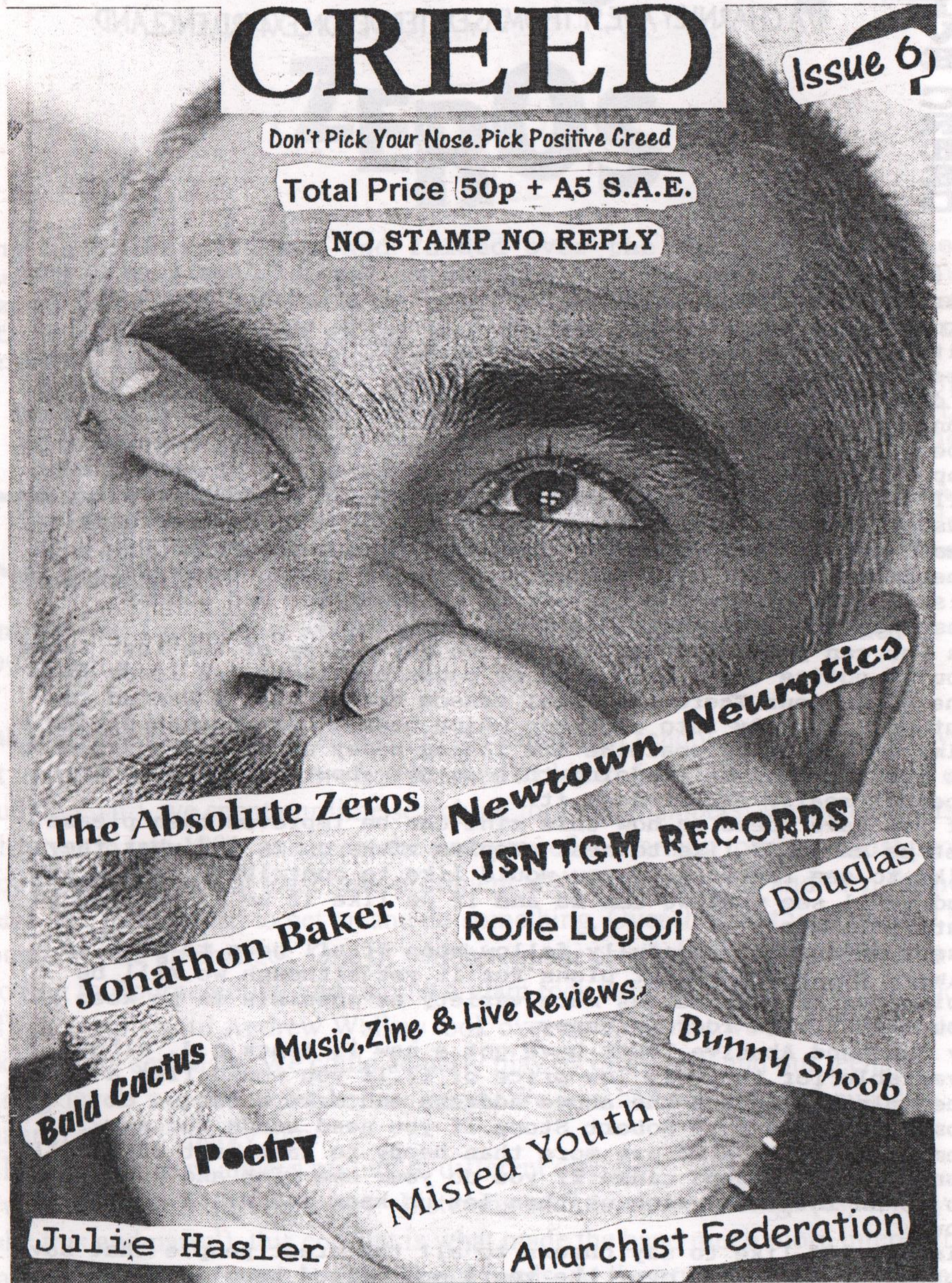
POSITIVE CREED

Issue 6

Don't Pick Your Nose. Pick Positive Creed

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The Absolute Zeros

Newtown Neurotics

JSNTGM RECORDS

Douglas

Jonathon Baker

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Music, Zine & Live Reviews

Bunny Shoob

Poetry

Misled Youth

Julie Hasler

Anarchist Federation

D.I.Y. Punk Fanzine

I think this is the first time that an issue of "Positive Creed" has actually been completed from start to finish without any problems of any kind. For once this has been straight forward without having to wait for interviews, articles etc which has been a nice change from past issues.

I'd like to say a big thank you to all of the bands that contributed with interviews in this and for the quick replies. Special thanks to all the zines that were sent in for review that supplied me with hours of reading time. Cheers to the labels for all the albums they sent and for putting out some excellent punk music. Thanks to Andy Roberts and Bunny Shoob for the material that has gone into this and also thank you to Dave and Pippa at the Exeter Cavern Club for putting on the fanzine convention. Also thanks to Amy for the use of the computer and Johnny Westaway and Steve Kansas for all the laughs.

As you can probably guess if you've got a copy of the last issue you'll notice that the number of pages has increased loads from the first four. There's no real reason except that I wanted to put more variety into each one which hasn't been possible with a limited amount of space. We are losing money as always but seeing as the whole point of doing this is not about profit then it doesn't really matter does it.

If you have ideas on how this zine can be improved then please let us know. I'd like to hear peoples views on it and what they'd like to see featured. If you would like to contribute then write and we'll see what we can do and if we like it we'll put you in future issues.

Issue seven will hopefully follow soon if all goes to plan. As always there are no set plans for it yet although we will be doing our best to put as much variety as possible in to keep all you lovely punk rockers happy.

My own band Abusive Youth have got a new 13 track c.d. album available for the very low price of £2. If you would like a copy then please contact the above address and make a cheque or postal order out to Robert Stone. If you need bands for any compilations then we are more than happy to take part especially benefits for a good cause. If you do your own zine and would like to do an interview with us then let us know and we'll do one for you.

Finally I'd like to say cheers to all the great people that have supported this zine over the years and helped keep it alive, I hope you'll continue to do so in the future. Goodbye for now and see you next time around.

Keep On Keeping On

Rob

THE ABSOLUTE ZEROS

Many bands have formed and folded over the years here in Exeter but one band have always stood out from the rest. The Absolute Zeros were one of the most raw and unique groups to ever take to the stage in the early and mid 90's and their songs still remain relevant and inspiring. Jake Dyer, Andrew Walkey and Ed Lake discuss the past, present and even the possibility of The Absolute Zeros reforming. If you missed them the first time around then this could be your chance to witness one band that played every gig with uncompromising power.

1. How and when did the band come together and why exactly did you decide to call it a day?

Andrew W: Don't know when it started in the very beginning but I joined in 1991 approx.

Jake: Andrew C, Ed and I all went to the same high school. By the time we were let loose at Exeter College we had hatched a plan to form a band. So instead of studying hard, we spent our time searching for band members. We had our first rehearsal in late 1991, and spent the first year of so learning to play. Most people would have become at least semi proficient at their instruments and then formed a band. We just wanted to get on and do something. Over this first year we had a couple of line up changes. One of which was our original bass player Shamus moving to Bournemouth, and joining a glam rock band (big hair, make up, and all). It wasn't until Andrew Walkey took over on bass, that we really started to take it more seriously. We could actually play by this point, and our teenage energy levels were reaching boiling point. We now had something focused to channel all that energy into.

All four of us were always pulling in different directions. It was a constant struggle to keep everyone happy. Listening back to our recordings (especially 'take this and party'), this conflict is what made the band much more interesting than the majority of more straight ahead bands. At the time though it got draining. Everything is always more of a drama when you're younger. In the end we were also all at different Universities, and so geographically it was also hard to practice. We did a farewell set of gigs in the summer holidays of 94 (which turned out to be our best), and then ended with an appearance on Bristol Cable TV that Christmas.

2. What memories do you have of Exeter gigs that you played back then and the whole music scene in general. How much support did you receive from people down here?

Andrew W: Great memories...lots of gigs – some better than others but always a laugh. Cavern Club in Exeter always had a good atmosphere (despite it being small). Other local bands we shared a line-up with usually guaranteed a fairly large turnout. Talented bands from Devon used to regularly play at the Cavern and similar venues – Does this happen any more?

Jake: The gigs were always chaotic to say the least. We would get so nervous, and energised before a gig that by the time we took to the stage, we'd just tear through the set. Nearly every gig Andrew C would have bleeding fingers by the end. There would always be broken guitar strings, or the drum kit would fall apart, but when it worked, it was great. There are so many memories it's hard to choose the highlights. The Cavern was always a cool place to play, and we always got a good reception. We even had some young groupies there, who are all grown up now. I remember travelling back from Bristol, in my clapped out Ford Fiesta, after playing with Goober Patrol, and Guns N Wankers. We played a great gig, and even survived a beating from one of the bands, when Ed bust the bass drum skin during our set. There were also great nights with Useful Idiot, and Plasterscene, at the Arts Centre. I think that was one of the gigs Ed organised? Andrew smashing me in the face with the head of his guitar in Cardiff, after only one song. I sang the rest of the set with a bleeding mouth. I'll save the rest for my memoirs.

It was a really good scene in Exeter back then. There were loads of bands and always lots of gigs to go see. I'm glad it still seems to be going strong, and that Dave and the rest of the Cavern are getting the national recognition they deserve.

3. Why did you decide to put the "Musical Roastings" CD together and do you have any certain plans or ambition with it. Is the epo label your own and do you intend to put other bands stuff out there?

Ed: I think Jake had it in mind to put together the CD for quite a while because so many people were pestering him. As we are all approaching 30 it was a good way to document what we had achieved. The label is being put together by myself and Jake. It's slow progress at the moment, which is mainly my fault as I've also recently started up my own business (www.parkway-online.co.uk). The plan for the label is to become more of a marketing company for bands. We have seen so many bands that were fantastic, only to fall apart because of a lack of commercial awareness.



Jake: When the Absolute Zeros were going it was cassette tapes, or if you were lucky and got the opportunity, vinyl. These days demos are nearly always cd's, so I thought it was time the Zeros got brought into the digital age. I'd been planning to do a compilation of our tapes for ages, but never got round to it. It was initially just for the four of us, as a record of what we'd done together, but then Ed and I came up with the epo idea. Creating a label gave the cd a bit less of a demo feel, more an anthology vibe. It was basically the product of a drunken get together, and hasn't really been followed through yet. It's still in our minds to do more with it. Ed's more the business man than me, so when he's got more time to put into it, we'd like to release material by other bands. There's so many great groups out there who disappear without people hearing them.

4. What are the band members up to and have there been any other musical projects after the Absolute Zeros ended?

Andrew W: Me, living/working full time in Torrington. Still playing but mainly as a hobby.

Ed: As I mentioned above I've started my own business and am also studying part-time for my M.B.A. I also want to get the label up and running as well as loads of other projects I've got in mind.

Jake: Since moving to Cambridge I dabbled in a couple of noise rock bands, and then finally got something decent together a couple of years ago. We are called The Visit. In a lot of ways it reminds me of AZ. It's another bunch of musicians, who don't necessarily like the same sort of music, but we really like the noise we produce. Lots of energy and shouting, but there's also lashings of intricacies. It's been described as weirdcore, or a mix of Post/Rock/Punk/Prog! Who knows? <http://www.thevisit.org>

MUSICAL ROASTINGS

5. I've never been able to put a definite musical tag on your music. What would you say influenced your stuff the most and what have you been listening to recently.

Andrew W: My taste is quite heavy. Used to range from Smashing Pumpkins to Metallica. Now Deftones, Foo Fighters, Incubus.

Ed: Of course Bad News have always been a big influence! We all had pretty diverse tastes in music. I was mainly in to bands like Buffalo Tom, Fugazi, Manic Street Preachers, The Supersuckers, New Bomb Turks etc. Recently I've been constantly listening to a band called Small Brown Bike, absolutely fantastic!! Others include Boy Sets Fire, Everclear, Transplants and some Rollins spoken word stuff.

Jake: We didn't ever say we want to sound like this band or that style. We just brought whatever we had to offer to the band and chucked it in the mix. In my early teenage years I was really into bands like Iron Maiden, Megadeth, and Metallica. It wasn't until I discovered the Sex Pistols, The Damned, The Misfits, Mudhoney, or even AC/DC, and Guns N Roses that I even thought about being in a band. The heavy metal image is all tied in with more of a fantasy theme, which was cool for an escape when you're into comics, and Star Wars. It was the reality of the punk and the more down to earth rock groups, that made me sit up and listen. Girls, politics, angst, and booze, now that was interesting to me.

The best live band I've seen in ages are the Wolves! (of Greece) (featuring ex-members of Bob Tilton). They are the most intense 20 minutes of music you'll ever see. Last time I saw them the singer had blood pouring out of his nose within the first track, and by the end one of the PA speakers was smoking. I still listen to all the bands I used to, but now there's just lots of others as well. Fugazi, Alice Donut, Ride, Chris TT, Madonna, The Beatles, Public Enemy, NWA, I Am Spartacus, Pavement, Six by Seven, Jane's Addiction, Girls Aloud, The Stones, Thursday, and that's just what I've listened to this week. When it comes down to it though, it's still hard to beat seeing a great live guitar band though. Loud guitars, and energy, that still really gets me going.



6. Will there be any chance of getting the band back together at any point for a one of gig or perhaps something more than that?

Andrew W: Attempt is under way to reform band. Difficulty is distance problem. We don't all live in Devon anymore.

Ed: Well, I'm sure somewhere in this interview someone's mentioned that we've had a few dips back into playing again. I've bought myself an Arbiter Flats portable kit so can travel a bit more easily to our now dispersed locations. I'd love to get the band back together again. I have been thinking of organising some more gigs. I've promoted a few in the past and they were great fun. Perhaps we could go third on the bill and ease ourselves back in gently!

Jake: As soon as I'd sent the others their copy of Musical Roastings, they were on the phone or sending me an email, saying how much they loved it. I think we were a bit shocked at how good the songs still sounded, and how well we played together. So inevitably the talk did come round to playing again. The news so far is that this month we are getting together for our first rehearsal in 7 years. Ed, Andrew W, and I (Andrew C was on Holiday) had a quick jam at Easter, which was great fun, and made up our minds to do it again. There's no plans for gigs yet, but I'm sure it would be a great laugh if we did some.

7. From the three demos that you put out you seemed to cover a lot of subjects. What inspired a lot of your writing and for instance what are songs like "Cabbage Farm" and "No Matter" about?

Jake: Personally it's cool that so many people have picked up on the lyrics as being one of the band's strengths. I'm dyslexic, can't spell, and I used to really hate writing! So how the words came out so well, I'm not sure. I only ended up being the singer in AZ because I got too scared to play guitar at the 1st rehearsal. I just picked up the inaudible microphone, and shouted away for the rest of the session. It didn't even occur to me that I would have to write words! 12 years later I'm still doing it, so it must have been the right move. Subject wise it's always been stuff that pisses me off, that gets written about. I wouldn't say it was negative, there's always been a certain amount of humour in what I've written. That's the Englishman in me. Even if your going to put the boot into someone, you don't have to be totally rude about it.

No Matter was the first set of words I wrote. They were a general kiss off, to many of the idiots we had to put up with at school. Cabbage Farm I remember being very pleased with, at the time. That one was spawned from my Saturday job at Wimpy (which was soon taken over by Murder King). I hated it. It was so boring, all I did each Saturday was put the burgers and buns on the grilling machine. The only good thing was the flame grilled meatballs that I used to make for myself, and the cathartic expletive shouting sessions, we used to have in the sound proof freezer. As the band developed so did my words. The later lyrics, like We Were Geeks, No Revs No Maids, This Song Isn't About You, Another Day Wasted, God's Toilet (a bit of a crap

title, but great words), were more human, and held more of the humour that I was talking about earlier. I think these work the best. The early stuff was more subject specific: work, bad friends, music business, rules etc. Some of these are a bit too blatant for my taste now, and I was too obsessed with making them rhyme, but they still make me smile. I think even these older one's could still strike a chord with someone, and that's the main point really.

8. Are you quite happy with what you achieved during your time or are there things that you think you could have done?

Andrew W: Very happy. Of course, some gigs & recordings could have been better but so what? Especially happy with tracks like We Were Geeks (catchy tune).

Ed: There is so much more that we should have achieved. It's hard not to have some regrets. It would have been nice to have the confidence I have now back then and perhaps had more courage to pursue the band rather than go to University. We had just learned how to play and then it all fell apart!

Jake: When we split it felt like we hadn't really reached our full potential. As soon as we became good enough to take the band to a higher level, we called it a day. Which is a shame, but the same thing has happened to many a great band. Looking back on it now, it's easier to be more satisfied. Considering we were just four boys from Exeter, with no money, and hardly any equipment, we did great. Off our own backs we played gigs in Bristol, Bournemouth, Plymouth, Gloucester, and Cardiff. We recorded three demo tapes, which we sold and distributed loads of. My only real regrets are we didn't really know what we had at the time, and that we didn't manage to get a 7" released by a label.

9. In the early 90's there was the grunge and indie scene which was very successful. Do you think that modern day music is lacking that type of movement where people can identify with the music and each other?

Andrew W: Not to mention that some /all modern music seems boring (of course I realise I remember most things from my teens being exciting because I was young) there seems to be a lack of identity and general sparkle with modern day music. I never liked pop so I won't comment on that, but I just hope that the existing rock music scene will inspire kids to pick up the guitar in the way it worked for my generation. About the Grunge scene, I remember how it seemed that everyone was into Nirvana. I liked them too, although I didn't have the T-shirt and every CD. While I always considered Nirvana to be disproportionately popular as a result of the hype and timing of Nevermind, I look back and miss the grunge bands, long hair, doc. Martens, and simple guitar parts.

Jake: I'm not sure if it's a lack of movement so much, but a lack of balls. Record companies are too worried about making a profit to take a risk on anything they can't easily market. There are so many great groups all over this country that would sell loads of records given the chance, but all the Major labels are worried about is trying to stop music file sharing. If they took their heads out of each others arses they might realise what's going on. Instead of trying to stamp out this development, why don't they use it as a tool for advertising. I've lost count of the number of cd's I have purchased after first downloading a song. Anyway sorry for going off on one there, and now back to the question. Grunge spawned some great bands, but scenes always fall out of favour with the music press. The bands involved then spend their time explaining how they were never part of it in the first place. So I don't really like scenes I just love great music.

10. On the "Year Zero" compilation it mentioned that you had your own zine going at one point. Do you still involve yourselves with that style of underground communication and are you unhappy that you never made it onto the compilation after being involved in the Exeter punk scene for quite a number of years?

Ed: The zine was something I put together in conjunction with the gig promotion. I would like to publish something again, if I can find the time. Perhaps I'll start again by writing some articles for zine's etc. If anyone out there wants any help, let me know.

Jake: The Dead Naive zine was Ed's baby, but I remember writing a piece about Andy Christ and his Biblical Mice. Actually they were probably my favourite Exeter band, from that period. They were so funny, and sloppy, but yet so good.. Exeter has had such a long history of producing music, that it must have been difficult to select the bands for the YZ compilation. I think we would have stood up well with the one's that were chosen. If there was a second volume, I would expect to be on that one more. It's basically just nice to be remembered.

11. What are your future plans?

Andrew W: Keep playing



Ed: I think we'll see how the rehearsals go and if we can still play...who knows...

Jake: I'm hoping to play some dates around the country, hopefully including The Cavern, with The Visit. Then depending on the Absolute Zeros imminent rehearsal, hopefully with them as well. Getting epo records off the ground would be great too.

12. Final Comments.

www.eporecords.com

Jake: It's so much more creative to spend your time playing in a band (no matter how good/crap you are), than hanging around on street corners causing trouble. Plus you get laid a lot more.

141 High Street, Chesterton, Cambridge, Cb4 1nl.

DOUGLAS

This Welsh five piece have been involved in the punk scene for nearly seven years now and are one of the most energetic live bands around as i found out from seeing them in the Cavern Club not so long ago. Many people have pinned the emo tag to these guys but i think Douglas stretch way further than that and offer a much broader sound and attitude. Lead singer Colin kindly returned this interview so cheers for that and please read on and find out more about one of the best Welsh bands that are getting out there and promoting punk rock.

1. What is the current line up and could you give us a bit more of a band history and tell us what you've put out so far?

