

**NEXT
ISSUE!**

**THE
IMPOSSIBLE
INDIVIDUAL?**

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OUT COME THE WOLVES
THREE VICARS
THE SCEPTRES
MAX 625
PANDA JACK
INVASION
AND BAD LAYOUTS
TEN UK RECORDS YOU SHOULD KNOW
THINKAGE

Juggernaut*

I wanted to do a zine because, well, there aren't many about at the moment, and even less that have something interesting to say and a genuine passion for the music and community rather than a blatant vacuous product that was simply generated to gain 'scene cred' if such a value system actually exists. I wanted to tell people about some bands they might not have heard of or had the impetus to check out, as well as giving me an excuse to wank over my fave bands for the sake of it. It was also an opportunity for me to reflect on some things I had been thinking about for a while, namely UK hardcore history and our engagement with it, the internal economics of the hardcore community, and the existence of 'national styles'. The latter two topics came out in the interviews in this issue so look out for them and what each band/person has to say about on the subjects. Meanwhile, for a discussion on history and hardcore check out the article on Citizen Arrest.

As the hardcore community has entered into the globalised age, where one can contact the other side of the world with the click of a mouse and hear bands from bumblefuck nowhere, this has created some great new frontiers as well as some problems. On the plus side we are seeing bands that are taking influences from other places and creating new interpretations of them through their own context accounting for some super fresh and interesting sounds. In many ways this was already happening through touring internationally and writing letters, the beginnings of hardcore weren't exactly in the Dark Ages. However, today it's easier than ever. What would many Portland, Oregon bands sound like without being influenced by early English grindcore and Swedish/Japanese crust punk? On the other hand the occurrence of hype spreading like wildfire across the globe has increased also, creating a global community too easily consuming shit without checking itself and allowing for the existence of a stronger status quo that silences dissenting voices. Surely hardcore was supposed to be the coming together of disgruntled voices unified by an abstract energy that could allow for them all to be heard. Or is it that within this new global community it has become too huge to sustain and thus created groups that splinter indefinitely: crusties, thrashers, nukeheads, doomsters, hardcore-punks, hippy-core, garage-heads etc., I've heard quite the selection of terms over the past few years. This is at least the case in England, which is the scene I'm most familiar with. This has translated sound-wise too. As hyped bands become a critical success, younger, more impressionable kids start bands using those sounds whole without looking at where that style came from. Local history no longer seems to have a place in hardcore here.

* Crown of Thorns Juggernaut, best hardcore intro of all time?

Luckily there are some super bands in the UK right now that do give a shit about the past and also doing their own thang. I guess the core problem is that hardcore punk is stuck between its grassroots past and its global presence. Once it was enough that the attitude was there, a few bands like Minor Threat or Discharge were known about and bands cropped up in every town all over the planet, each creating their own distinctive national, even at times local, sound that engaged with the political, social, and material environment immediately around them. For example, New York and Boston scenes in the 80s didn't differ and compete with each other for the sake of it. Each town had a completely different socio-political situation that created their own hardcore scene and sound, even though lyrically most songs dealt with universal abstracts valid for most kids in the West at the very least. When confronted with each other's different interpretations of the same idea and/or desire, it was a culture shock and took time to come to a mutual understanding. When talking about hardcore from the 80s everyone operates using the categories of date and place. I would like to see more bands in the UK trying to engage with the national sounds of its past, but is that an unfair request when we no longer live in a world that can operate on a national level, unless of course you want to be a fascist band? And that brings me to the point that by using national categories perhaps I, and many others, are sustaining a nationalist ideology. Our socio-political awareness is no longer as national, so why should our music be? Perhaps it's because I see many bands simply adopt sounds of bands that are in fashion to like now that I get pissed off. Or perhaps hardcore is just that, a bunch of trends overlapping each other, spawning and dying off held together by agendas and individual ambitions, some lost kids, some self-aware, some needing shelter, some seeing the opportunity for both positive and negative influence. It's a mess, but I couldn't be involved in anything more amazing. To end, I would like this zine to inspire, get people writing again, and above all to **THINK FOR YOURSELF!** Enjoy!