C. That'd be Phil on bass, Jay and Ross on guitars, Nat plays drums and i'm the vocalist. The band was formed about six years ago, we've all been friends for a fair while and this is the original line-up. We had a twelve song demo that got put out about five years ago called "Persona", that is now available with six extra tracks on it and is self titled. We've also been on tons of compilations and splits with the "Ataris" and "Hundred Reasons". We now have a new single called "B Is The New Way" due out in the next couple of months.

2. You guys have played a fair amount of gigs, which ones stand out and why. What are your views with playing with "Hundred Reasons"?

C. It's difficult to say which gigs stood out for us as we've played some really cool shows. More recently the mini tour with "Lost Prophets" rocked. That was the most people we've ever played to and we're friends with those guys so it was a buzz for everyone. We did two tours of the east coast of America and Canada as well so that was pretty wicked. You get to see some quality things on your way around. The best time we went out with "Hundred Reasons" was the co-operation tour with them, "Capdown" and "Adequate Seven". That was so much fun, everyone friends and just having a great time.

3. Which bands would you say have inspired you who do you think you sound like?

C. We're inspired by a hundred different bands and musicians, it's always a tough question and hard to answer for everyone. Our tastes are all extremely similar and range from "The Police" to "Jawbreaker", "Refused" to "At The Drive In", "Elliott Smith" to "The Minutemen", "Janes Addiction" to "Fugazi", "The Beastie Boys" to "Sublime". The list goes on and on. I couldn't possibly say who we sounded like because i have no idea and will never know. People always say that they can't put a finger on it either and if they try to they come up with something weird. The singer for "Aconite Thrill" said we sounded like a cross between "Quicksand" and the "Bluetones". I just laughed my ass off, that's the strangest comparison right there.

4. How easy has it been to sort out tours and stuff like that. What has been the general response when you've ventured outside of your own area?

C. We used to play very sporadic shows for a while before touring came into it and Jay sorts out that side of things. Nowadays it's easier to get small tours for ourselves but is still quite difficult to get slots on larger shows. You just have to keep coming around and hope the audience gets bigger, it means you're doing something right. Ask "Capdown". The response is usually great though.

5. Wales seems to have a pretty thriving punk scene from what i can gather. What are your views on all the activity that's going on and which local bands are you all into?

C. Yes there is a good scene and yes there are some really talented people here not just in music but also art and film. The problem is getting people to actually take a look to see how thriving it could be. As far as the underground goes, there are a lot of hardworking bands trying to get their songs around the rest of the country as well as at home but people need to come and check them out otherwise they'll never know. You can't have a

thriving scene or movement without an audience to play to and people to participate. There are some excellent groups here to look out for. "The Take", "Adequate 7" and "Bedford Falls". All on the up.

6. Would you say that there's enough originality in punk today or not. Do you think that to many people are paying to much attention to bands and perhaps not thinking about the way they live their lives each day?

C. There are some truly inspirational people out there making music and still breaking through as what i see as original. Coming up with some amazing songs and albums that do inspire you and your activities through the tunes and lyrics. Once again you just have to search for them. It's easy to get into what's readily available on the shelves and what the music press tells you to buy and those artists are generally good but is that enough? How much of that stuff blows you away and makes you say "Holy shit this is so fucking amazing". There's a lot more out there.

7. What did you think of the gig you played at the Cavern tonight. Do you think that "Douglas" come across better in a smaller venue?

C. Tonight was the best we've played in the Cavern for a long time. I feel that for certain reasons we haven't had much luck the last couple of times we've played here but tonight i had a really good time and think the response was great. As far as big and small shows go we are into both. Both have their bonuses. Bigger venues we get to put on more of a show because we have space to really let go but the intimacy of smaller shows can be intense.

8. How much older material do you have in your set at the moment. Has the band changed much since the start and how do the new tracks compare to the old?

C. We only have about three songs in the set that are from the older recordings. It's a relief to be writing more songs again and they are a good progression on the older tunes. The new material sounds a lot more mature for us and has a lot of balls. It's all about finding your feet each time and trying to progress.

9. Are zines important and still a worthwhile tool for communication. What about the internet, are you for or against it?

C. Zines are very important and always will be. It's how bands get their first reviews and their name about in the first place. They also inspire other people to get involved, either by writing their own or starting a band etc. I'm definitely for the internet. It helps you broaden your audience and is perfect for communication that you wouldn't usually have with people. People have written to us from overseas and can continue to stay in contact and have access to songs and news that they wouldn't be able to get unless we were Motley Crue. They got everywhere.

10. What do you have coming up for the future. Are there any plans on the horizon?

C. Next up for us is the new single "B Is The New Way", we'll keep you posted on the release date. A friend of ours is also directing our first video which hopefully will come with the single. After that touring as much as possible and hopefully release a lot more songs. Thanks a lot.

Thanks for taking part Colin. Good luck with the new single and all the best for the future.

Contact Douglas At
17 Millfield Close
St Mellons
Cardiff
CF3 0BH

DOUGLAS

If you get the chance then I seriously urge you to go and see Douglas live as they are one of the best performing punk acts around at the moment. Hopefully these guys will be back at the cavern soon or perhaps in your own area. Don't miss the chance.



Subvert and resist

Take precautions when going on demonstrations and don't take cameras, booze or drugs. If you're nicked give your name and address then say 'no comment' to any other questions.

JUNE: 1 - Campaign Against Prison Slavery Conference A conference in Leeds is planned to highlight the slave work prisoners do. The use of prisoners is slavery (they have no choice) and affects workers outside prison whose pay and conditions are undermined. For more info Tel: 07944 522 001 Email: Markbarnsley@aol.com

1-8 - Stop the Arms Trade week of action. Info from: Campaign Against the Arms Trade Tel: 020 7281 0297 Email: enquiries@caat.demon.co.uk Visit: www.caat.org.uk

3 - Leicester AF meeting. Upstairs at Ale Wagon Pub, Charles Street.

7 - Campaign Against Prison Slavery picket of Wilkinson's Burgess Hill Store. Organised by Brighton Anarchist Black Cross. 12.30pm bring banners, placards etc...

9-15 - Faslane Peace Camp 21st Birthday week of action. Faslane Peace Camp, Shandon, Helensburgh, Argyll, G84 8NT. Tel: 01436 820 901 Email: faslania@faslanepeacecamp.org Visit: www.faslanepeacecamp.org.uk

13 - Pro Missile Defence Rally! Join Blair and Bin Laden, Bush and Saddam standing side by side, hand in hand supporting missile defence. Outside the US Embassy in Grosvenor Square, London. Info: CND - Tel: 020 7700 2393 Visit: www.cnduk.org

19 - North London Critical Mass. Bring your wheels to take part in this carnival of anti-car culture. Meet 2pm outside Finsbury Park main gate, Seven Sisters Road. Takes place the third Sat of every month. Email: northlondoncm@home.se

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The **Anarchist Federation** is an organisation of **class struggle** anarchists aiming to abolish capitalism and all oppression to create a free and equal society. This is **Anarchist Communism**.

We see today's society as being divided into two main opposing classes: the **ruling class** which controls all the power and wealth, and the **working class** which the rulers exploit to maintain this. By racism, sexism and other forms of oppression, as well as war and environmental destruction the rulers weaken and divide us. Only the **direct action** of working class people can defeat these attacks and ultimately overthrow capitalism.

As the capitalist system rules the whole world, its destruction must be complete and world wide. We reject attempts to reform it, such as working through parliament and national liberation movements, as they fail to challenge capitalism itself. Unions also work as a part of the capitalist system, so although workers struggle within them they will be unable to bring about capitalism's destruction unless they go beyond these limits.

Organisation is vital if we're to beat the bosses, so we work for a united anarchist movement and are affiliated to the International of Anarchist Federations.

The Anarchist Federation has members across Britain and Ireland fighting for the kind of world outlined above. Contact us at:

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84B, Whitechapel High Street,
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BALD CACTUS

If you've been a firm follower of zines over the years then you would have no doubt discovered Bald Cactus at some point down the line. This is one of the most informative fanzines around that gives you nothing but honest views and opinions. Andy puts this together and has created a style of his own which so many people have picked up on over the years. Also check out the Bald Cactus distro which offers loads of decent punk rock.

Q1: How did you first discover punk and get involved in the underground scene?

BC: I got into punk initially in about 1980, albeit in a very minuscule way. All my mates in our village got into it, I resisted the pressure to join them for a while but eventually gave in and liked what I was told. "The SEX PISTOLS have got to be your favourite band and then SHAM 69"! After about 2 years of buying the occasional record with birthday money, I sold all I had and got into 2-Tone for a couple of years. Obviously I realised my mistake and that punk was in my blood and by the age of 16, I got a job washing dishes when I left school and bought as many records as I remembered and it just progressed from there. Thankfully I remembered CONFLICT, SUBHUMANS, etc so I tracked them down, read all the music papers to see if any bands I liked got a mention, which they rarely did by that stage ('86/87). But I came across adverts for '20th Century Saints', 'Crisispoint' and 'Artcore' fanzines. I sent off for them and that was basically my introduction to the scene... and I've never looked back since.

Q2: Is it sometimes difficult doing both the zine and distro. How much support have they both received?

BC: No it's not difficult at all. I do them both in my spare time. It's never really been a problem trying to keep up with everything. Distro orders always get priority if I have a lot on. And if it is all getting too much, I just leave the zine alone until I get time and inspiration to start again. There's no deadlines so there's no pressure. I once got pissed off with the distro side of things and got a mate, Mat to run it for a year or 2. He did a good job and I'm grateful to him cos otherwise it would have folded. Now, though, it's back where it belongs. Support? Well, the zine seems to sell OK and I've only ever seen a couple of bad reviews (But most people are too nice to say something's crap if they don't like it). And I think I've built up a good reputation as a quick, reliable distro so people know they can trust me. I still sell most items eventually. I don't get as many orders as a few years ago, but maybe that's just swings and roundabouts and it'll pick up again?

Q3: Bald Cactus has always taken a very honest approach when it comes to reviews, etc. Do you think that there's too much holding back on the part of zine writers these days who are too afraid to criticise?

BC: Well, you can spot someone who supports the scene passionately, who totally loves it cos it's their life, because they give honest, no bullshit reviews. They don't give a fuck if someone has a strop and stops sending freebies for review, because they know that people with a similar feel towards the scene will be big enough to take a bad review and learn from it. That's how I see it anyway. People who can't handle bad reviews, grow up, fuck off or just stop being in bands. And I can understand why someone new to the scene, doing the first issue of their zine doesn't want to offend bands with bad reviews. They're keen, everything is cool and they want those free CD's rolling in. But someone that's been involved for a number of years and has done several issues of a zine should really start to assert their own particular style more and especially give honest reviews. People will respect your views more if you're not always arse licking the 'stars'!

Will war bring peace?

Don't fight for the rich, Fight against the rich!



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Until we destroy power and profit!

BOSSES + POLITICIANS + COPS one solution—revolution!



D.I.Y. PUNK AND HC ZINE

ANDY, BALD CACTUS interview for **POSITIVE CREED #6**

Q4: How much have you learnt from the start of doing a fanzine? Do you have any advice for people who are thinking of doing something themselves?

BC: I've learnt that you can't please everyone all the time and someone is always gonna hate your zine. But as long as there's enough people out there still buying it and enjoying it, it gives me the spur to carry on. Don't try to change unless it's where you're going naturally. Don't do it because someone high up in the 'scene hierarchy' says you should. Do what YOU want. Write about and cover what inspires you. If it doesn't inspire you how can you write passionately and from the heart about it? Don't just stick to interviewing bands with dull questions. Try and put something original and uniquely you in your zine. Give it YOUR personality. If you must just interview bands, make the questions interesting, research the bands lyrics and pull them up on stuff. See if you can rile them as this always makes for an interesting interview. Mel 'Direct Hit' zine pretty much sticks to the interview/ review formula but he puts a lot of effort in and makes it one of the best UK zines. So, you don't have to have lots on your mind to write a good zine. Read a good selection of zines and see which ones stand out to you and try to work out why they're special. You don't have to nick their ideas but you can learn from them. I think I completely strayed into part 2 of the question there Rob!

Q5: How big a scene does Leeds have? Are you involved in any other way with it and which bands would you say deserve to be checked out?

BC: Leeds seems to have one of the biggest scenes in the country. There's loads of bands, zines and gigs. Sometimes we're spoilt for choice. We get so many gigs that I find myself missing some that if I lived in a smaller town, I know I'd go to. It's a shame but there's so many different sub scenes, cliques and kids that there'll always be diehards at every gig. To give you an idea of the broadness of the scene, there's a gig guide put out by some Leeds 6 kids, called 'Cops And Robbers' that features totally DIY gigs, and I find myself looking through it and thinking "I don't know any of these bands"! Most gigs I go to are put on by 'Punktured' at the Primrose. This is usually the anarcho punker type bands who are into playing for petrol and giving the rest to the benefit. Bands like RUNNIN' RIOT, ACTIVE SLAUGHTER, BUG CENTRAL, KISMET HC, EASTFIELD, etc. Usually always a good night with lots of people I know there. I'm not a cliquy twat though. I do go to other gigs that interest me, this is just my most regular gig venue and I occasionally help out on the door and with drawing (winning!) the raffle. You should definitely check out the MINGERS, FIG.4.0, INDICATOR, APB, DEAD PETS, and probably someone else I've annoyed by forgetting, if they come to your town.

Bald Cactus #19

■ BALD CACTUS #17 ■ 50p ■



Interviews with:

SNED

JUGGLING JUGULARS

Rantsooh, he's so angry)

Columnists (are for gollums)

-Humour (that no one will find funny)

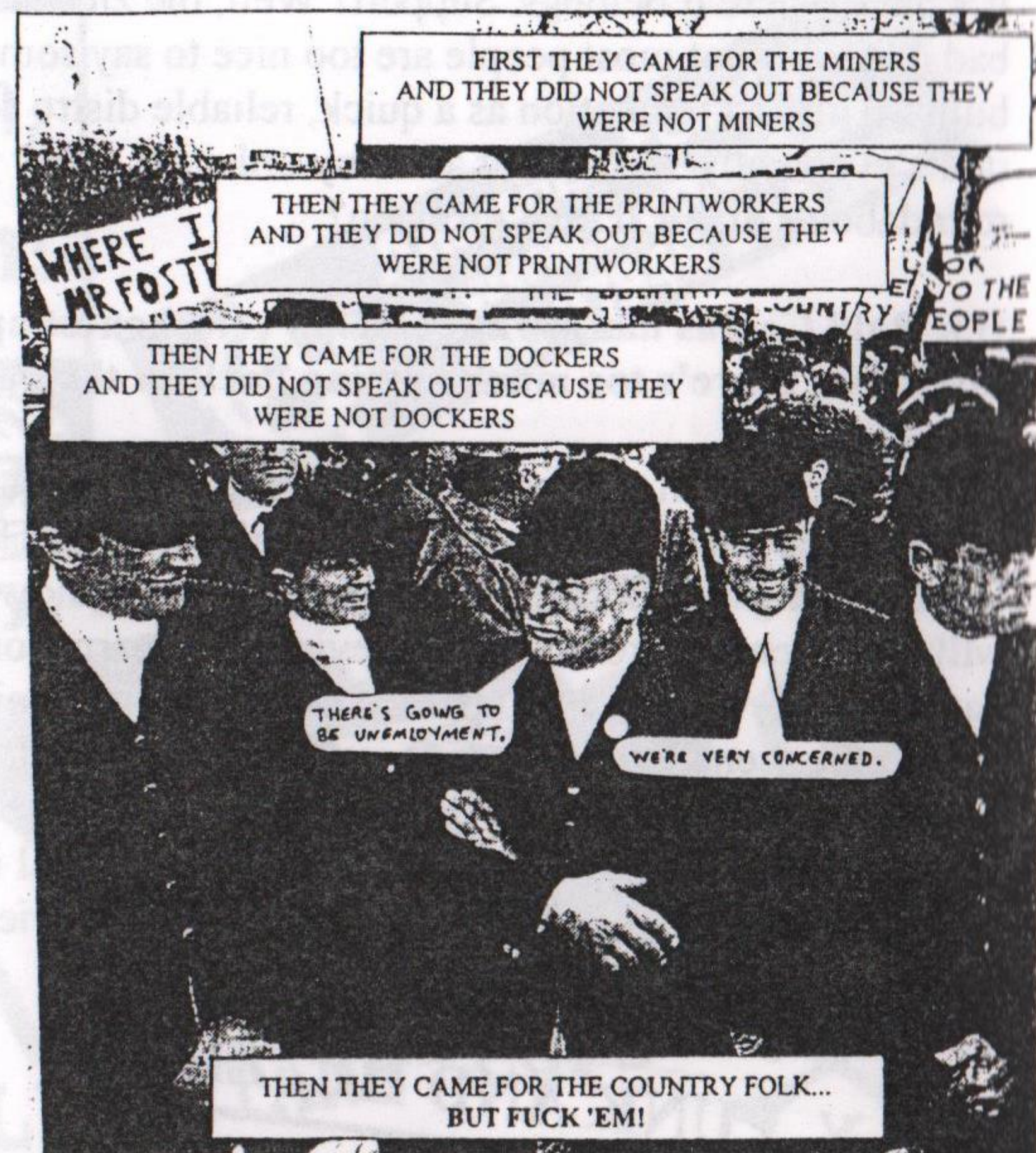
Anecdotes (that no one will find interesting)

Reviews (that no one will read... But they stroke a few egos)

and all the other usual shit you expect from a stuck in the 80's cur'n'paste zine!

60p

BENEFIT for 'EMMAZ'



INSIDE:

**BROTHER
INFERIOR**

**MINGENNIM
POLL TAX**

**LETTERS
NEWS**

Q6: Does Bald Cactus get sold at gigs at all? What sort of reaction do you get from this type of distribution?

BC: Yeah, I've always sold it at gigs. It can be a bind, especially when you don't sell many. Some of the bigger U.S. band crowds tend to be the most apathetic when it comes to buying zines. They look at you like they really don't have a clue what you're on about and what's more they don't want to know! Smaller, more D.I.Y gigs are always the best for selling. It's a good feeling when you sel a load and you have a pocket full of change, it's nice when you occasionally get good feedback and if you're skint, after selling those zines you can now afford the bands LP off the stall.

Q7: How do you usually go about interviewing bands? Are you regularly in touch with the internet and what are your views on it?

BC: The usual way I interview a band is if they inspire me, I immediately start writing down question ideas. When I've got enough I just post it off. When I'm feeling brave and in the mood (and if I remember my tape recorder) I'll do live interviews at gigs. These are always more interesting to read but they take hours to prepare. I think it's worth the extra hassle though. I've sent a couple by E-mail lately, which is handy and you know you don't have to type it up when it comes back. I'm not a regular internet user. I can't be bothered basically, unless there's something I'm after, but no, I hardly use it. It's obviously very useful if you have the time and patience to browse it. I used to be a real Luddite and be almost anti-computer, but I've come to accept that it's the way forward now and use it as best I can. I think I can finally sell my electric typewriter now!

Q8: Are there any strict rules when putting the zine together? Is there anything that you would not put in under any circumstances?

BC: The only rule is that I have to find it interesting and it has to fit in with the Bald Cactus 'style', otherwise no, just type it, cut it and paste it! Obviously I wouldn't put any racist, sexist, homophobic shite in (Like I need to say this!) and I wont put pages of adverts in cos to me that's a waste of my zine space and I don't need to do it to fund the zine cos it's the kids who fund it when they buy it.. The occasional one off from a friend perhaps? I suppose I wouldn't put an ad for West Yorks Police in, er... army recruitment posters, ads for the best meat joints in town, ... do I need to go on being silly? As the ABRASIVE WHEELS said; "No rules is the first rule" (But there's probably more little unwritten rules after that, in my head that I know about but can't explain!)

Q9: What do you think of the likes of "Fracture" and "Maximum Rock'n'Roll" who have taken zine writing to a bigger level?

BC: Good luck to 'em! I read (and sell) both zines regularly. They reach a lot of kids that smaller zines like yours and mine don't. I'm sure lots of people are introduced to the scene through picking these zines up. Without going into the content, I've no problems with any big D.I.Y zines. They do a grand job, as do all zines in their own way. As long as a zine is still doing it by the D.I.Y ethics, I don't care how big or regular they become, I'll support them. Some people only get the bigger zines, which is sad. But that's not the fault of the zines, it's the laziness of the people buying them. There's always loads of reviews of smaller zines inside so why people can't write off for them I don't know. Apathy and I suppose they only get into a certain 'quality' of zine after a while. I suppose small zines are pretty much always late out and reviews and stuff will be out of date, but they still have plenty to offer besides reviews... personality for one, each zine has a unique one so check out as many as possible is all I can say!

Q10: Do you have any definite plans for the zine and distro that you would like to pursue in the near future?

BC: I'd like to produce one issue of the zine completely on the computer, layouts and everything. But I've got to learn how to do more than just word process and E-mail people first! (That's all I use the computer for) I'm really impatient, I just don't like spending too long in front of the computer monitor, so god knows when or if that will happen. Distro wise? No plans at all. As long as people keep buying stuff and I find it rewarding, I'll carry on doing it. I wish I could sell more political books but if people don't want to buy them, what can you do? That disillusions me slightly but like I say, I can't force people to buy them.

BALD CACTUS

#18

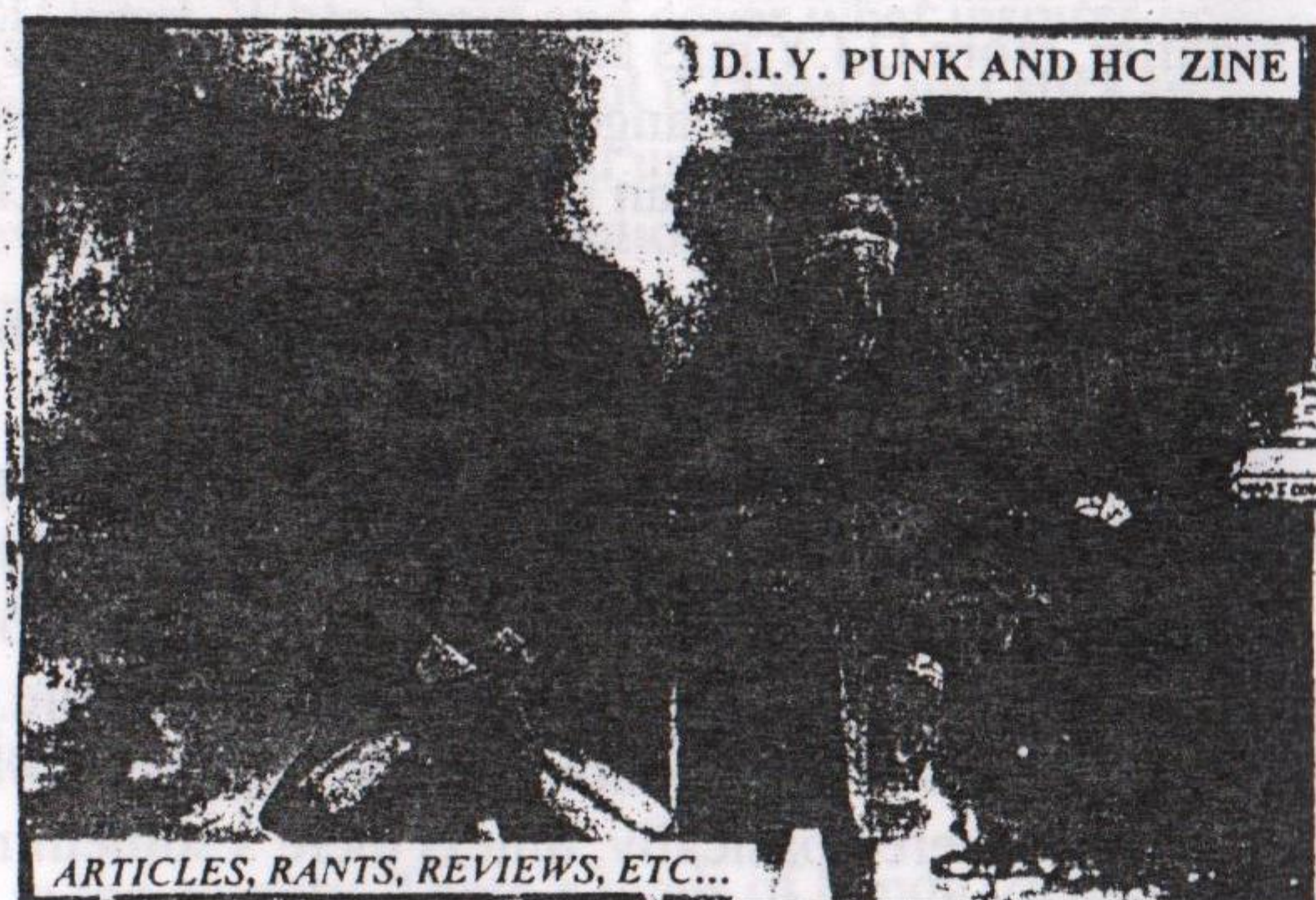
50p

Special "Put a boy band up against the wall and shoot them for FOUR LETTER WORD!" issue

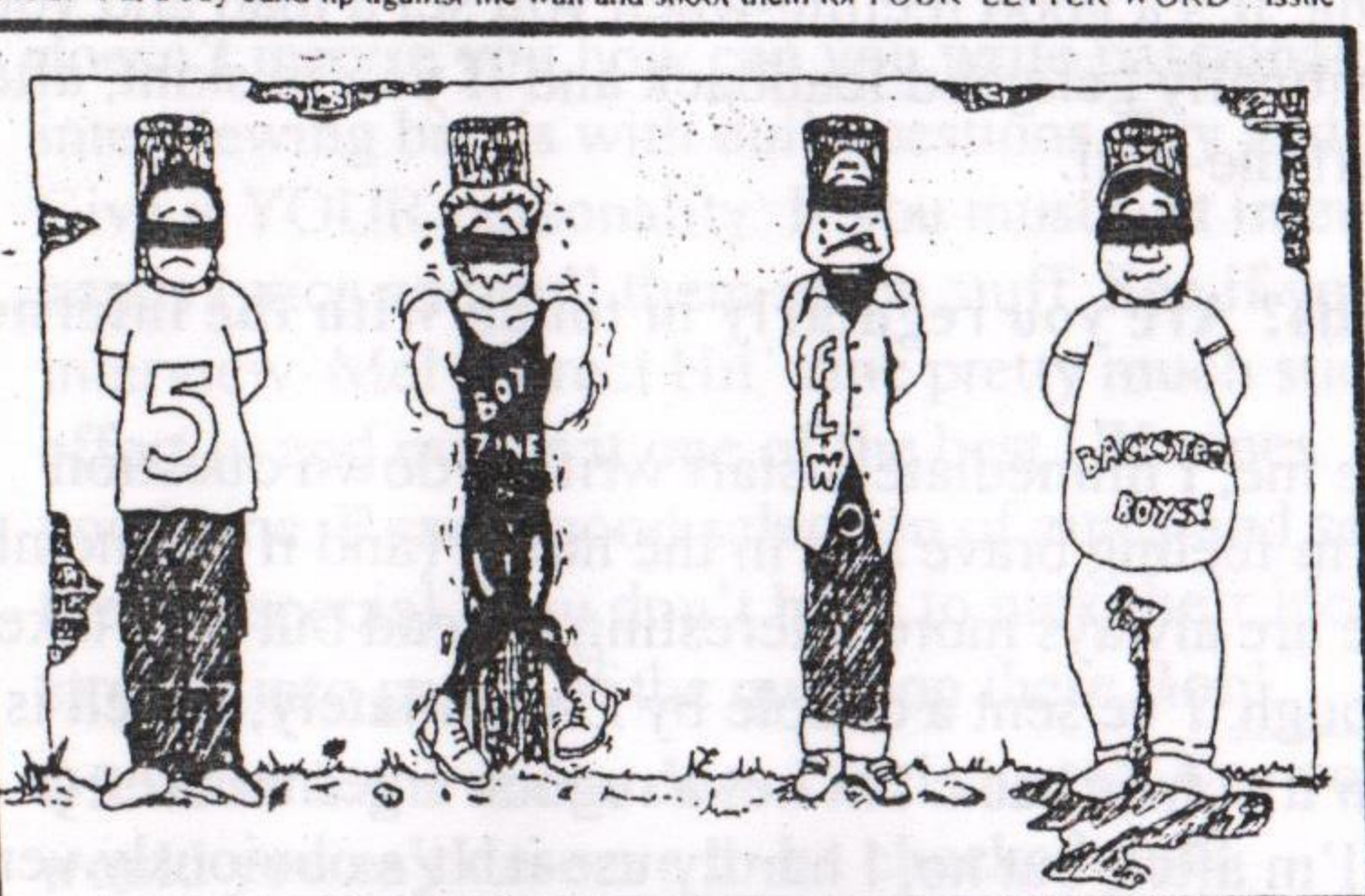
BALD CACTUS

ISSUE # 20

ATTACK ATTACK ATTACK



The Voice of:



FEATURING **Mark Barnsley**
BREZHNEV
CHOKWORD
Eastfield
RUDIMENTARY PENI

Q11: Please finish off with any further comments.

BC: Well firstly thanks a lot for bothering to interview little old me. I hope what I've said is interesting and maybe gives people ideas about doing their own zine, distro or anything else to just get involved and keep this scene fresh and moving. Punk can be a gateway to a big adventure if you want it. How else could I have gone away to Romania via Hungary, Czech Republic, Germany, Holland and Belgium with DOG ON A ROPE, for 4 weeks on just a giro! Tell me how I could have managed that if it wasn't for punk. I love punk, everywhere it's taken me, the way it shaped me politically, all the friends I've met through it, etc, and hopefully it'll be with me in one way or another for life. If anyone wants to contact me about the zine (# 21 probably out by the time you read this. 50p +SAE) or wants a distro list, write to **Bald Cactus, c/o 145-149 Cardigan Rd, Leeds, W.Yorks, LS6 1LJ.** Or E-mail: andy@baldcactus.fsnet.co.uk



JULIE HASLER AND THE CATS VOICE

You would be forgiven for thinking that the world of Cross Stitch design and Animal Rights didn't have a lot in common. Cross Stitch conjures up the image of 'The Women's Institute', Sunday afternoon craft fares and village tea parties. But when you take a certain Ms. Julie Hasler that image will be crushed forever. Not only has Julie written many cross stitch books and was a guest at the 1991 and 1993 women of the year awards for achieving outstanding success in her field. Julie doesn't exactly fit the stereotype of a cross stitch designer, you are more likely to find her listening to punk and ska than Radio 4's women's hour. She also sports an impressive Mohican hairstyle and a collection of piercings and tattoos and has a passion for Harley Davidson

motorcycles. She is also a very dedicated and passionate supporter of Animal Rights, so dedicated in fact that she has devoted her entire life to the rescue of cats. She is the founder of 'The Cats Voice' rescue centre which she runs from her own home in Welwyn Garden City in Hertfordshire. Currently, Julie shares her home with 14 cats who have all been rescued from some appalling acts of human cruelty. It is a sign of Julie's fantastic humanity that she has a certain cat who goes by the name of 'Cheeky Monster'. I've had the pleasure of meeting him and he certainly lives up to his name. The thing that is so amazing about 'Cheeky Monster' is that he is completely blind, but is one of the happiest, most contented and thriving cats that you are ever likely to meet. This is despite the fact that vets advised Julie to have him 'put down' when he first came into her care. He was so ill, but having animals 'put down' and Julie Hasler certainly do not go together, so Julie followed her instinct and stayed with him. With dedication she nursed him back to health and is now 'mum' to this very naughty cat. I honestly didn't know 'Cheeky' was blind when I met him, he survives so well on the courage and instinct that Julie helped him find.

Looking after all these cats is a 'labour of love' for Julie but it's not a cheap one. She relies on the generosity of donations and the numerous Car Boot Sales that she holds throughout the summer months to feed them. The 'Catwoman' of Welwyn Garden City needs our support to carry on her brilliant work. All donations however small will be greatly appreciated. Until recently Julie had her own P.O. Box number, but due to the costs of feeding and keeping the cats warm and comfortable she could no longer keep it up and running. All postal orders and cheques can be made payable to JULIE HASLER and mailed to:

JULIE HASLER
C/O ANDY ROBERTS
137 LANGDALE GROVE
BINGHAM
NOTTINGHAM
NG13 8SS

MANY THANKS FOR YOUR SUPPORT
YOURS FOR THE ANIMALS
ANDY



Julie with 'Cheeky Monster'

Soap and tits and general wank!

(Drama)

(By Bunny Shoob)

It's that time of year again when the nation is drawn zombie like towards twelve narcissistic wannabes, loitering, with media intent, within their waterless goldfish bowl.

Like it or not, you can't avoid it. In the street, at the pub, on the TV, web, Christ! Even whilst perching precariously above a less than inviting live-venue bombsite, my focus and flow was broken by voices discussing the ins and outs of this years' Big Brother. Fan or no fan, the nation loves it. No! The nation needs it.

Why? I hear you ask. A question that I feel can be answered in one word... 'DRAMA'. This nation needs drama.

For the same reason that every weekday around seven O'clock, a TV-dinner culture take their place upon their arse dented couches to shovel down the latest episodes of Albert Square's most wanted, so too will they sit goggle-eyed, dribbling through hours of arguments and wine-drenched shower scrubblings. But be not surprised, it's the same need that fuels their desire to gossip inanely about the state of next door's net curtains. Drama, we need it in our lives, and as self-loving as we have all become, we all genuinely believe: a) We could do better b) The world would really like to see our mugs 24/7 and c) We truly should be the centre of attention...

So as 99% of us fall short of the first hurdle to reality TV stardom (filling in an application form), or lack the exquisite, fine acting skills of Today's soap froth thespians, we are forced to settle for the next best thing...generating our own mini-dramas out of everyday average existence (life).

Just look around you, it's everywhere. Whole families crumble at the loss of a TV remote, life-long friendships falter from the spilling of a pint, whilst fathers disown sons and mothers scorn daughters simply because "they would never have slept that late back in their day!" Serious stuff, I know.

And anyone can do it, it's an easy recipe:

Firstly, you've got to demand attention. Fuck the guy that's just lost his way in life, you're the one with the shit that matters. Then believe it. Really believe it! Good you're half way there. Next, don't forget "it's all about you", it's your life, why should you give a flying fuck about anybody else? Unless of course, it can help your personal cause... The key step to this is to stop listening to all that shit that friends and other thoughtless people expect you to sift through. That will only make for confusing (and often boring) conversation. Simply sit back, relax and wait for a gap to neatly jump in with the sweet sounding patter of your own voice. Then, dig up a minor issue, sweat on it for a few days, and unleash that tongue. Soon enough your work is complete, mountains from molehills. Brandish a few powerful words such as 'isolation' and 'ostracized', and pretty soon you've got some serious issues going on!

Funny really, so many people have stopped having conversations. Look no further than your own pool of not-rights and there's at least one or two that didn't hear your last sentence; simply sat there, waiting for that gap long enough for the start of theirs. Or was it you?

A dangerous thing is a lack of self-actualisation. And that's where so many are. Stop for a minute and take a look introspectively. Picture it from another perspective. Is it really that bad? Are there others in the same situation? Are you the only one affected?

Be honest about it, the answers aren't always what you want to hear.

Let's ponder this one on a bigger scale. Take the mighty USA for an example. Now I apologise in advance to any patriotic USA dwellers, but I've been a patronising SOB so far, so I doubt that the next bunch of opinionated drivel will cause much more offence (that's assuming anybody is still even reading.)

Rightly or wrongly, Britain has been subjected to the devastating brunt of IRA terrorist attack for plenty of years, whilst Zimbabwe suffer beneath oppressive Mwgabe rule unnecessarily as we speak. In terms of humanity, South Africa only recently pulled its head out from its arse and ended years of racist culture. Palestine, Israel, the list is endless. And yet, they suffer (and I do not condone the attack) once from terrorist attack and it's WWII! Well bless them, they felt hurt. How could anybody hate the US? And so launched the repercussion, an all out assault on anything slightly resembling an alternative to Western culture. Did they stop and really think about it in context? Was it an over-reaction? Mmm? Mountains and molehills?

A dangerous thing is a lack of self-actualisation. Stop. Think. Is it really a drama? Who knows? Certainly not this patronising twat! But I wonder, are you listening, or are you simply waiting for me to take a breath, long enough for you to start talking? I'm not saying drama's not a good thing, let's not just get sucked in.

Well, enough from me, and don't worry if you don't agree with my view. I'm open to a discussion and am easily found, third guy from the front of the line at the next Pop Idol auditions. I'm the one with the really cool hair and a face that the nation desperately needs on their TV screens.

THE POETRY CORNER

The general reaction towards poetry in this zine has been pretty bad so here's a bit more for you. I hope you enjoy this and the stuff that will be included in future issues.

THIS IS THE PAGE YOU LOVE TO HATE

"CONFLICTING IMAGES OF MADNESS"

Darkness closes in my mind
The human clock just keeps
Tick, tick, ticking away.
Could it be i'm to late
To find some light at the end of the tunnel?
To many wrong turns
To many suppressers
And self inflicted pain.
Everyday is a struggle
But i'm being strangled
By my own hands
It could be better that way.
It's probably what i want?
The only thing i agree on
I'm sick, i'm angry, i hate me
And i want out of here.

By William Wright.

"I MURDERED HER"

I never meant to hurt her
I can't remember shit.
Do i, did i, should i
Feel bad? I'm not sure.
I always said "there'd come a day"
And there she lays.
I simply turn and walk away.

By William Wright.

Wild-Eyed Slim

I was just your typical Mormon hippie
Crusin' through Alabama to Mississippi,
When I spied a lone hitchhiker
Along the road.

Stoppin' to offer the stranger a ride,
I said, "Hop on in, the name is Clyde."
From that point begins a tale
Seldom told.

I fixed on callin' him Slim,
Never a word came from him.
The most he'd ever do
Was grunt and fart.

He had a single kaleidoscope eye,
Ears huge enough to fly,
An' that funny thing on his head
What beat like a heart.

Hadn't seen nobody quite like that.
Slim's either from Chicago or some laundromat.
Still, he struck me as a fella
Who got high.

I fired up my best Hawaiian smoke.
Passed it to Slim, an' he took a toke.
He turned so purple,
I thought he's gonna die.

(cont)

"HOLLYWOOD BLVD"

Help me
I'm sick
I lost out.
Pull me back in then
Cast me away again.
I take my lil pills
Still can't clear my head.
I take my cheap thrills
On Hollywood Blvd.
Mickey likes it, so do i
Just sell yourself one more time.
Take a little more
You're very pretty
Smile big, look nice.
It's Hollywood Blvd.
You're a yummy lil morsel
I'll eat your mind
Then rob you blind.
I'll take your youth
Steal your smile, your soul
And leave you there.
On Hollywood Blvd.

By Lake J.

Daniel S. Irwin
623 N. Borders, Apt 2
Marissa, IL 62257
USA

Lord knows I smokes a lot of dope.
Sometimes so much I lose all hope.
But, I never got the munchies
Like ol' Slim.

He bit a great big chunk right outta my dash,
Swallowed my rear-view mirror an' some loose cash.
At a stop sign, he chewed a tire
Down to the rim.

When he licked my boot, I'd had enough.
I knew it might make Slim's life rough.
But, the time had finally come
For him to go.

I put Slim out on some desolate route.
As I drove off, I could see him pout.
Then, suddenly, the sky developed
An ominous glow.

From way up high a saucer came.
It picked up Slim, who had no name.
Man, that shit really blew my brain.
Now people say I'm less than sane.

Well, if you're ever crusin' to Mississippi
An' meet a wild-eyed freaky lookin' hippie,
Give the boy a ride.. with regards from Clyde.
But, your dope you better hide.

Jonathon Baker

Artwork and punk have always been linked together and the importance of visual messages has been just as strong as lyrics and music. Collage art has played a big part in the overall theme of the likes of Crass and the Dead Kennedys artists Gee Vaucher and Winston Smith. Jonathon Baker has been doing this form of artwork for many years now and uses the power of creativity to make some excellent collage art. Visit his website to fully appreciate his style and talent.

POSITIVE CREED: How exactly would you describe your work, and what recent projects have you been involved in?

JONATHON BAKER: Well, my work falls into two main categories, there's the political material, this is mostly stuff that I have done for magazines, and there's also the surreal and weird pieces, these are mostly for my own personal pleasure and eccentricities. Recently my work has been mostly for magazines, and working on my website, which I update regularly (sort of.)

PC: Why did you stop putting out your "Greedy Pigs" fanzine? Are you still involved in zines and the punk movement at all?