Thanks

Firstly to hardcore-punk and its community for seemingly giving me no life and a life at the same time, Panda Jack, Max 625, Julio and Out Come the Wolves, The Sceptres, Matt 'I love guns' Clark, Guille 'I love Scarlett Johansson' Invasion, Mike Thee Vicars, Daryl Kahan for the mega-good contributions and interviews, Tommyrot Delaney for the amazing cover art, xMichelllex and Matt WPBS for photos and awesomeness, The dudes at Stripburger (ace Slovenian comics zine) who's pages I stole to form the background to some articles, same goes to lovely Bruce Conner (best US artist of the 60s), Paco and Clint for the discussions/debates and teaching me all sorts of nerdy, all my friends who rule, scissors and glue, the internet, and last but not least my turntable - I love you my Vestax Handy-Trax!

HATE MAIL AND THOUGHTFUL DISCUSSION TO: greenmatter@hotmail.com

On the Cover

CH, Thomas Ott

"So Mike, can you like draw a giant fountain pen stuck in the ground with Paris Hilton's head skewered through it, with maybe some vultures in a desolate background or something?" "Sure"

True to his word Mike has come up trumps with this awesome cover. Email him for work, xonitax@hotmail.com. And yes it is supposed to be Paris Hilton. Although what I like about her representation is that it can apply to any doll-like woman, or even dolls themselves. Paris may be a clever businesswoman if the measure of cleverness is to get rich, but in terms of a positive influence on the world she is not. When the women of the 60s worked hard to create new opportunities for girls everywhere, they thought they were simply pushing through a natural progression, little did they realise that gender stereotypes would simply rearrange themselves and be sustained by a new breed of selfish beings that didn't care about the consequences. Blondes have it the worst. How many blondes have equal pay to men in the same jobs? Seriously, what has job capability got to do with boobs and hair colour? A recent survey has pointed out that London has the worst gender pay gap in the UK, the centre of the tabloids and glossy magazines that are the loudspeaker of these enemies of intelligence and self-worth (not based on physical appearance). On average women in London earn 25% less than men. What?! Most of the top earners are all in the service and arts sectors too. Great. Most are in debt because of purchasing too many luxury items i.e. clothes, make up, accessories that are branded must-haves by magazines. Super. GET OUT OF THE SHOPS AND PICK UP A PEN!

What I've been jamming

(or self-promoting 'I have great taste' moment)...

Abused - Loud and Clear 7"
S.A.S - Suave and Sophisticated EP
Wolf Parade - Apologies to Queen Mary LP
Phil Ochs - I Ain't a Marching Anymore LP
Brygada Kryzys - s/t LP
Insekty na Jajach - demo '83
Headfirst - Back in Control EP
Sorry - The Way it is LP
Mission of Burma - Signals, Calls and Marches EP
Proletariat - Indifference LP
Weekend Nachos - Punish and Destroy LP
Heresy - everything
Nicky and the Warriors - Born to Ride EP
Joan Jett and the Blackhearts - Bad Reputation LP

UK Hardcore-Punk

Records You

Should Know!

Part One: The 80s

It gets my brain to exploding point that young UK kids know crap about UK hardcore-punk/hardcore/punk/crust/blablabla history. Somewhere along the line the old fogies forgot to pass on a sense of local historical pride so you got a ton of crap UK bands wanting to sound like No Warning (who were trying to sound like Madball before turning nu-metal) or Outbreak (no beef here good band good dudes but they did have the curious effect of influencing some of the worst UK bands ever). On a personal level, most of the following bands were introduced to me by Americans, in America. Imagine my shock when a young gun full of enthusiasm for hardcore was told there WERE good bands in the 80s and 90s back home? Embarrassing much? Having said that recently there has been a renaissance in knowledge in the UK hardcore scene so perhaps I am exaggerating. However, I thought this list was still necessary if only for some folks to fill in some gaps, for

myself to have a think about what makes a good UK record (see intro for nationalist styles thinkage), and for the new kids to get stoked on UK history. These bands either influenced the world (Discharge) or took influences from other places and made it their own (Ripcord). Also please note this list has no order and I chose the magic Spinal Tap number eleven because, well, lists are always a bit ridiculous and why not? As for getting hold of these tracks, a large bank account isn't necessary! I was going to do u-send-it links for all these records but I ran out of time, sorry about that! However they are all available on soulseek, myspace fan pages, torrentz, record label pages etc. (I checked). If you really are stuck, don't hesitate to contact me for a tape. There's only so much words I can say about music, so best just give it all a chance! I also hope this list will inspire others to get out into the musical abyss and find other flaming UK bands from way

I ♥ QC!