JB: The zine was a monumental pain in the arse; I was writing most of the material, editing it and it didn't sell too well. I had to print a minimum of 500 copies and I usually only managed to shift 200 or so copies so I felt that it was time to put a stop to it, it was also eating up too much of my time. I'm not really involved in zines or the punk scene anymore, I was to do a cover for a split release by Kismet HC, but it didn't happen, I heard they split up. I also did a cover for a hardcore band from Finland called Endstand. As well as that, I still contribute pieces of artwork for WHY zine.

PC: Is the "Freaks Art Group" still active?

JB: It never got off the ground, nobody was really that interested, including myself, and there have been so many post Dada groups that it seemed a little redundant.



"Einstein's contempt" Jonathon Baker

PC: Have you changed the way that you work over the years, or have you stuck with the same principles of doing collage?

JB: I think this is best answered in bits in later questions, although, I do think I have improved in quality technical and idea wise over the years, although I still come up with pieces that I think are crap, but who doesn't? (That would be Winston Smith.)

PC: Do you use a computer to put things together? Are the likes of computers and the Internet taking over too much do you think?

JB: I do sometimes use my computer to put certain pieces together, mainly stuff when I need to do a piece using sources from books that I don't want to cut up, also a great deal of the political work that I do for magazines is done that way as I usually use the faces of certain world leaders over and over again. (I have a plastic folder with a load of George Bush's heads!) I also use the Internet a lot; all of my work nowadays is negotiated, or in some cases sent over the net, in fact this interview is the first snail thing I've done via normal mail in years (apart from sending discs out of course.) I've always looked at the net as being like pirate radio, but legal, anybody with a net ready computer web hosting, and ideas can put something out. The disadvantage is that like zines, not everybody has a great deal to say, you have to sift through a lot of crap before you get your little nugget of gold. I also have an online group of similar thinking artists called Elvis H. Christ, that I've had going for a few years now.

PC: Would you say that you have ideas in mind before creating a piece of work, or do you sometimes just start and make something up as you go along?

JB: Yes, and yes. Sometimes I have a pretty good idea of what I'm going to do before hand, but usually I just leaf through my huge stash of old books hoping the beginning of an idea will jump out at me. Having a film on works for some reason, Stanley Kubrick is a current favourite; I like his outlook on the human condition. Monty Python is also an influence; their surreal take on the world is very similar to theirs, or the other way around.

PC: I remember you saying how much the Dead Kennedys and Winston Smith have inspired your work in an interview of Fracture. What do you think of the recent reformation of the band and what are your views on Winston's recent work?

JB: This is the thorny issue. The Kennedys were my favourite band, I loved their music the way they packaged their releases, and what they stood for. What passes as the Dead Kennedys is a far cry from what they once were. It's not just the fact that Biafra is not in the band, it's little things like their yanking their material from Alternative Tentacles so they can release it themselves and make more money for them, (and less for Biafra) they also took Alternative tentacles to court because they charged \$1 less per CD than all the other independent labels, also because they weren't getting their songs played on VH1, various other thing like that. Also at one gig they have supposed to have said a bit about supporting the war in Iraq, they've sold out their ideals for some club shows, it's a sham. As far as Winston Smith's work, it's as consistently good as it always has been.

PC: Have you had much involvement with bands and things like album covers and gig flyers?

JB: I've kind of already answered this one already, there have been some flyers for a couple of local bands, but not a great deal.

PC: Has the recent war with Iraq had any effect on any of your artwork? What do you feel about the whole situation over there?

JB: Any major event like that is bound to have an effect on an artist, and an enemy, in this case, Bush can bring out the best in a good artist. (Hunter S. Thompson said the same of Nixon.) I've certainly had a lot more work due to Bush and his policies; the downside is I've been repeating his childish little face over and over again! One way of looking at it is Bush is to me as what Hitler was to John Heartfield.

The situation in the Middle East is, and has been for many years and tense one, not helped by of course Israel and the US' foreign policy, with the Arab nations suffering the most especially those who don't act in U.S. friendly ways, such as Iraq Iran and Syria. Granted they aren't the freest of regimes (far from it) but they are no more evil than those who the States class as allies. A good book on the subject, and broadly the world's view of U.S. foreign policy is "Why do people hate America?" By Ziauddin Sardar, and Meryll Wyn Davies. Also check out "Stupid white men" By Michael Moore, his documentary film "Bowling for Columbine" is great too. Jello Biafra is also a good source for information, and of course Noam Chomsky.

PC: Have you achieved everything that you've set out to do, or are there more things that you would like to do?

JB: Not really, I would love to be able to live off this; I would also like to have a book of my work out, I'm not really bothered about galleries and exhibitions though.

PC: I was very impressed with your website and the whole look of it. How much has it helped you get your work across to people and how difficult to get up and running?

JB: The website has been invaluable in getting my work across, I've had emails and messages on my guestbook from literally all over the world, also I get to put my work out in colour, which is very important. It wasn't very difficult to set up, the web hosting and domain registration are cheap, also I use software to create the site, it's far easier than getting someone else to use my work.



"Enemies of surrealism." Jonathon Baker

PC: How did you get involved with the "Direct Action Monthly" magazine, will you be working with them on a regular basis?

JB: Actually the magazine's quarterly, I wish it were monthly. I just emailed them with a few samples a couple of years ago, and a few months later, they got back to me with the next issues theme, and used a load of my work, and they've been using my work ever since. I hope to still work regularly with them in the future.

PC: Would you say there's a lack of artists pursuing this form of work in this country, and would you like to see more of it?

JB: There's definitely a lack of artists in the UK that are doing collage or montage artwork that I know about, but that doesn't mean that they're not there. It's so hard to get taken seriously within this medium. Most people don't even consider it an art form, some that do only use it as an experimental phase, something to pad out their portfolio. Both of those categories talk absolute nonsense, they say that it's easy; it's child's play. Not at all for a start, as you well know, it's no mean trick to cut around this so precisely (and doing it with Photoshop is not as easy as it looks) you also have to have a good eye for composition, which not a lot of people have, it's like arranging music, you have to have a good sense of artistic balance or it doesn't work.

I would certainly like to see more collage/montage artists in this country, I was so glad to see that you were doing this too, as I am the only English member of Elvis H. Christ, the rest are American, Australian, a guy from New Zealand, and a guy from Norway.

PC: Has there ever been a time when somebody has taken a piece of your work and taken the whole meaning of it the wrong way?

JB: Oh yes, and it's always been the pieces about religion. I've been accused of targeting the Jesus army on with two separate pieces, and the Jehovah's witnesses have threatened to sue me for copyright infringement, but that's usually it, for the most part when someone mentions what they think a piece is about, and it's something that I haven't thought of, it's a good thing, a fresh perspective.

PC: Please add any last comments to bring this interview to a close.

JB: Visit the website, www.jonathonbaker.com also my work may be in a book of posters and artwork against the Iraq war, called "Peace signs". Also hopefully more people will begin to think for themselves and do something creative.

BEWARE. MISTRESS ROSIE LUGOSI HAS RETURNED TO THE PAGES OF POSITIVE CREED.

IN THIS ISSUE SHE TELLS ABOUT HER TRULY WICKED FETISH CLUB IN MANCHESTER, KNOWN TO MORTAL BEINGS AS 'CLUB LASH'. THOSE OF YOU WHO BELIEVE THEY ARE BRAVE ENOUGH. I INVITE YOU TO READ ON.

CLUB LASH SPANKED IT'S FIRST BEHIND IN APRIL 1998- WE'VE JUST CELEBRATED OUR 5th BIRTHDAY AND WE CAN HARDLY BELIEVE IT OURSELVES.

We started in a tiny club in Manchester city centre – we were packed out on the first night and it's been the same ever since. We have had a number of different venues, and we are now happily at the Green Room, an alternative arts/theatre venue in the city centre. It's beautiful, and the staff love us. They help us decorate the venue, are the friendliest bar staff about, and give us a load of technical backup (eg, video screens, microphones, PA, etc). We have to be honest: I don't think there's a more atmospherically lit dungeon anywhere in Europe!

We have a truly eclectic mix of punters – gay/straight (and all points in between), women/men (and all points in between, and there are many), black/white, young/old, disabled/able bodied... you name it, we get 'em. And delighted we are too. We can't think of one single club in Manchester where you could get such a mix of people and have them all getting on with each other so well.

Club Lash is run by queer women for everyone. This is unique in the UK, if not Europe. Sometimes people assume that as Club Lash is run by women, the night must be for women-only. This one makes us scratch our heads: do clubs run by men (ie, just about every club in the UK) open their doors to men only? No, we don't think so either. Sometimes people take time to get their heads round women running a successful, fun, and safe night.

This female management is one of the secrets of our success. Women automatically feel safer at an event that's run by women. And if women feel safe, then it follows that everyone else does too. We pride ourselves on being friendly and welcoming, very important as we always have 'first-timers' at the event, as well as players who have been on the scene for years.

We always encourage nervous new types to talk to the staff if they have any questions (we wear Lash badges so you know who we are). We can also sometimes introduce you to like-minded people.

As far as clothes go, yes, we do have a dress code. This is to protect our lovely guests from 'starers' in casual gear. Only people dressed to the code get in (naturally you can bring a bag of gear and get changed in our large, mirrored changing room). But our code isn't straight and narrow... it doesn't have to be just black pvc! We know that not everyone has £500 to spend on the latest rubber fashions, and we know there are far cheaper ways of looking marvellous. We encourage imaginative dressing-up, and each

month we have a 'costume theme' to get people in the mood. For example, last month we had a 'school daze' theme, and loads of people dug out white shirts and old ties. We even had a netball team!

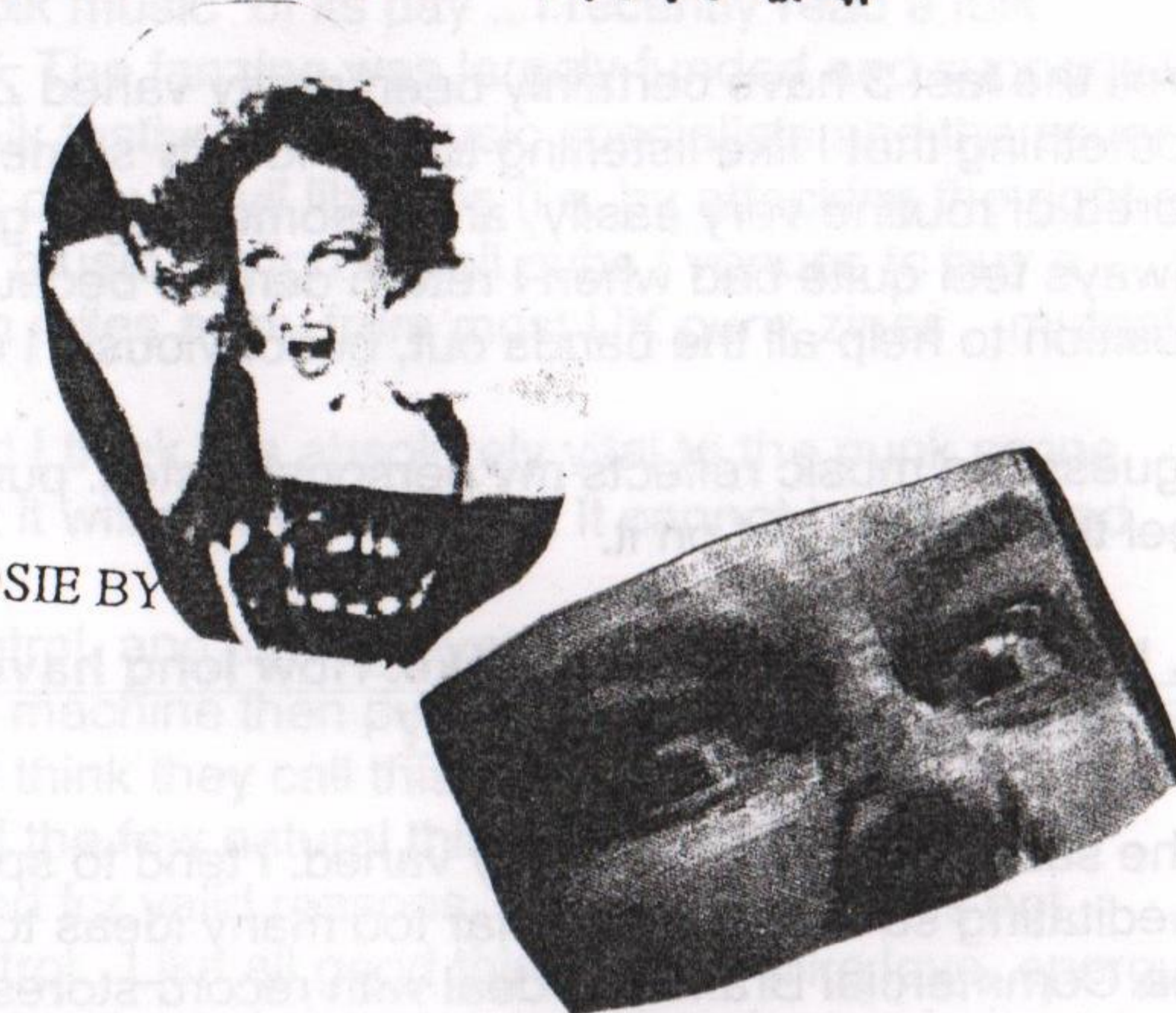
We have had some great costume ideas in the past; Alice in Wonderland, a giant 6' rabbit (honest), red Indians & cowboys, uniforms, doctors and nurses, Pantomime... you name it.

But don't take my word for it... any evening you will find between two and three hundred happy people from all over the country gathered together to dress up and have safe, sane consensual fun!



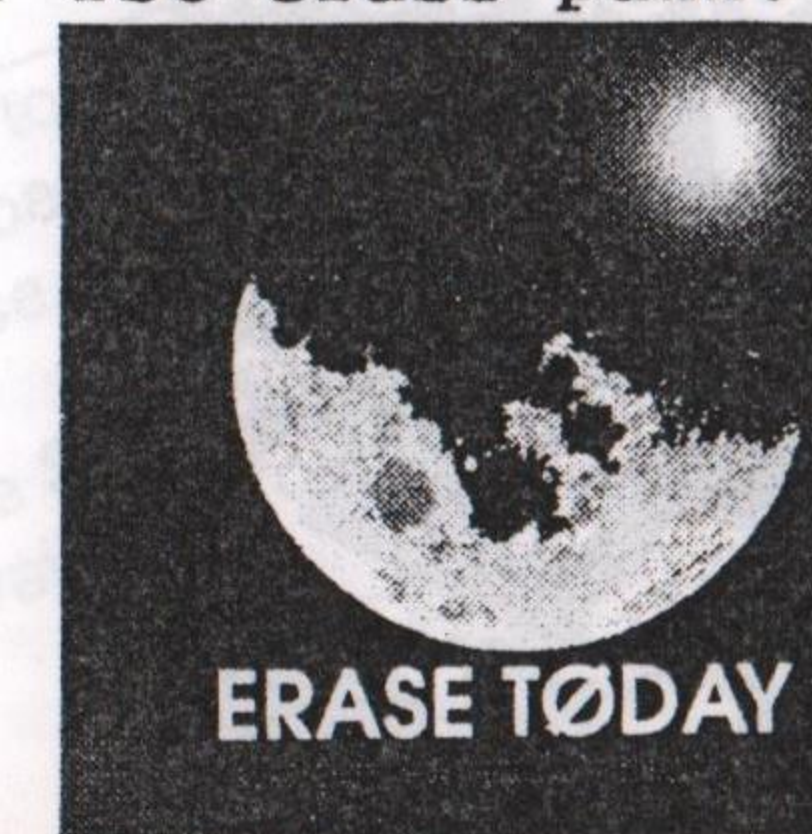
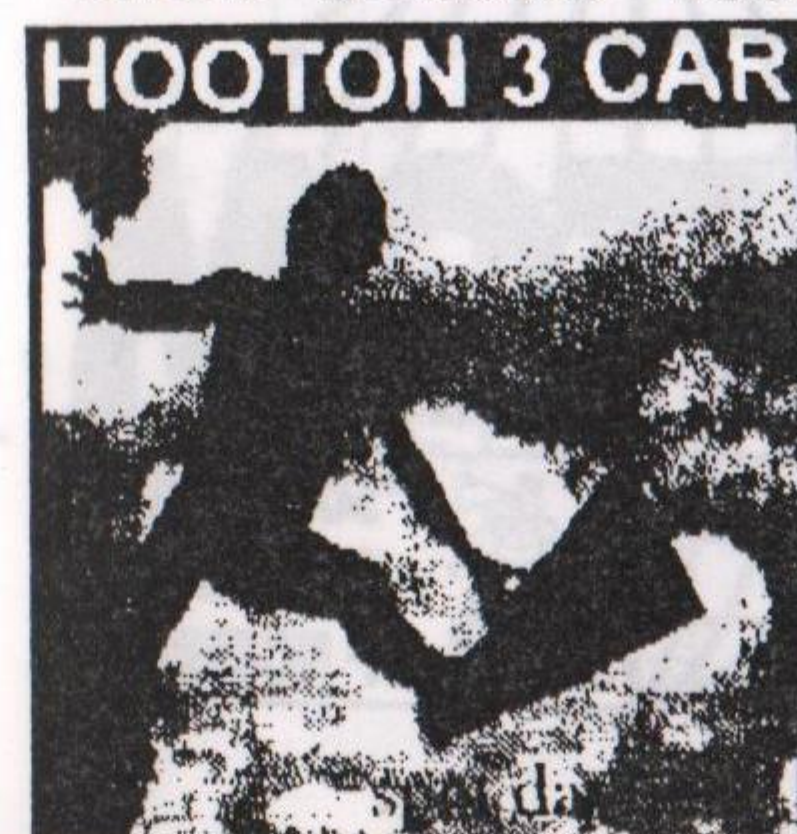
**ROSIE LUGOSI
HAS RETURNED**

ILLUSTRATION OF ROSIE BY
ALASTAIR FELL.



JSNTGM – RECORDS

JSNTGM Records has the habit of putting out some vital releases that are diverse yet still unique. The likes of 4 Letter Word and Travis Cut have worked with them along with many others with more to follow in the future. This label is one of the better ones around today and a breeding ground for 1st class punk.



1. Info re label (history)

JSNTGM is the name I decided to give my record label back in the early 90's when I was working with a variety of different bands and helping them to put out vinyl.

JSNTGM stands for Just Say No To Government Music. "Government Music" (the term) comes from the Dead Kennedys' song "Triumph of The Swill" which is on their "Bedtime for Democracy album", and as you are probably aware is a song about the endless stream of garbage served up to us by the Music Industry Machine, which has always churned out a lot of poor, conformist, dull music ...

To date I am on release number 15, which should be out in August 2003, and bands featured so far have been Erase Today, Four Letter Word, Hooton 3 Car, Travis Cut, Sick 56, Z/28, Higgins ++. I would like to do more releases but it takes a lot of my time, to be honest I only put out stuff that I really like, and I am quite choosy ...

In addition to JSNTGM (the label) putting out records we also put on gigs and do a fanzine (Blackpool Rox II) which covers on the local music Blackpool music scene. I see JSNTGM being an attitude / state of mind type thing, designed to help out others and support all the good things in music/ non-mainstream.

2. A good style of variation in t'releases ... What am I looking for ?

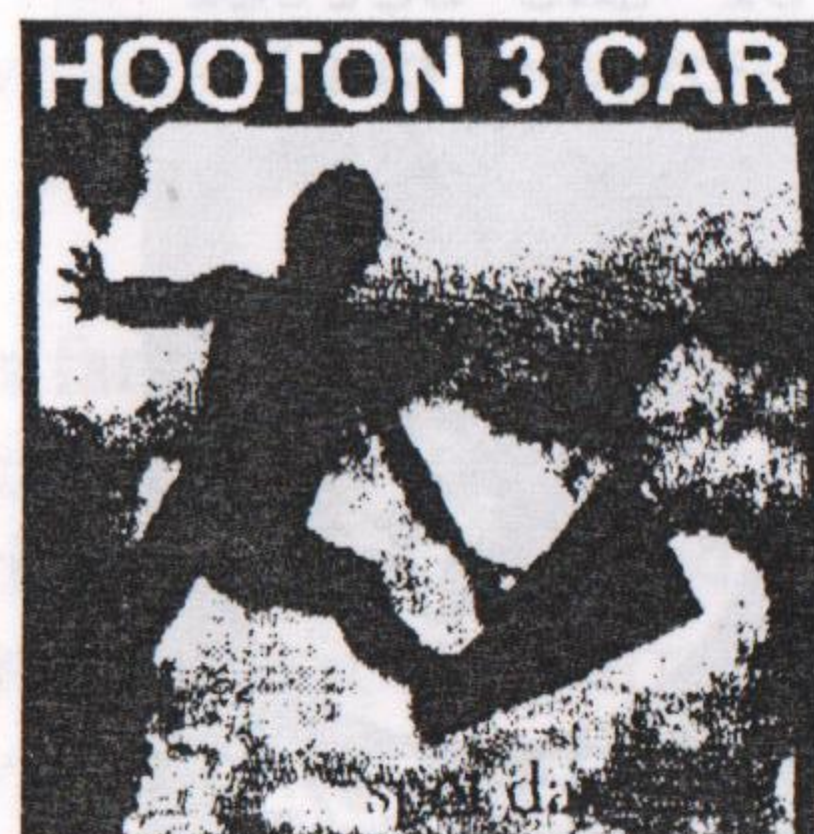
Well the last 3 have certainly been pretty varied Z/28 Sick 56 and Higgins ++. I look for something that I like listening to and ideally something that is different and challenging. I get bored of routine very easily, and if something is good but uninspiring I tend to avoid it. I always feel quite bad when I return demo's because I would like (in some ways) to be in a position to help all the bands out, but obviously I can't.

I guess the music reflects my personal tastes. punk / indie / garage or whatever label people feel the need to put on it.

3. I enjoyed Commercial Brake. How long have you been playing and what are you putting across in your songs ?

The subject matters are pretty varied. I tend to spend a lot of time thinking, reading and meditating so I always have far too many ideas to write down and work with. The songs on the Commercial Brake CD deal with record stores being closed down, relationships breaking down, tough decisions, the journey of life, involuntary redundancy, the relentless pace of modern day life, advertising ... pretty much a collage of all the pressures and things we face in every day life in the early 21st century.

I do have an annoying habit of writing lots of songs (almost daily) and then just forgetting them, so on this occasion I thought I had better put some down so I went in to the studio and from about 50 tracks in my head I put down 35 tracks down over a few days and selected the best 12 or so, and Commercial Brake was born.



4. How easy has been setting up the label and what support do you get from others. Are you willing to help others who have the urge to start one ?

I never really made a conscious decision to set up a label. It just seemed an interesting idea to press up some records and get the messages out there so I did. From writing fanzines, and trading tapes it just seemed a logical next step. Very much in the tradition of what our music is all about. It's not that difficult really. Like most things in life we can all do them if we are motivated enough. I didn't really ask for any support or advice when I set up the label, I felt pretty comfortable doing it all myself and just got on with it really. It was only after I had released the Erase Today 12" and worked with Hooton 3 Car (admittedly in a very minor capacity) to get their first 12" done that I started getting lots of demo's from other bands asking if I would be interested in releasing them.

5. What are your views on the current u/ground punk scene. How important is the DIY ethic for you ?

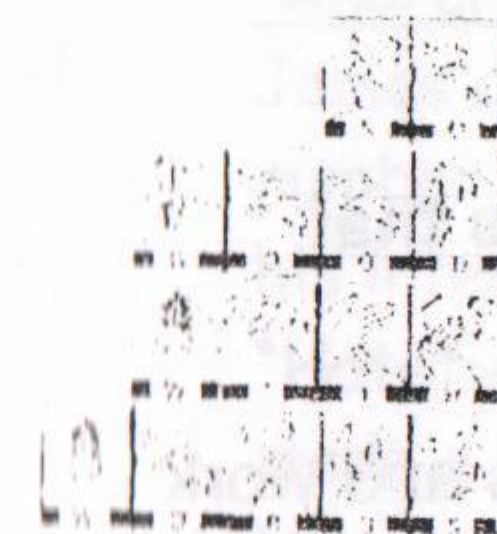
The u/ground network is pretty much the lifeblood of the scene. I read in a book by V. Vale (creator of the Search and Destroy fanzines in San Francisco in the mid 70's) recently that all undergrounds are the same ... I guess there is a lot of truth in this statement. Anything that tends to work against the mainstream machine will inevitably build networks of like minded people. I think there are similar scenes to be found across all types of musical genres, was it John Robb who suggested that punk is the "folk music" of its day .. I recently read a folk based fanzine from Sheffield called "Stirrings". The fanzine was largely funded and supported by advertising from folk labels, folk venues, folk festivals, folk music specialists and the cover story was the assault by the Blair government on our civil liberties (i.e. by attacking the right of small groups of people to get together to play music, by forcing all pubs / venues to buy a performance licence). Now this is not a million miles away from most UK punk zines .. mutual self support, and a distinct strain of protest.

In terms of the importance of the underground I think it is absolutely vital to the punk scene. The great thing about the underground is that it will always be there. It cannot be destroyed and more importantly it cannot be controlled.

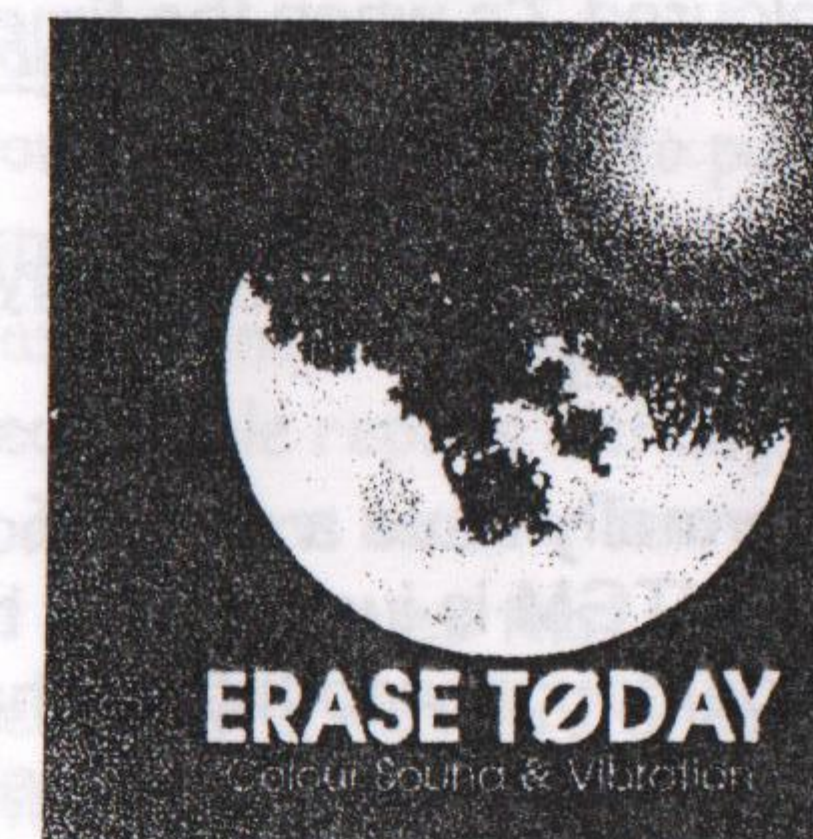
The history of the mainstream is all about control, and turning everything into a machine. Once the mainstream creates a machine, the machine then pursues a "logic" for it to replicate itself, spread and take over other machines (I think they call this competition ?).

The DIY ethic is essential because it is one of the few natural things we can all do, and is quite a noble pursuit in that it is largely inspired for valid reasons. For instance DIY is not inspired by vanity, greed or the desire for control. Like all good things in life (like love, energy, art, creative expression) a lot of what I see, listen to and experience is the u'ground scene is born out of the idea to create, help and make a difference in a world where our landscape is littered by people and institutions doing the wrong things for the wrong reasons.

On a personal level being creative (writing a zine, playing music, debating ideas) is quite a liberating thing, and again this (for me) is a cornerstone of what DIY (punk) is all about.



travis cut



For up to date information on the label and the bands please visit www.jsntgm.com
The SICK 56 CD LP is will be available from March 2003.

6. Lyrics – political and direct. Is it possible to change things with music and do you ever find yourself becoming disillusioned and because of the state of the world today ?

I have always been a bit of a renegade politically. I actually have a degree in politics, and I am interested in the subject (believe it or not), but I have always thought democracy, organised religion and political systems are tools of control rather than liberation. I have always felt that I have been out of step with how people think and I have always felt sad about how we are manipulated and controlled. Maybe this has been why punk has always seemed an ideal fit for me and my personal philosophy on life.

The question of music changing things is an interesting one. It has changed my life, and probably the lives of most people reading this interview. By "changing" I don't mean that music provided a bolt from the heavens and I suddenly discovered the road to Damascus, but it influenced me enough to dedicate a large portion of my time on this planet to writing, reading, and promoting music. So without music y life would have been radically different. The old argument "sing all you want but it will never change a thing" has always interested me ... rather like is the pen is not mightier than the sword question. The people who trumpet these ideas maybe harbour a belief that by singing some clever incantation or lyric, a song writer is suddenly going to change the mind of a general who is going to stop the war !! Well I think we'd all agree that is pretty unlikely, although not impossible. I think music and art works in more subtle ways, by influencing your thinking and helping you to make more informed decisions about your own life and how you relate to others. These revolutions in everyday life as I call them are all part of our unfolding journey between birth and death, and probably some of the most significant things that will ever happen in your personal existence.

I do get quite disillusioned with the state of the world, and more importantly my insignificant role and place in all of this. I would love to be able to become liberated from all of it and help others to become liberated from it too, because no matter whom you speak to people have had enough of the wars, competition, advertising, business, stress and all the other strains of life. Nearly everyone hankers after a more basic and manageable existence, a world away from what we have around us today. Perhaps the crises we see all around the planet is part of the natural journey we will need to endure to help us wake up and realize how bad it has all got.

7. How do you go about getting your CD's distributed. What about vinyl, is it relevant do you think ?

Distribution is probably the biggest headache the JSNTGM label faces. I distribute most of my releases through trading with other labels and various independent shops and distribution units. I have also worked with a couple of the bigger outfits like Cargo and Plastichead on various occasions, with varying success. I need to feel motivated to enjoy the distribution side of things, I normally far prefer creating, writing and playing, but distribution is a necessary part of the game so I do spend quite a few weekends at a time mailing and e-mailing all over the globe (hard work).

The last 3 releases have all been CD's, the last vinyl JSNTGM did was the Four Letter Word 12" The Band That Time Forgot on yellow in the year 2000. I think there is a lot more to vinyl than Clinically Deads and I will do some coloured 7's when the time is right. When that will be only time will tell.

8. Do you use contract when dealing with bands. Are there any horror stories that you've experienced through working with people ?

Never used contracts with any bands, we normally have a chat amongst ourselves and work out what is fair for the band and the label. JSNTGM is just one big happy punk rock family. I haven't had any horror stories with any bands (touch wood) that I have worked with to date. All the bands I have worked with have been at an early stage in their development, so they have all been pretty happy for a label to approach them about releasing some material.

In the dim and distant past I was ripped off a few times by one unscrupulous individual and never got my money from quite a few places that stocked and sold some of my early releases, but you just get on with it.

9. What do you have coming out in the near future and do you have any specific punk bands that you would like to work with ?

The next confirmed release is an album by Dina from Liverpool which should be out in August 2003. I hope to get enough in the pipeline for me to release an album every couple of months. I am keen to work with anyone that I think is good and fresh and interesting. I see the role of JSNTGM being supportive of new bands, giving them a leg up and a helping hand on their journeys, so if you think your band fits the bill get in touch.

I know most of the established bands that I like are working with larger labels, so they wouldn't have a desire / need to work with JSNTGM.

10. Any comments to finish ?

Thanks for the coverage. I've enjoyed doing this interview even though I have a killer of a headache (may be more to the fact that I am fasting – voluntary hunger strike more like – rather than answering the questions), and if anyone / bands want to get in touch please do via the web www.jsntgm.com or snail mail JSNTGM, PO BOX 1025, Blackpool, FY3 0FA. Good luck with your zine Rob.



JSNTGM – RECORDS
(Just Say No To
Government Music)
PO BOX 1025
BLACKPOOL
ENGLAND
FY3 0FA

www.jsntgm.com

FANZINE REVIEWS

"Skinflint". A5, 10 Pages, 50p.

From what I can gather this is trying to support all the bands on the Skinflint label. "Hijack Crash", "Mr Pangs Secret Army", "Mangina" and "Eskimo Jesus" are interviewed and provide short answers with hardly any content at all. I think I read this in under five minutes and I've not picked it up since which pretty much sums it up for me really. A lot more effort is required if they really want people to support their bands and this doesn't give me any inspiration to do that at all.

No Address Provided.

"Anarchoi" #5. A4, 22 Pages, £1.

James does not fuck around when it comes to putting this out which has reached number five in a short space of time. He loves his oi punk music which is shown by his interviews with "4 Past Midnight", "G.B.H.", "The Business", "Swellbellys" and "Hateful" who all give reasonable replies although I think that they could of all made a bit more effort. James has made a few changes to the layouts and each page has improved quite a bit on past issues that he's put out. This issue is a tribute to his mum who sadly passed away in May so I'd like to pass on our regards to him from everyone here at Positive Creed Hq.

3 Hazel Grove, Kilwinning, Ayrshire, Ka13 7jh, Scotland.

4 MINUTE WARNING

REASON TO BELIEVE

AGITATE

BARBIES DEAD

SKINFLINT

ANARCHOI

"Barbies Dead" #10, A4, 18 Pages, 50p + Sae.

There's no stopping this zine these days and congratulations to Alex for making into double figures and sticking at it for all this time. If you've been following Positive Creed from the start then you'll already know how good I think this is each time and it gets better with each issue. 18 pages might not seem a great deal but Alex has used the limited amount of space to full effect which keeps you wanting to read it more and more. This issue chats with "Bus Station Loonies" and "Abusive Youth" who are both from down this way and plenty of footie, music, zine, gig and column coverage. Barbies Dead proves as always that with a bit of enthusiasm, time and money you can make a big difference and achieve great things. As the front cover says, Punk, Politics and Passion which I think sums it all up really.

The Square, Gunnislake, Cornwall, PL18 9bw.

"Agitate" #1, A4, 4 Pages, Free.

You don't get to many free newsletters like this anymore and this is a real breath of fresh air I reckon. Chris Banks is the man that puts this anarcho orientated publication together and has done a fine job indeed. The layouts are very neat and tidy with pictures and text blending in well together with the whole thing being made up of reviews, news and a page on the Anarchist Federation. I would really like to see this turn into a full blown zine as I think it has the potential to become a good anarcho based read which I think is needed as the likes of "In Darkness There Is No Choice" are no longer operating on a regular basis. Perhaps if this is given enough support then maybe it will happen, all you've got to do is pick up a pen and write.

Flat 5,7 Westgate, Shipley, Bd18 3qx.

"Punkemon" #4, A5, 32 Pages, 50p + Sae.

This has improved since the third issue with plenty to keep you interested as always. "Mr Zippy", "Jesse James" and "Brat" are all given the chance to give their opinions with interviews and reviews on music and videos are also added to it which are all fair comments. Punkemon covers a wide range of subjects which a lot of fanzines don't seem to do and it certainly doesn't stay in a rut which is a good sign. Another good local read that's not afraid to branch out into other directions.

11 Hensons Drive, Westleigh, Devon, Ex16 7sb.

www.punkemon.20m.com

"4 Minute Warning" #6, A4, 35 Pages, £1.60

This is rapidly becoming a fanzine to take on all zines and is seriously starting to stand out as one of the best d.i.y. punk rock publications in this country. Mitch has certainly found her groove and has made some real changes especially with the layouts which are excellent and a lot easier to work through. This starts out with an in depth five page tribute to the late Joe Strummer and goes onto interviews with "Kud Idijoti", "Antidote", "Disrupters", "Angelic Upstarts", "Chelsea", "Guitar Gangsters" and "The Zero Point". If that still aint enough for you all then add to that a load of reviews, anti war and animal rights columns plus live reviews and that's about the lot for you. Take a risk and buy this fanzine and you'll understand why this review is so full of praise.

31 Fir Grove, Marton, Blackpool, Lancs, Fy1 6pj.

PUNKEMON

FRACTURE

CODEYE

GADGIE

REASON TO BELIEVE

4 MINUTE WARNING

FRACTURE

"Punkemon" #3, A5, 27 Pages, 50p.

Another Southwest zine that I never knew existed with plenty to read and music to discover. "Reel Big Fish", "Reuben" and "Robolint" all take part in interviews along with a lot of reviews, puzzles and ramblings from the editors. I actually quite like this as it has no real structure to it and stays varied all the way through giving each page a certain element of surprise. This is a fine read with so much originality that it stands out from so many other fanzines today. Who said that the Southwest fanzine scene was just Barbies Dead and Positive Creed.

11 Hensons Drive, Devon, Ex16 7sb.

www.punkemon.20m.com

"Codeye" #12, A5, 32 Pages, 50p + Sae.

Rob brings these issues out thick and fast and could be the man to knock Barbies Dead off the top when it comes to putting out zines in record times. I think this has now reached the point where it has peaked and you pretty much know what you are going to get each time. Here we have two interviews with "4 Past Midnight" and "17 Stitches" with both bands providing short answers which is a shame as these are two groups that play some great punk rock and offer a lot with their lyrics. A lot of the space in "Codeye" is taken up by reviews and I reckon this could be improved with a few more interviews instead here and there to break things up a bit. This aint one of the glossy zines with fancy layouts, it's cut and paste all the way and a good effort as always.

23 Falkland Street, Middlesbrough, Cleveland, Ts1 4jh.

"Fracture" #24, A4, 84 Pages, Free In The U.k.

It looks like Russ and Dave had a few hassles in getting this out there but they've still come up with a solid and well thought out issue. "The Phoenix Foundation", "King Ly Chee", "Gunmoll" and "Joe Ninety" all have a say here which are both interesting and well presented. As usual you get all the latest music and fanzine reviews along with a superb write up of the Washington DC scene which is well constructed from start to finish. This zine covers a lot of stuff that i really don't know to much about as I've said in past reviews but these guys do a great job in putting this out and making it one of the leading fanzines around today. This is free as always so really there aint no room for complaint.

Unit 100, 61 Wellfield Rd, Cardiff, Cf24 3dg.

"Reason To Believe". A4, 86 Pages, Free.

Andy Cactus sent me this and it's the first time that I've seen it so cheers for that mate. I guess an obvious comparison would be Fracture as it looks quite similar but it does have its own style and feel about it. Good in depth interviews with "Vitamin X", "Fuerza X", "Gertrude", "Coalition Records" and "Ian Mackaye" which are interesting and well thought out at all times. Another main feature to this is a large section on skateboarding which gets opinions from people all around the world who all give some different views and angles. I like this a lot and I can now see why everybody has been talking so much about it for all this time.

145-149 Cardigan Rd, Leeds, Ls6 1lj.

ANARCHOI

PUNKEMON

SKINFLINT

BARBIES DEAD

AGITATE

GADGIE

"Gadgie". A5, 27 Pages, 50p?

Haven't seen this for a long time and all credit to Marv for keeping "Gadgie" alive and kicking. Still a good read as ever and has taken to featuring more columns rather than interviews although "Shank" do get questioned in this one. Music and zine reviews are also included here and Marv doesn't hold back when it comes to giving an opinion on things which is good to see. I'm glad that I'm back reading this once again.

P.o. Box 93, Boston, Lincolnshire, PE21 7yb.

"Punkemon" #5, A5, 35 Pages, 50p.

Michele and Adam have certainly got this fanzine lark sorted out and return with yet another decent issue once again. The following are all interviewed, "Fall Out Boy", "Frenzal Rhomb", "Atom And His Package", "Teen Idols", "Tiny Elvis" with reviews and some really cool live photos which add to the layouts throughout. The editors also give us some general ramblings and there is also a page of jokes which I really didn't find funny at all, maybe I just don't have a sense of humour anymore.

See Address From Previous Reviews.

CODEX

MISLED YOUTH

Misled Youth are a ska punk band from Scotland that have been around now for a couple of years or so. Despite some of the less than inspiring bands doing this form of punk this band have developed into a great outfit with lots of attitude. Forget all the commercial skate bands on your television set, this lot are the real deal.