The (un)Holy Trilogy...

Whilst hardcore in the states was going down the toilet for a bit, the UK was producing some real talent in the late 80s with some incredible releases. The head of this pack was the Ripcord/Heresy/Stupids crew originating from Weston-Super-Mare, Nottingham and Ipswich respectively. I don't mean this in a canonical 'these are the best bands and you should swallow that whole' kind of way, but in the sense that they toured together, hung out together, and all created variants on a fairly similar sound that's pretty freakin' great! These were tough records to choose, not only because all these bands produced more than one sterling record each but also because they didn't keep to 'a sound' throughout their existence. There's gonna be some debate about my choices am sure, especially my pick for Heresy, but whatever, I stand by it, and hopefully it will become clear why.

Ripcord - Defiance of Power LP

Label: Manic Ears Records

Released: March 1987

Line-up: Buzby - vocals, Steve 'Baz' Ballam - guitar, Steve bass, John - drums

Tracks:

1. Abuse
2. Lucky Ones
3. You Don't Care
4. Eternal Tomb
5. False Prophecies
6. Ignorant
7. Drugshit
8. Live by the Bomb... Die by the Bomb
9. Furdur
10. Blind Eye
11. Wicked
12. Vivisection - Tortura Innecessaria
13. Defiance of Power
14. Prisoners

Standout Lyrics: Vivisection - Tortura Innecessaria

How much more torture must they tolerate,
To satisfy our curiosity?
Scapegoats for mans irresponsible vices,
Research tools for self inflicted misery.

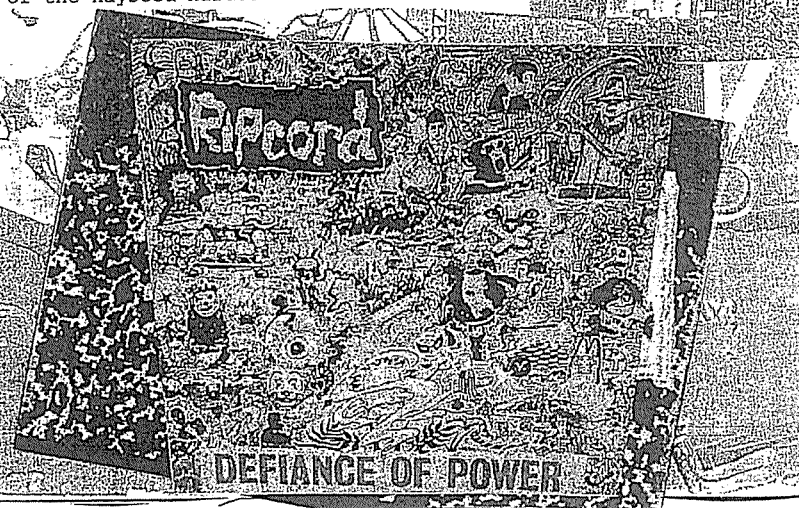
Am I ramming my views down your throat?
Well, rabbits have lipstick rammed down theirs
And I'll ram, and I'll teach and I'll talk,
Until there's people out there who care.

If only after you died,
To this earth you could return,
As any animal that you have tortured,
That you have blinded and you have burned

Then it would be you that is screaming,
You writing in pain,
You dying for sweet fuck all,
You dying in vain.

After many initial line-up changes the Ripcord that was to record their first LP went on tour with BGK (Holland), Heresy and The Stupids in 1987. If ever there was a need for a time machine, other than to buy as many copies of the first three Ripcord records as possible when first released, this would be it. I have been told that the later Poetic Justice LP was more important record because it re-energised a flagging scene, but for me Defiance of Power just hits harder. Ripcord are influenced by Boston hardcore, and listening to this record you can definitely hear elements, in the groove and rhythms but combined with a heavier crunch and raging speed which made it their own brand of UK thrash. Side A has ace intro Abuse to get your strut on with possibly the most hilarious self-abusing lyrics ever, case in point: "Baz has got a fat gut, It's always bleeding wobbling, It's a problem for his women, When they're are (sic) giving him a gobbling!" Both Abuse and killer stomper Eternal Tomb rage through with phrase changes and D-beat parts combined with metally bits and cool melodies. Ignorant however shreds all with its main boomy thrash guitar phrase to perfectly complement Buzby's description of the innards of a slaughterhouse, all rounded off with amazing Motorheadesque riffage in the bridge. Let's flip the record...Side B holy smoke Batman, its DRUGSHIT! Surely the best straight youth anthem ever written by an English band? I'm hearing SSD here sped up. Killer. Hold out our air solo guitar hands for Furdur as it's introed with a sample of some dude telling us that Fur is murder, damn right! The song is D-beat at its finest. Wicked proves another light-hearted break with the serious lyrical content as it's about skateboarding over grannies in your way! The title track is a pure display of aural assaultage at just under 15 seconds and a huge distortion to boot. I'm sure if Thatcher got this song as an alarm call she'd lose her hair and indeed as the song suggests 'cower'. Bloody rubbish bint. Indeed, the whole album proves to be a *pièce de résistance* in hardcore-punk achievement.

The cover artwork was drawn by Buzby, he's very talented don't you know? It's a chaotic scribbly mess with, amongst other things, a skateboarder, puking sun, anti-vivisection logos, spiderman twice, dogheads, Kermit the frog, troglodytes, knives, intestines sprawled all over the place and the strange Ripcord mascot of a hayseed character carrying a large scythe and bottle of moonshine. He would also end up on the front cover of the Hayseed Hardcore 7" EP to come.



Heresy - Who's Generation 7"

Label: In Your Face Records
Released: 1989

Line-up: John March - vocals

Steve 'Baz' Ballam (from Ripcord) - guitar,

Kalvin Piper - Bass

Stephen Charlesworth - Drums.

Tracks:

1. Follow Suit
2. Ghettoised
3. Them and Us and Me and You
4. Everyday Madness Everyday

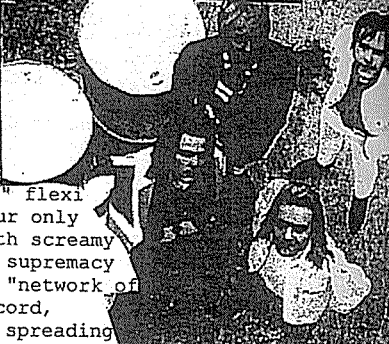
Heresy's first three releases, Never Healed 7" flexi (1986), Heresy/Concrete Sox split LP (1987) and tour only Thanks! 7" (1987), were blistering thrashticles with screamy vocals slaughtering all in their path to speedcore supremacy or as KFTH puts it "The Heresy Mosh Crew and their 'network of friends' touring entourage (including the Sox, Ripcord, Stupids, BGK, etc.) started tearing through Europe spreading the good word about speedcore thrash." Quite. However, if you are new to Heresy the recording quality and content can be a bit hard to chew on initially. A good first bite would be the Who's Generation 7" which was to be their final recording. Easily the most assessable Heresy record, and definitely the most influenced by their cross-Atlantic predecessors. Just before this offering though they also released Face Up To It (Its Shit) LP (1988) which as the title suggests, is crap and the less said the better.

The 7" saw Heresy bring their fast hard brutality and stem it into a good production, some great lyrics and some more metal bits to bring 4 songs of awesome fast hardcore punk. After the Concrete Sox split LP the band brought in extra singer so that the guitarist Reevesy, on vocal duties the time, could get ragin' more easily. They ended up with John, the drummer from Concrete Sox, and the rest is history. Any Heresy pictures will attest to this man's jumping ability. Way more clean cut sounding than Reevesy, this brought a new dimension to the chaotic instrumentation. I think it worked best on this record, particularly on Everyday Madness Every where metal downward flowing phrases are echoed in the vocals and a gargly howl signals a fan out into epic riffage with a load of groove to boot, a breakdown that will make y cream your pants, and energy practically evaporating off the turntable. The front cover is pretty funny, being The Who's Legal Matter/Instant Party 7" (1966) but with the heads of British Mod Kings replaced with the 'super attractive' Nottingham punks instead. Meanwhile the label is a rip of God Save the Queen 7". The record actually begins with an excerpt of a Who song before being cut off by someone getting ready to hurl some mega phlegm and then it all kicks off! other stand out track I would have to say is Them and Us and Me and You which starts off like Antidote's Something Must Done but then almost immediately turns into an entirely difference animal speeding along like there's time running at the studio! All in all KILLER and ESSENTIAL stuff.