1. When exactly did the band form and can you tell us about your gigging and recording history so far?

The band properly formed in early 2000, initially it was just a 3 piece, me on guitar, Pete on bass and Tony on drums. At this point we lived on a diet of Blink 182 and the Ataris, and it definitely showed in our sound, very poppy punk, thankfully that's changed now though. Our first demo was recorded in Spring 2000, it had 11 songs, it took 6 hours and I'd rather forget about it. We used to sell it for £8, so I feel so sorry for all the people that bought it. Our first show was at Drouthy Neebors in Dundee, about 20 people showed, but it was really great, I think all the alcohol took away any nerves. We recorded one more CD as a 3 piece, it got pretty good reviews in mags like Big Cheese and it's sold quite well on interpunk.com, but it still didn't sound like we wanted. After that we gigged in various Dundee pubs for a few months then in August 2001 we became a 5 piece with the addition of Lee on guitar and Dan on sax. We recorded our last demo in December 2001, it was our best so far, but listening to it now, there's so much I would've changed, people always say how it doesn't do us justice and that we're much better live. Since the start of 2002 until now, we've played as many gigs as we could, I think we've played over 70 shows now, with a lot more to come.

2. You have ska, reggae and punk influences in the band. Which bands out there have you drawn inspiration from and do you like a lot of the mainstream punk bands of today?

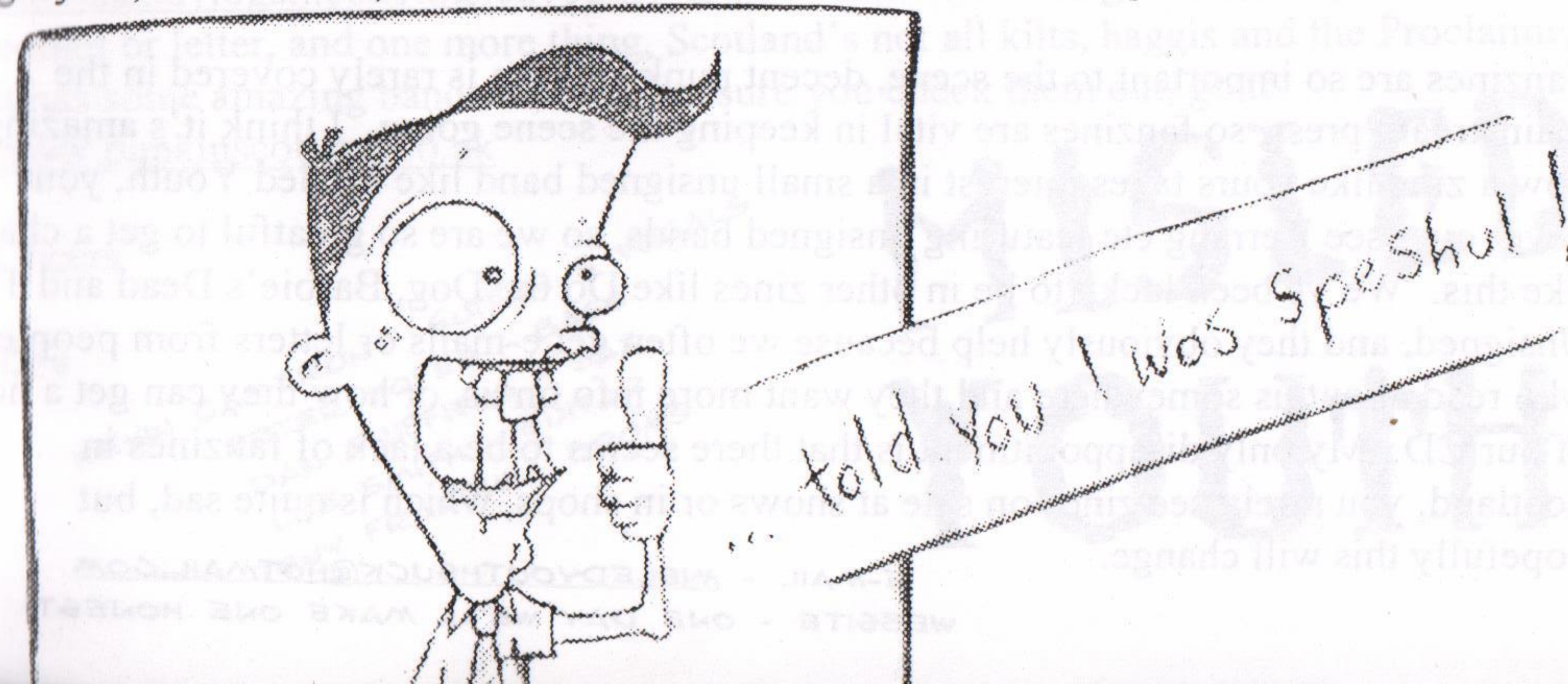
The bands we're mainly influenced by are probably Sublime, a little bit of the Specials and even though they're still quite a new band themselves, I'd say Capdown have a big influence on our sound. Over the last few months our sound has started to change though, we've started using a lot more reggae and our punk has got faster and heavier, so it's a good mix we've got, and I think we pull it off pretty well. As for mainstream bands of today, I still listen to bands like Less Than Jake, but to be honest I listen to more UK punk and ska than anything else, bands like Adequate 7, Shootin Goon, Howards Alias and CapDown appeal to me more than most mainstream acts, plus the CDs from the UK bands are usually cheaper to buy.

3. What do you aim to achieve with Misled Youth, are there any definite ideas and plans that you're looking to fulfill?

Our aim for Misled Youth has always been the same - Play as many gigs as possible, travel around the UK and Europe, record and release a CD and hopefully along the way people will begin to like Misled Youth. We're badly needing to record a new demo, so that's probably our MAIN aim right now, we just need to practice a bit more, then we'll be able to record again. We really hoped to tour this summer, but that kinda fell through, but getting to tour is something we all want to do.

4. How was the experience of supporting the likes of Five Knuckle and CapDown, which gigs have been the best and why?

Getting to play with more well known bands is always great. The gig with Capdown and Five Knuckle was the first time we'd played with signed bands. The best thing about playing with bands like that is that the crowds are usually bigger, so that means that we get to play in front of people that maybe hadn't seen us before, and if they like us they'll come and see us the next time we play. Some of our best gigs have been with signed bands, we did a couple of dates with Shootin Goon last year, we've also done gigs with Lightyear, Jesse James, The Real Mckenzie's that have all been quite successful.



5. A lot of punk activity seems to happen in Scotland. What are your views on the scene there and are you involved with many other bands/people?

I really like the Scottish scene right now, there's always a lot of gigs going on, whether it be signed or unsigned bands playing. There's a great mix of bands as well, there's ska/punk like us, My Own Religion and The Skarsoles, Hardcore like Divide, Tear Jerk, DIY like Eat Yer Greens, fast melodic punk like Slaphappy and PMX etc, the list could go on and on. PMX have actually just signed to 20 Deck Records, so hopefully this'll give the Scottish scene more publicity, because there's really great bands that people won't have heard before. The band we love playing with most is My Own Religion, they're from Glasgow and they play a great mix of punk and ska, kinda like a cross between Leftover Crack/Choking Victim with Anti Flag, they always put on a great show as well. We're hopefully gonna tour with them soon.

6. Have you had much of an opportunity to gig outside of your own area at all? Have you made any appearances at any of the punk festivals since starting out?

We've been really lucky with getting to play outside of our area, whether it be playing other parts of Scotland, England and Europe. In November last year we went down to England for the first time, we played an all day ska fest in Leicester which was amazing, and then played to about 10 people at the 1 in 12 Club in Bradford, it was still really great though. All the hours in the van was well worth it, I really want to gig down south more. Probably our favourite gigs so far are the 2 shows we've played in Belgium. Both were at the Kandarock Festival in a small town called Boom. The first time we played was in May 2002, it was such a good experience, we were treated so well and the crowd were crazy. They liked us so much that they invited us back for this Years festival, which was just as amazing, it was great meeting up with the people we'd met at the festival the year before. Apart from the festival in Belgium, the only other one we've played at was Wickerman 2002, which is held near the borders. Bands like Stiff Little Fingers and the UK Subs played, so we had a great time getting to play along side more classic punk bands. It'd be really good if we could play more festivals, especially the outdoor ones like Wickerman, there's always a really good atmosphere.

7. I'm always interested in what people think of fanzines, so what are your views on them and are they still playing a vital role in punk today?

Fanzines are so important to the scene, decent punk and ska is rarely covered in the mainstream press, so fanzines are vital in keeping the scene going. I think it's amazing how a zine like yours takes interest in a small unsigned band like Mised Youth, you never ever see Kerrang etc featuring unsigned bands, so we are so grateful to get a chance like this. We've been lucky to be in other zines like Do the Dog, Barbie's Dead and The Unsigned, and they obviously help because we often get e-mails or letters from people who read about us somewhere and they want more info on us, or how they can get a hold of our CD. My only disappointment is that there seems to be a lack of fanzines in Scotland, you rarely see zines on sale at shows or in shops, which is quite sad, but hopefully this will change.

E-MAIL - [MISEDYOUTHSUCK@HOTMAIL.COM](mailto:misedyouthsuck@hotmail.com)
WEBSITE - ONE DAY WE'LL MAKE ONE HONEST!

8. How are relationships within the band, do you all get to put in your own individual ideas when it comes to song writing and general decisions?

The relationships within the band are usually really good, there's been no fist fights yet. The only time things got sour was at the start of this year when we decided to kick our sax player out of the band, the guy never practiced and he generally became a bit of a twat, he would always talk shit about other bands, and it really made us look bad, so we came to the conclusion that we would progress better without him in the band. So things have been sweet since then. As for song writing, when it comes to lyrics it'll either be me or Pete that writes them, but for the music I'm the main song writer, at a practice I'll show the guy's the song, then they'll put their ideas across. I don't think I'd want to be in a band where one guy runs the show.

9. What's next for Mised Youth?

In the next couple of months we'll hopefully record yet another demo, this time it'll be one that we're all pleased with, it'll be good to get the new songs onto CD. Once that's recorded we'll hopefully get to take it on the road, which'll be great. In the meantime we'll keep gigging, we've already got more gigs booked with Shootin Goon, CapDown and Adequate 7, so things are looking good for the future. We just need to get our fingers out and start practicing more.

10. Please finish off with any final comments.

Cheers to Rob for wanting to interview our crappy little band and having any interest in us at all, it's only our second interview, so if it's no good feel free to send hate mail to -

28A Victoria Street
Kirriemuir
Angus
Scotland
DD8 5DH

P.S - IF ANYONE WANTS US TO PLAY SOMEWHERE, BOOK US AND WE WILL COME.

Or e-mail us at misedyouthsuck@hotmail.com. Check out our website - www.sandylogan.com/misedyouth. If you want a free CD get in touch with us through e-mail or letter, and one more thing, Scotland's not all kilts, haggis and the Proclaimers, it has some amazing bands to, so make sure you check them out, go to www.punkinscotland.co.uk

Cheers

Keve

KEVIN CAMERON - GUITAR & VOCALS
PETER HOPES - BASS
DAN GRIFFITHS - SAX
LEE SMITH - GUITAR
TONY FRANCHI - DRUMS

**MISLED
YOUTH**

Music Reviews

All Reviews Are Just The Opinion
Of The Reviewer. If Yours Does Not
Get A Great Write Up Then Don't
Take It Personally.

Three Cornered Rug: "Drain The Main Vein", C.d. Album.
Take the Macc Lads and Peter And The Test Tube Babies, give them ten crates of special brew then lock them up in a studio and this is what the outcome would be. This is hooligan punk rock with simple yet impressive riffs that cover subjects such as being homeless, on the dole, serial killers and that dreadful television series big brother. As you can gather this aint really all that serious but it's pretty good and i quite like it. Crazy punks playing crazy punk rock. (RS)
67 Shawhead Drive, Failsworth, Manchester, M35 0sd.

The Visit: "Beware The Massacre Of Innocence", 3 Track C.d.
This is a three track effort of diverse emo punk pulling together quite a wide range of variation. The slower moments remind me of The Velvet Underground with the faster parts hinting towards Fugazi. This c.d. works well and maybe doesn't fall easily into the punk rock genre when you hear it. With so many up and coming bands out there today, this lot are certainly heading towards a new area of sound that nobody has yet discovered. (RS)
141 High St, Chesterton, Cambridge, Cb4 1nl.
www.thevisit.org

Dead Friends: "Pop Corpse", C.d. Album.
The info sheet that came with this described the band as being influenced by the Subhumans and No Means No which is quite accurate and i'd also say a gothic sound also. This is pretty rough, basic and straight forward but has a one off sort of delivery. "All Around" and "Darkness" are the better songs and Dead Friends have also used a keyboard which lifts the songs well. A good effort and with a bit more time i reckon this band will grow in confidence. (RS)
31 Holmrook Rd, Carlisle, Ca2 7tb.

Bastards Trained By Bastards: "Natural", C.d. Album.
Recorded at Stoke On Trent in march with some fine quality anarcho songs all with a really rough sound that so many of the protest punk bands had in the 80's. Conflict are quite an obvious comparison to make here with both bands sharing the same sentiments it seems. The title track is the pick of the bunch by a long way although Bastards Trained By Bastards have many more on offer here. A real nostalgic trip down memory lane. (RS)
13 Hulse St, Fenton, Stoke On Trent, St2 4pd.
deefext@hotmail.com

The Revillos: "Jungle Of Eyes", C.d. Album.
I've listened to this from start to finish and i'm still finding it hard to review. This band have a certain 80's sound to them with plenty of flash bass lines and annoying brass sections on every chorus. For some reason i could imagine this band being on Top Of The Pops 2 making you wonder how they ever got anywhere near the charts in the first place. The Revillos are very good at what they do but i got bored of this within a few minutes. (RS)
Captain Oi.

"ALBUM OF THE ISSUE"

Absolute Zeros: "Musical Roastings", C.d. Album.
Now this is a real throwback in time for me as i first discovered the Zeros way back in 1991. Very rarely do you ever get your hands on an album which is graced with track after track of first class raw punk. Well this is one of those occasions. This collection covers the majority of their material except for a few songs from the first demo that they put out. Firm favourites on this are "No Revs No Maids", "Mediocre", "Cabbage Farm", "Dead Stars", "Me Me Me" and "Get A Life" which all sound as fresh as they did twelve years ago. I can hear the likes of the Sex Pistols, Neds Atomic Dustbin, M.d.c. and Antibodies in this band although they have a unique sound all to themselves. The Absolute Zeros were one of the most underated bands in Devon and deserved bigger and better things from their local scene and way beyond. The good news is that there's a chance of a reformation which gets the thumbs up from me. (RS)
141 High Street, Chesterton, Cambridge, Cb4 1nl.
www.eporecords.com

The Devils: "How I Learnt To Stop Worrying And Forgot The Bomb" C.d. Album.
If pure noise played at high speed is your thing then here is a band that you might want to look into. Remember the likes of Entombed, Cerebral Fix, Death and Bathory? This band follow on from them and have Napalm Death influenced vocals thrown over the top which gives it an even more extreme edge. This has plenty of spirit that's for sure and The Devils are well on their way to mastering this type of music but i just don't get it. 15 years ago this would of had me jumping around my bedroom like a lunatic but i'll give it a miss right now. (RS)
In At The Deep End Records, 82 Barlow Drive South, Awworth, Notts, Ng16 2td.

Buzzkill: "Double Down", C.d. Album.
This has more of a rock feeling to it rather than a punk edge with a few ska breaks thrown in for good measure. One comparison that springs to mind is Warrior Soul and perhaps the Voodoo Lovcats who seem to share the same kind of attitude. All 8 of the songs on offer are rock solid but just a bit to repetitive for their own good which is a shame as this is a really talented band that i think could be doing so much more. This isn't really my kind of thing but it has potential and i think a bit more variety with the song writing process would make all the difference. (RS)
82 Barlow Drive South, Awworth, Notts, Ng16 2td.
www.inatthedependrecords.co.uk

Angelic Upstarts: "Teenage Warning", C.d. Album. £8.99 Inc P+p.
This is when the Upstarts were at their most dangerous with the debut album full of anger, passion and hope. A lot of the classics are on here including "Never Again", "We Are The People", "I'm An Upstart" and "Leave Me Alone" which have that raw sound from the late 70's. Although i've never been a great admirer of their later material i still see this band as an important part of punk history and this is a fine start for people getting into punk. (RS)
Captain Oi: Po Box 501, High Wycombe, Bucks, Hp10 8qa.

Strength Thru Oi: "Compilation", C.d. Album.

If anybody out there is looking for an introduction to the world of oi then this is not the compilation that you want to be starting out with. Apart from Infa Riot and Toy Dolls this is worth avoiding and you're better off tracking down many other comps that will offer you much more. Along with the songs on this you also get some dreadful poetry by Gary Johnson which just comes across as childish drivel. I'd advise you to hunt down the likes of The Business, The Ejected, Angelic Upstarts and Cockney Rejects for a better alternative. (RS)
Captain Oi.

Punktured: "Benefit Compilation For Rape Crisis", C.d. Album.

Chip and Rachel from Leeds zine "Headwound" have put this 28 track compilation together and have done a fine job. Among the many involved are Brezhnev, Kismet Hc, Swellbellys, Combat Shock, Egg Raid, Flyboy plus many other top punk bands in the scene today. The quality on this is top notch throughout, the inlay is well presented and it's for a good cause so you'll be supporting an important issue whilst expanding your world of punk rock at the same time. (RS)
145-149 Cardigan Rd, Leeds, Ls6 1lj.

Misled Youth: "Told You I Was Speshul", 6 Track C.d.

Scotland has no shortage of up and coming talent and Misled Youth are the latest that i've heard this year. This sounds like a real d.i.y recording and they seem to have done a reasonable job of getting their songs down in the studio. One band that i think of when i hear this is Kenisia who i like a lot and it has that ska sound to it which does not get to over played. I think that this is about two years old now so maybe this review is not a fair representation of what they are about so i'd like to hear the more up to date version of this band. From what i've been told a busy gig schedule has tightened up the band a heel of a lot. (RS)
28a Victoria St, Kirriemuir, Angus, Scotland, Dd8 5dh.

Unit: "Fire & Ice", C.d. Album.

This is the second album that i've heard from Unit and this has not improved in anyway at all. The music this band put across is simply quite impossible to listen to although the lyrics are well written and offer far more than the music does. The band claim that a lot of zines have been prejudice towards them which just sounds to me like a band that are finding it hard to take criticism. At the end of the day you're not the first and you won't be the last band to get a bad review. Find me one artist that has only received glowing praise all along. (RS)
Box 4, 136 Kingsland High St, London, E8 2ns.

Discipline: "Rejects Of Society", C.d. Album. £8.99 Inc P+p.

This is very much early 80's oi street punk played in a modern day style which sounds like The Business, Social Distortion and early Rancid. With song titles such as "These Boots", "Union Worker" and "The Sound Of The Streets" you get a pretty good idea what this band are ranting about. The one big draw back for me is the vocals which seem to spoil a lot of these songs in certain parts but Discipline are still a damn fine four piece. (RS)
Captain Oi.

The Phoenix Foundation: "These Days", C.d. Album. £7.50 Inc P+p.

Yet another swift release from Newest Industry who have put out a decent album from Finlands The Phoenix Foundation. This just about hits the 20 minute mark and seeing that it only contains 12 songs it's obvious that this band don't hang around. This is instantly likeable and a good effort as far as a debut album goes with a promising start. Check out the likes of "Words", "Clouded Eyes" and "Someday" which are all excellent and i suspect that future issues will be well worth looking out for. (RS)
Newest Industry: Unit 100, 61 Wellfield Road, Cardiff, Cf24 3dg.

Angelic Upstarts: "We Gotta Get Out Of This Place", C.d. Album.

The second offering from these guys which falls short of their debut but at the same time still shows a few glimpses of greatness. "Never Ad Nothin" and "Shotgun Solution" show the Angelic Upstarts in fine form but the whole album seems to lack the consistency of their debut. Despite the slight dip in songs, Mensi's lyrics are just as up front as ever and embrace a generation with well written lines about everyday life. A lot of the punk bands today could learn a lot from these veterans. (RS)
Captain Oi. £8.99 Inc P+p.

Live Review

Holmbush Festival: July 2003

The Holmbush festival returned from a five year break this year baked in sunshine and with a decent sized crowd of selected friends and family. The atmosphere was electric, super laid back and everyone seemed in good spirits. The first band to hit the modest stage were "All The Sixes" who were asked to play at the last minute and had to get their singer back from France. Not really having a chance to rehearse or even get a drummer in (Rupe-normally bass stood in behind the kit), the Sixes opened with a raw cover of "Silver Machine". Highlights were "So Far Away", "I Look Nothing Like You" and an energetic version of "I Wanna Be Your Dog" all in a pretty solid yet untidy set. I would like to see this band when they have a few more gigs under their belt and i think they need to expand to a four or even five piece to capture what they do on record.

No Holmbush event would be complete without an appearance from guitarist/singer Steve C Stone. Despite making a last minute dash from a busy touring schedule in France, he delivers a set of sensitive and undiluted acoustic rock. After a slow start due to technical problems we are treated to the likes of "When I Get Drunk", "The Deep End" and "Walking In The Sand" with emotion pouring out of each chord and lyric. Added to that are great versions of Ponder classics "Valley Of Kings" and "How Do You Like It Now" which are still as fresh as they were eight years ago. This is an inspiring performance from a man that puts his heart and soul into every song.

Fresh off the back of their recent appearance at Glastonbury, Goatboy make a ferocious wall of sound. Their style is the twisted marriage of live drum n bass and guitar rock all pulled off with bags of punk attitude. It is a performance that demands a physical response and they rip through an explosive set to the delight of an ever increasing moshpit. An hour later and it's all over. The audience caked in beer and sweat return to their campfires never to be the same again.



NEWTOWN NEUROTICS

Positive Creed interview August 2003

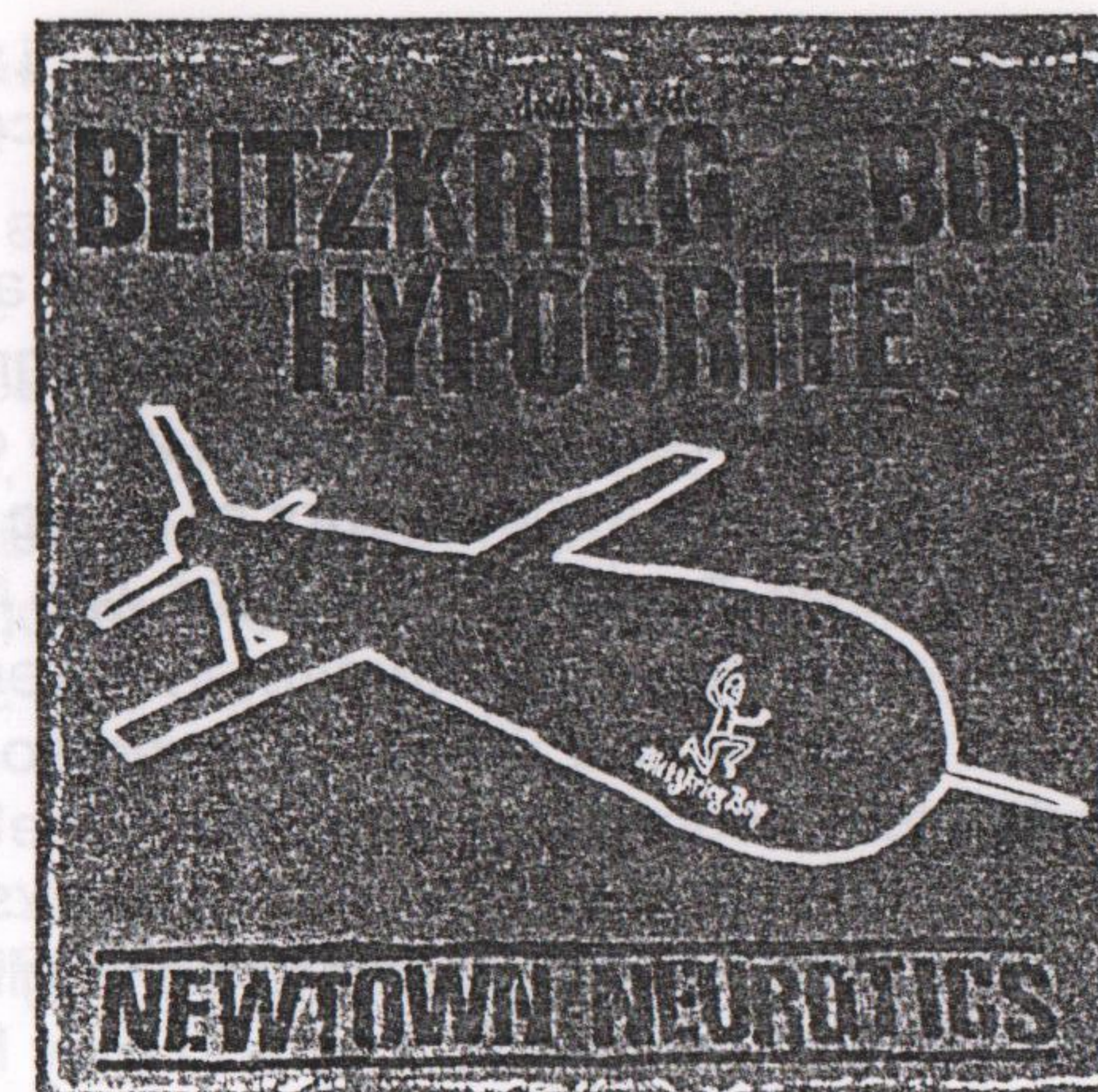
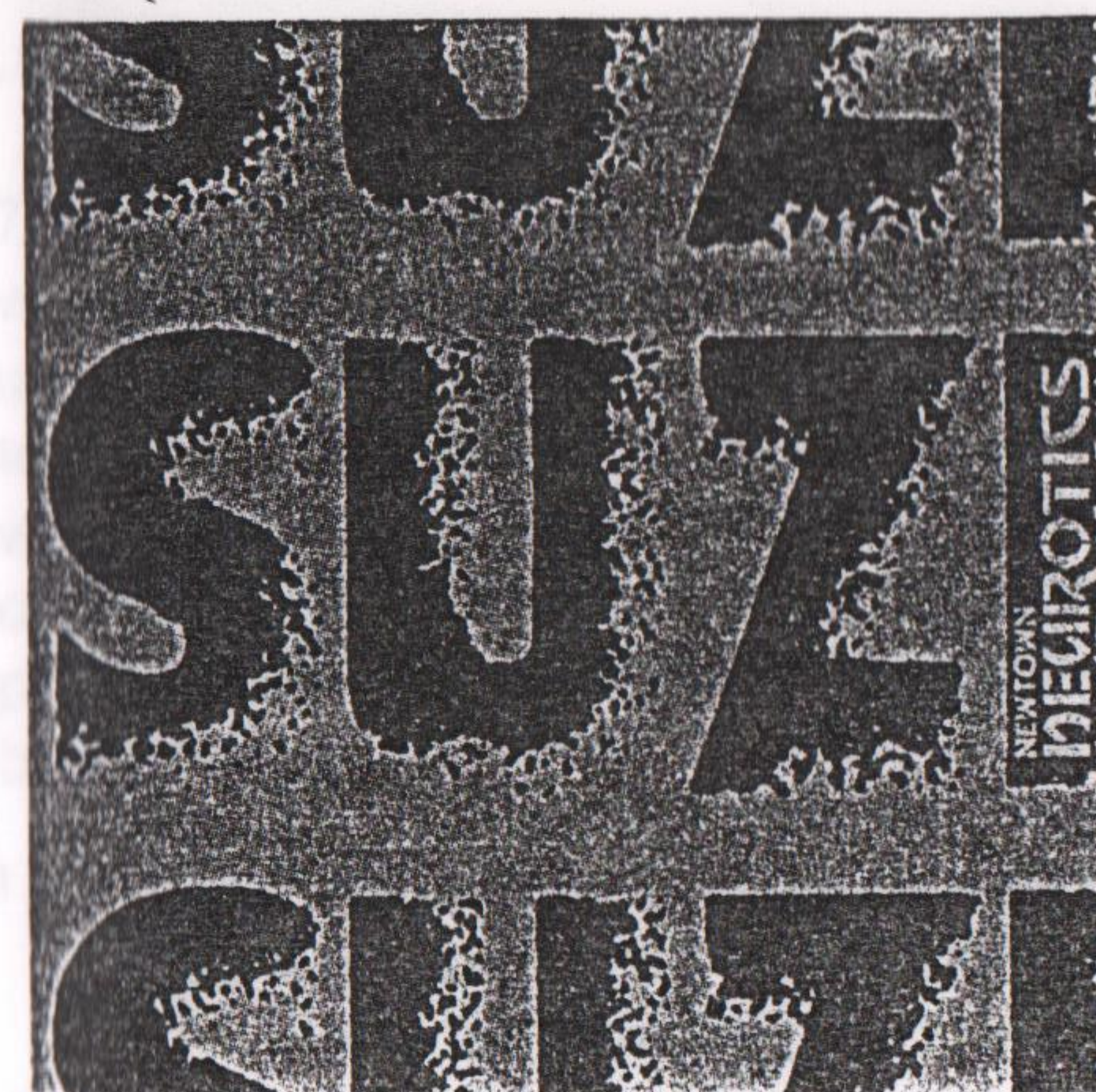
The Newtown Neurotics were one of the great punk bands of the 80's and wrote some classic songs such as "Agony", "Get Up And Fight", "Respect" and "Living With Unemployment". These tracks are still as relevant today and this Harlow based band covered some vital issues and put it together with great music. Lead vocalist and guitarist Steve Drewett talks about his time in the group and what the band was all about.

1. Could you begin with how you first got into punk and how the Newtown Neurotics came about. What was it like growing up in Harlow back then?

1. I read about Punk in 1976 in the NME but didn't hear anything until I heard Sheena is a Punk Rocker by the Ramones and In the City by the Jam on the radio in a tent on holiday in Wales/Saw the Bill Grundy interview with the Sex Pistols (I can't remember which was first but they were both around the same time).

I had been fed up with the music scene and fed up with things generally, I had no direction and nothing seemed to make much sense, but that all changed when I heard punk rock. I had a guitar under my bed that I had almost given up on because the general musical consensus was that if you didn't have a degree in guitar playing it was a waste of time forming a band. So that was pulled out and dusted off and I started fine tuning the necessary three chords which I had already learned (apparently I needed to learn another 5,052 before I could form a credible band, ha!). So then I looked around for a bass player who could play base to the same three chords and a drummer who could do three different types of bashing.

I really needed punk as living in Harlow in the late seventies, early eighties was so boring. Our once brave new town had run out of all the development money that was initially given to a new town it was beginning to look run down for the first time in it's very short life. There was very little to do for young people and there was very little in terms of facilities for entertainment in the town, if you weren't sporty you weren't catered for. Anything of any good meant a journey into London. This was both expensive and frustrating as the last train home went far too early, it wasn't unusual to meet fellow Harlow kids dossing down for the night on Liverpool Street station as we waited for the first train in the morning.



2. What was the general response to the band in the early days when the "Hypocrite" single was first released?

2. The response to the band in the early days was far better than I had anticipated. After our first gig people began to say that we were better than the top local punk band at the time who had had far more gigging experience than ourselves.

The response to our first single 'Hypocrite' was equally positive and was quickly played by Radio One DJ John Peel on his evening show and played it again the following evening. We had released this on our own label 'No Wonder' and on the basis of its success decided we could afford to do a follow up 'When The Oil Runs Out'.

3. I think the one thing that stands out with the songs is how honest the lyrics came across. How easy was it to put your feelings down?

3. The lyrics were never easy to do, I could never just write a few lines that sounded great but meant nothing. I always wanted my lyrics to be saying something intelligent and if possible be saying more than one thing. I wanted them to be thought provoking so that they delivered a new perspective every time you listened to them. That meant that I was always scrapping various drafts and would spend ages agonising over them, I sometime envied the Ramones who could put together some simple lyrics in five minutes flat (or so it seemed).

4. You covered tracks by the Ramones on occasions, how much of an influence were they to the bands overall sound?

4. The Ramones were an early influence because they showed how you could create exciting music with a few basic chords. This was just the sort of encouragement I needed to give it a go and form a group. Later as my lyrics became more sophisticated so did the song structures and therefore the later stuff sounded less Ramone like.

Steve Drewett:
vocals/lead and rhythm guitars/piano.

Colin Dredd:
bass guitar/backing vocals.

Simon Lomond:
Drums/backing vocals.

5. Why was it decided to call it a day and what are the other members now up to. Have you considered getting things back together again?

5. The band was around for ten years and we were all a bit tired of doing the same thing. Colin's health was never great and eventually he became ill with pleurisy. Not only was he unable to go on a tour that was due to start a week before he fell ill but the rigours of being on the road was clearly going to undermine his health in the future. We had to get a stand in bass player to do the tour and once our commitments were fulfilled, Colin announced that he wanted to leave and Simon followed soon after. I respected their decision and needed to do something different myself so the split was amicable.

We are still friends to this day, Colin is still unemployed and is cheerful despite his health continuing to be fragile and Simon has two children, a boy and a girl with his wife Morag and they live in Brighton, he works in the fashion industry.

We will never get back together because Colin would not be fit enough to play and he hasn't played bass for fifteen years. I don't play very often and nor does Simon, if we did try it would sound naff, not the band we used to be. I'm not interested in seeing old reformed punk bands playing their old sets, so I tend to think of the whole thing as rather sad but rent still needs to be paid and if it means they can earn a little money out of it who am I to complain.

6. Did you suffer from a lot of violence and trouble at gigs back in the 80's. Was there any level of political indifference?

6. We rarely experienced any violence at our gigs and our audiences tended to very sussed and into the politics in our music. We were never a member of any organisation, we saw ourselves as independent observers of what was going on around us and although we were a leftist band we were never a member of the Labour Party or the Socialist Workers Party or anything else.

7. What memories do you have of touring. Did you get the chance to travel far and wide and how well was the band received abroad?

7. I have some great memories of playing abroad. Britain was the country we were least popular in. Everywhere else we played in Europe we were lapped up so you can appreciate that touring abroad was the thing we looked forward to the most. The audiences were fantastic, the money was better, the food was better and when ever we returned to Britain we were faced with a feeling of depression at the effects the Thatcher government was having on the population. Britain's appetite for live music was contracting back to stadium bands again.

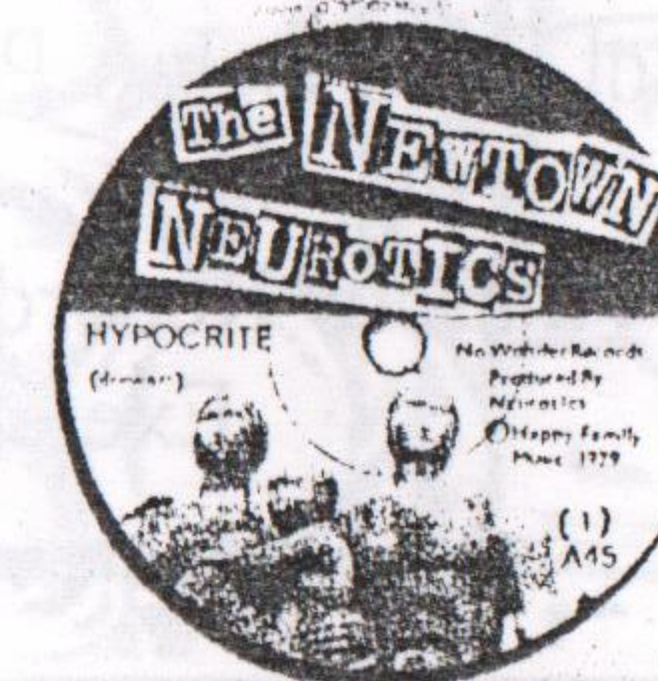
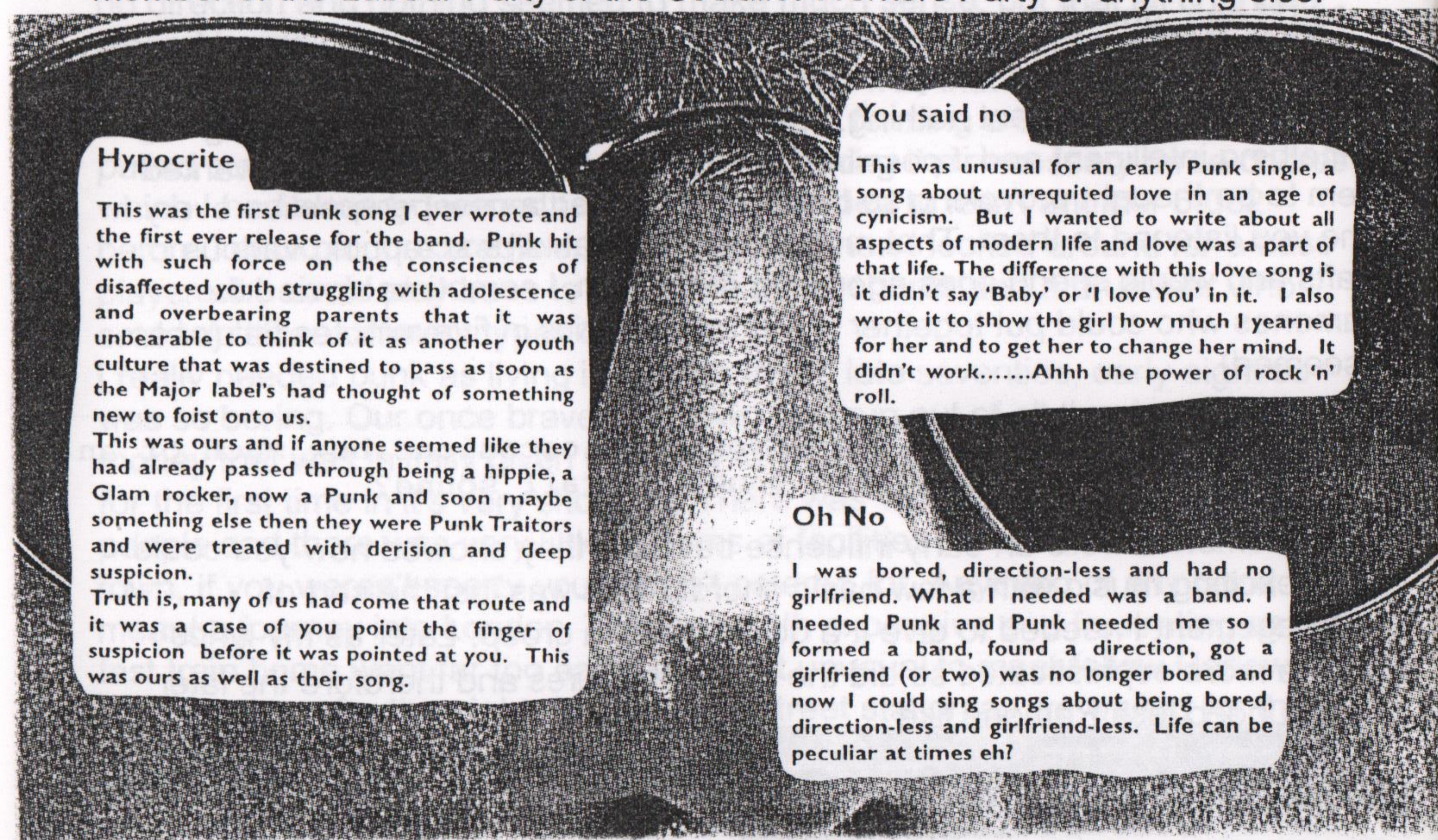
8. In "Scanner" you seem to be very much for the internet. Do you think that perhaps sometimes people are guilty of allowing it to take over to much?

8. No, this is a fallacy. People are communicating better and faster these days with email, text messaging, newsgroups, message boards and chat rooms. This sort of communication complements the traditional forms. People have social interaction that extends to the real world and beyond and the art of reading and writing has exploded because of it. I know because the internet and computers (and music of-course) liberated me from a semi illiterate, dyslexic, low skilled person, to someone who now has no problem articulating himself with the written word. I now communicate with Neurotics fans all over the world that make contact through our website, (www.neurotics.info) that never happened in the past when I received just snail mail.

9. Are you still involved in music at all and are there any projects that you're working on?

9. No, I have little involvement in new music now as with a little daughter and an exciting & demanding job I have trouble finding time to do anything else (hence me taking so long to get this interview back to you). However I have always been involved in archiving the legacy of the Neurotics, involved in re-releases, writing sleeve notes for them, re-mastering the old albums and maintaining and developing a website for the band.

As we speak, plans are afoot to re-release the 'Repercussions', 'Is Your Washroom Breeding Bolsheviks' and 'Kickstarting a Backfiring Nation' albums on CD in this country. We are about to sign a licensing deal to release Beggars Can Be Choosers in Japan and is also the possibility of the release in England of a stunning new live album at some point.