Also! Heresy became quite a favourite with John Peel and one Peel Session per year from 87-89, all worth checking out

HERESY

WHOSE GENERATION



The Stupids - Violent Nun 7"

Label: Children of the Revolution Records
Released: 1985

Line-up: Tommy Stupid - drums and vocals, Wolfie Retard - bass, and vocals, Marty Tuff - guitar

Tracks:

1. Elephant Man
2. What Happens Next
3. So Much Fun
4. It's Gotta Be Love
5. Who Do You Think You Are?
6. Skid Row
7. Taken Too Many
8. You Die
9. Waste Away
10. I'm Ill
11. I Don't Like Nobody
12. Waltz of the New Wavers

"Elephant Man...ah well nevermind, have you ever seen a grown man naked?" The kings of the snotty-nosed, The Stupids, formed in 1984 and played super fast US style hardcore that would give any band on This is Boston Not LA a run for their money. Course they could also romance the ladies KBD style with the funky It's Gotta Be Love, ah bless. They brought the fun into a scene that was well, pretty seriously angry from the sounds of things. Each song is deceptively well crafted with sing along parts, great time changes and some inventive song structures. The record consists of demo tracks from their 1984 tape titled "Leave Your Ears Behind" which is probably why its my fave as its them at their most juvenile, experimental and memorable. Plus it has got a photograph of a nun having a fight with a policeman on the cover. This gets my vote as best record to wake up to!



Intense Degree - War In My Head LP

Label: Barache Records
Released: 1988
Where: Mansfield

Line-up: Dick - vocals, Rich Collins - guitar, Rich Cutts - guitar, Liz - bass, Frank - drums

Tracks:

1. Intense Degree
2. Victim of Pain
3. There's a Time in Your Life
4. In My Room
5. Vagrants
6. Daydreams
7. Your Doing
8. All the Guys
9. Take No Chance
10. Allegiance
11. This is Me
12. Bursting
13. What I Miss
14. Skate-Bored
15. Future Shock
16. Envy
17. Three Jays
18. Politician
19. Hangin' On
20. War Spasm
21. Never Conform
22. Friends Never Say
23. Null Zone
24. Today
25. Intense Degree, Slow Version (yeah right! - Ola)

INTENSE DEGREE



WAR IN MY HEAD

Standout lyrics: Ghettoised
Polarized
Marginalised
Paralysed

Restricted
Self Inflicted
Unthinking
Sinking Sinking
No Scope
No Hope
Can't Cope
Slippery Slope

Conformist
Escapist
Trivialist
Ceasing to Exist

You want to be a part of the scene
But you're just part of the scenery
Got the picture yet?

This is definitely a fave of mine and criminally underrated! In terms of speed, nothing can compare to 'Frank's' drumming ability. It also contains the best intro ever! As the needle hits the vinyl the short run-in silence is shattered to smithereens with 'Dick's' "Intense Degree", and the drums from HELL! Seriously its like having a grindcore band turn down their distortion, have clean vocals and viola! They were unusual for having two guitarists and made the most out of this. Visually they also aimed to defy the conventions of the time, the bassist in pretty floral dresses and the singer in B52 shirts upturned messenger caps, dorky glasses, bandanas and windbreakers. You can definitely tell these guys had a sense of humour and brought a little USA west coast sense of fun whilst making it their own. And yes they have a song about skateboarding. Hailing from Mansfield they shared stages with Heresy, Napalm Death and Bolt Thrower etc. all over the UK in the 86-87 period. Like Heresy, Bad Dress Sense, The Stupids and Doom they attracted the attention of Radio 1 DJ John Peel who booked the band into the BBC studios for a session, first broadcast in March 1988. Earache became friends with the band and arranged for them to record their debut LP in Birdsong Studios, Worcester in October 88. Unfortunately apart from the demo and the Peel Session they only released one more 7" which was a big waste of time. Back to Birdsong Studios, owner Steve Bird, who also recorded Napalm Death amongst other grindcore favourites, was responsible for the sensitive production allowing for the listener to hear everything going on quite clearly which conversely makes the brain work harder and creates a more chaotic sound. Standout tracks, there are so many, for me are definitely In My Room which will have you singing the chorus for days, This is Me - which will have you thinking COULD THIS GET ANY FASTER? and contains a killer breakdown, the above mentioned Skate-bored which probably makes Max 625 cream himself, the EPIC Hanging On which contains an awesome metal intro, super fast parts, great breakdowns and ends with some ace echoes, and Friends Never Stay which sounds like a sped up early Dr Know song. Lyrically its all over the place as expected when most of them were written by Frank the human speedball, including songs about blue spitting turtles, orcs (!!!), big gorillas having a shave, skating, friends not being friends anymore, love lost, playing in the cold, being asked if you are the pope. What's not to like?