10. How do you see the state of Britain today. What would you like to see done to change things for the better?

10. I cannot express the amount of anger I have towards Tony Blair, he is, in my opinion a war criminal as is the rest of the cabinet. The harm this person had done to this country and the world far exceeds the harm the Tories done in the eighties and I personally will never vote Labour again whilst he remains leader, I despise him and consider him to be a fucking liar and hypocrite. Whilst he tries to destroy, the Labour Party, the UN, Nato, multilateralism, the BBC on a totally illegal and murderous war just to lick George Bush's arse, the real threat, al-Qaeda gathers strength to murder again. While he claims to be protecting the people of Britain he is in fact making the situation worse and leaving us all in the firing line. He talks about justice and yet he leaves British subjects to rot in Guantanamo bay where the Americans prepare to announce all that are imprisoned there guilty and start executing them. Will history forgive him? I don't know, I fucking wont!

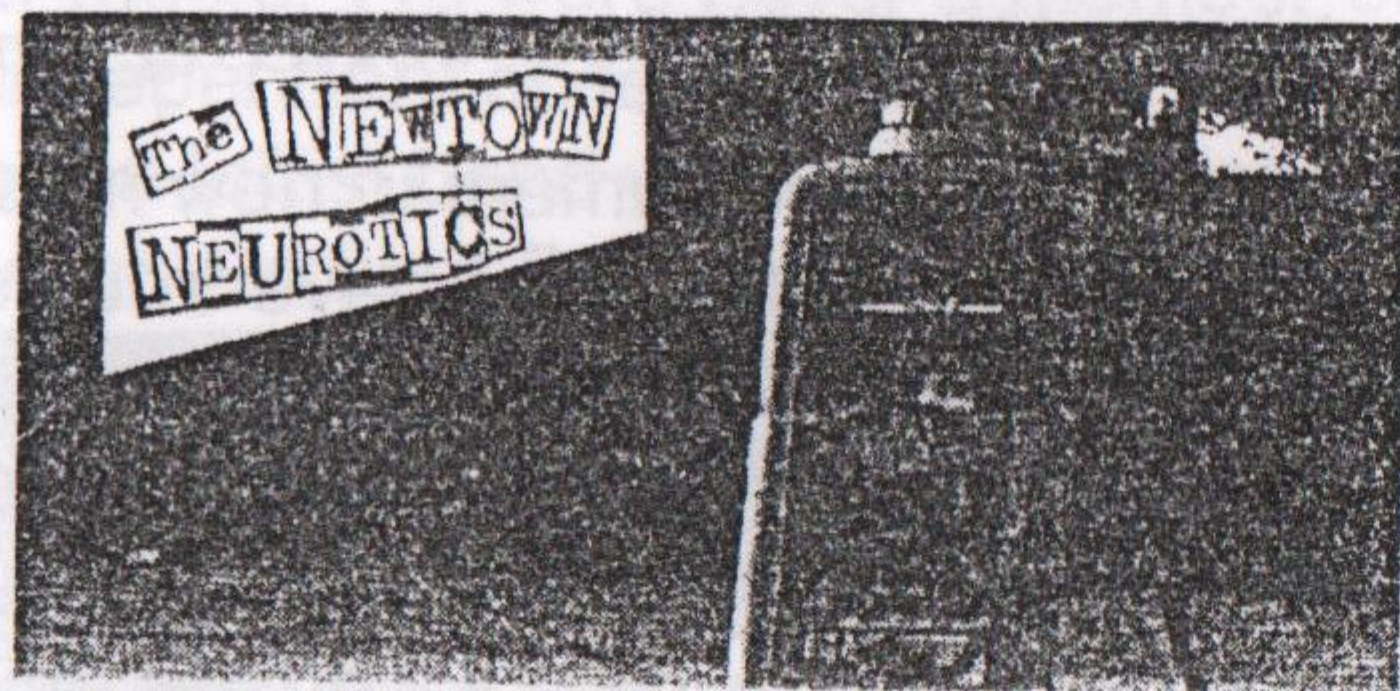
11. Can you look back on the past without regrets and do you think that you got a lot out of your involvement in music?

11. I regret nothing, it was hard work but it was fantastic and my music still gives me so much pleasure that if I was to go back in time and had the choice I would do it all over again. The only thing I wish was that the internet was around when the Neurotics were around, it would have made promoting the band so much easier. I love my life now even though I am not making music these days, I'm just glad I never sat on my arse and did nothing in the eighties. I did something to be proud of and proud I am.

Website: www.neurotics.org.uk

Email: neurotics@sects.demon.co.uk

You can write to the Neurotics at
No Wonder Communications,
154 Bishopsfield, Harlow,
Essex, CM18 6UR



ABUSIVE YOUTH

"EVOLUTION REVOLUTION NO SOLUTION"

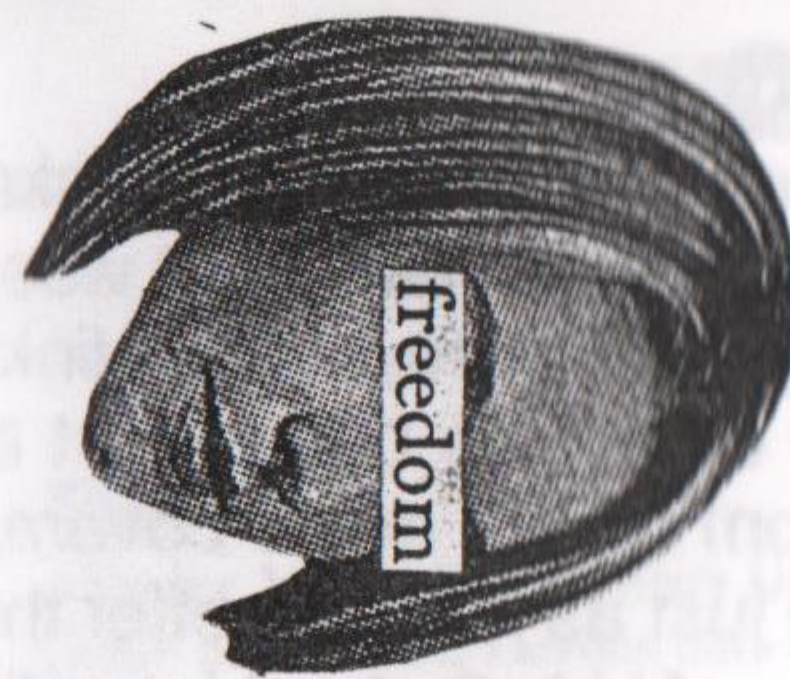
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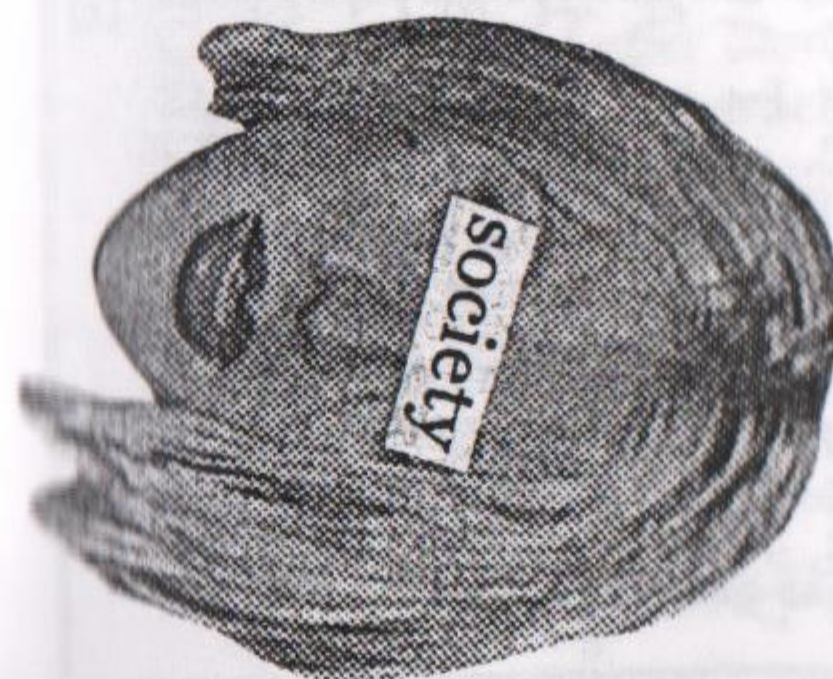
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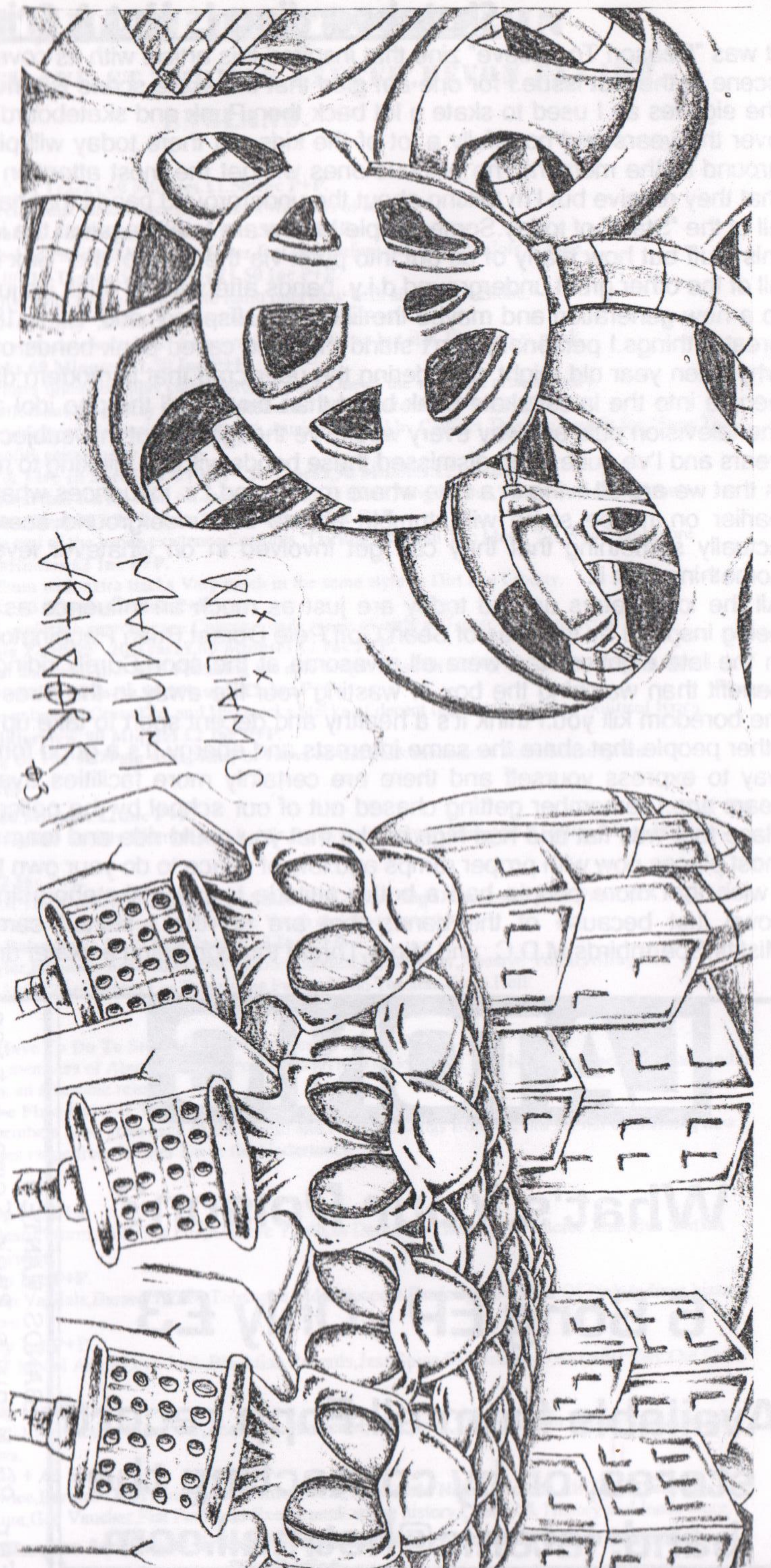
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If you would like to have your art in this fanzine then please send it in and we'll see if we can use it. I'm going to try and put more drawings, sketches, paintings etc in future issues as I think that there are some talented artists out there that need to have there work seen. Punk is not just all about bands and music, it goes a lot further than that and I want to expand on all the other aspects of it. If you have anything to offer then please write and we'll get you involved in Positive Creed.



ARTWORK BY WILLIAM WRIGHT



WILLIAMS
NEWMAN
ARTWORK

Skateboarding Is Not A Crime

It was "Reason To Believe" zine that inspired this article with its coverage on the worldwide skate scene in the last issue. I for one am glad that the skate scene is thriving once again like it was in the eighties as I used to skate a lot back then. Punk and skateboarding have always been linked over the years and hopefully a lot of the kids out there today will pick up on the bands that are around at the moment. The obvious ones will get the most attention from all the m.t.v. coverage that they receive but I'm talking about the underground bands that have just as much to offer than all of the "Stars" of today. Some people I know are totally against the idea of kids that get into all of this stuff but how many of us got into punk via the likes of the "Sex Pistols" and then discovered all of the other great underground d.i.y. bands afterwards. I think it's just the same thing happening to a new generation and maybe the likes of "Offspring" and "Blink 182" might just lead people to greater things. I personally can't stand these so called punk bands of today but I can understand why a ten year old might considering the utter crap that is modern day chart music. I'd rather see people into the latest skate punk band than buying all the pop idol and fame academy junk that the television puts are way every week. I've thought about this subject a lot over the last couple of years and I've quite often dismissed these bands without thinking too much about it but the sad fact is that we are all living in a time where media and t.v. influences what so many kids do. Like I said earlier on, maybe some will stumble across the underground scene and realise that there is actually something that they can get involved in on whatever level that they choose and do something with it.

All the top skaters around today are just as much an influence as the bands and I remember being inspired by the likes of Sean Goff, Pete Dorset, Brian Pennington and the Lee brothers back in the late eighties who were all awesome at the sport. Surely riding a skateboard is more of a benefit than watching the box or wasting your life away in the street causing trouble and letting the boredom kill you. I think it's a healthy and decent sport to take up and a good chance to meet other people that share the same interests and energy. It's a good form of communication, another way to express yourself and there are certainly more facilities available now compared to 15 years ago. I remember getting chased out of our school by the police because that was the only place that was flat and had high banks that you could ride and learn tricks on. Skate parks are in most places now with proper ramps and lots of space to do your own thing and have fun.

I wish that more people had a better attitude towards skateboarding and would stop putting it down just because of the bands that are on the t-shirts. I came across the likes of the Misfits, Spembirds, M.D.C. and Minor Threat through being a skater and I still listen to them today.

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TAPES

- Abusive Youth: "Anarchists Unite". 15 Tracks, 60 Minutes. £1.50 Inc P+P.**
Debut album from Devons only anarcho punk band. Crass style sound with lots of energy.
- Abusive Youth: "Before The Massacre". 8 Tracks, 30 Minutes. £1.50 Inc P+P.**
Second album with a real Conflict feel and attitude. More of a faster feel than before but still with lots of rage.
- Abusive Youth: "Considered By All". 10 Tracks, 30 Minutes. £1.50 Inc P+P.**
3rd release with a mix of studio and live tracks. Also has a pirate radio interview with singer Rob Stone.
- Abusive Youth: "Don't Embrace Democracy". 8 Tracks, 30 Minutes. £1.50 Inc P+P.**
The most recent release with a more up to date sound and a slower than usual pace but still 100% d.i.y. punk.
- Antibodies: "Antithology". 27 Tracks, 60 Minutes. £1.50 Inc P+P.**
A great collection of tunes from Harlows finest that play classic protest punk. One of the very best around today.
- Can You Hear The Scream: "A Collection Of Poetry By Andy Roberts". 30 Minutes. £1.50 Inc P+P.**
Containing 9 poems read by various members of Abusive Youth with music provided by Conflict. This is a benefit for "Save The Newchurch Guinea Pigs" with all profits going to the cause.
- Crass: "Live In Plymouth 29/9/81 & Live In Sheffield 4/10/81". 26 Tracks, 90 Minutes. £2.00 Inc P+P.**
Top quality anarcho punk from the band that started it all off. Includes "Punk is dead", "Big hands", "Angels" and loads more.
- Crass: "Live 5/2/84 & Live In Belfast Sept 82". 31 Tracks, 90 Minutes. £2 Inc P+P.**
A great live performance nearing the end of the bands existence. Features "Darling", "Smash The Mac", "So What" and more.
- Pus: "Death From The Skies". 90 Minutes. £2 Inc P+P.**
This is the cassette version of the album with extra tracks. Very much in the same style as Dirt and Liberty.
- Pus: "Live And Fucked". 31 Tracks, 90 Minutes. £2 Inc P+P.**
Demo and live songs with the usual explosive anarcho rage. Covers a wide range of early and more recent material.
- Schwartzneggar: "Live In Slovenia 27/10/95". 20 Tracks, 60 Minutes. £2 Inc P+P.**
Excellent quality with Steve Ignorant and co in fine form. Featuring the epic songs "Slice Of Life", "Where Is Love" and "Sad Life".
- Stratford Mercenaries: "Demo & Live". 22 Tracks, 90 Minutes. £2 Inc P+P.**
Straight to the point punk with ex members of Crass, Dirt and Buzzcocks. Stacks of decent tunes with the best political lyrics.
- Steve Ignorant & Colin Jerwood Interview: 90 Minutes. £2 Inc P+P.**
Recorded shortly after the Gathering Of The 5000 gig with plenty of views on the punk movement and other subjects.

COMPILATION TAPES

- "We Will Not Be Beaten Down". 60 Minutes. £2 Inc P+P.**
A mixed style of punk bands including Sad Society, Worm, Know It Alls, Portiswood, Natural Disasters, Kickflip, 4 Past Midnight, Crass and Abusive Youth.
- "Parasites Are Us". 90 Minutes. £2 Inc P+P.**
A benefit for the "Movement Against The Monarchy" featuring 17 Stitches, Oi Polloi, Dog On A Rope, Orifis, Piss Up A Rope, Crass, Chester, Draggs, Imbalance, Pus, Antibodies, Bug Central, Jpe, Abusive Youth and The Gangsters.
- "You've Raised Your Voice Now Raise Your Fist". 90 Minutes. £2 Inc P+P.**
Featuring Annalise, Kenisia, Wat Tyler, Intention, Antibodies, Bus Station Loonies, Hellkrusher, Abusive Youth, Aflray, Sad Society, Chineapple Punx, Ciderfix, Anal Beard, Worm, Los Destructos, Pus and The Toasters From Hell.

C.D'S

- All The Sixes: "The Things You Have To Do To Stay Alive". 19 Tracks. £2 Inc P+P.**
Debut 19 track album from various members of Abusive Youth, Ponder and The Tenderhooks. This band play rock, pop, punk, indie and more diverse styles making this an awesome release.
- The Tenderhooks: "I Fuck On The First Date". 7 Tracks. £2 Inc P+P.**
Despite splitting up in 1998 two members have gone back in the studio and recorded songs from the old set list confirming how good this band really were. Influences range from Husker Du to the Undertones.

FANZINES

- Positive Creed#1, A5, 31 Pages. 80p Inc P+p.**
Interviews with Antibodies, Anal Beard, Worm, Oi Polloi, Pus, Abusive Youth, In Darkness There Is No Choice Zine, Bus Station Loonies plus a Crass history and reviews.
- Positive Creed#2, A5, 31 Pages. 80p Inc P+P.**
Interviews with Penny Rimbaud, Pop Vandals, Barse 77, Zero Tolerance, Mdm, Suspect Device plus a Flux Of Pink Indians history, Dial House Fund, poetry and reviews.
- Positive Creed#3, A5, 31 Pages. 80p Inc P+P.**
Interviews with 4 Letter Word, New Model Army, Love Junk, Blackfish Records, Jess Spice, Sad Society, Red Letter Day, Out Cold plus poetry, reviews and articles.
- Positive Creed#4, A5, 31 Pages. 80p Inc P+P.**
Interviews with Rosie Lugosi, Joolz Denby, Active Slaughter, Academy Morticans, Wat Tyler, The Beautiful Deadly Children plus columns, poetry, artwork and reviews.
- Positive Creed#5, A5, 63 Pages. 50p + A5 S.a.e.**
Interviews with The Once Over Twice, Barbies Dead Zine, Freaks Union, Vext, Household Name Records, All The Sixes, Amy Taylor, Viva, Low Planes Theory Zine, Gee Vaucher, Fist Fuck and Exeter punk scene history, Chaos Uk History and loads more.

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