Standout Lyrics: Bursting

I'm so full of energy like a human dynamo
Come on let's not hang around, get up and go!
I've been inside all day its time to get out,
I wanna skate, I wanna thrash, I wanna (unreadable), I wanna shout!

Feeling hyperactive, I wanna have some fun,
I've been moody all day, but now the feeling's gone...

I'm addicted to adrenalin, its pumping thru my veins,
Don't care if I have a bad slam coz I won't feel the pain
Gotta go while we have the chance, while I'm still young
Let's go and have a blast, let's live for today!

S.A.S (Speak Against Society) - Suave and Sophisticated 7" EP

Label: self-released

Released: 1985

Where: Scarborough

Line-up:

Bobs, Ade, Tony, Vince - all doing various things

Bobs wrote to me about S.A.S. as I had no idea what went down in order to get this record to come into existence so here's the letter...

"SAS existed from 1983 to 1985, and played only 6 gigs. They started rehearsing as a three piece at the beginning of 1983, before I joined them in Spring. Although we all went to the same school we didn't actually meet properly until we went away for a weekend on an anti-nuclear demo in London.



We recorded a demo, and then a 7" (which we weren't totally happy with so it was never released). We re-recorded the 7", with some new songs, and it was released in 1985. However, two of the band members (Tony & Vince) left after that before we ever got to play any gigs. We got a couple of other guys in to replace them, and played one gig with that new line-up, but it wasn't the same and we broke up at the end of 1985 - the band basically splitting in half to form two other bands (Active Minds and Satanic Malfunctions). (The latter just missed this list but are well worth checking out!)

Once I joined, I wrote most of the lyrics, but we still had quite a lot of songs which we written by Ade before I arrived. I guess the 7" is probably about 50:50 in terms of which of us wrote the lyrics.

As well as the 7" on vinyl, there's also two tracks on an American compilation LP called "Compulsory Overtime", which was recorded during the session when we recorded the original version of the 7". The 7" was recorded at a local studio in Scarborough (Gladiator Studios), and was recorded "live in the studio" - no overdubs. Line-up for all recordings we made was Ade, Tony, Vince & me."

Despite their brief and complicated existence, S.A.S. thankfully made one record that should have sealed their place in UK hardcore forevermore. The fact that the record has never been repressed, unlike many lesser American one 7" wonders, and people are generally rubbish, means its gone into the vaults of relative obscurity. RUBBISH I say! Is it coz they're from Scarborough? Seriously though, why? S.A.S created a mean dirty still fast as rabbit-fucking sound with sex on legs solos, messy arrangements all melded together with great lyrics on hunting/vivisection, monarchy, unfair society and riffs that are as catchy as chlamydia. There's a great range in this record too, with more attitude-driven numbers ala NYHC like Gunrunner perfectly complementing super thrashy 'I wanna tear out my hair and trash my room' ditties like Drunk Again. Oh and of course there's the obligatory for the time 7 second blastbeat exorcism in the shape of Royalty. The guitar sound is so 'thick' making for an incredibly rich record you could listen all day to, filling your room with what can only be described as a dust cloud of sound, or to borrow my Dad's favourite word, din. Yum.

Tracks:

1. Intro
2. The Sport of Gentlemen?
3. Meaningless Name
4. Scapegoats
5. Drunk Again
6. Armageddon
7. We Don't Need It
8. Gunrunner
9. Royalty
10. Your Future

12 letters
Archie Brooks
Nellie Dingle
Rachel Hughes
Bernice
Bob Hope
Charity
Frances
Butch
Chloe
Danny
Diane

May, no more than £120

11
Mrs O. Clayton

DOOM - POLICE BASTARD 7"

DOOM - POLICE BASTARD 7"

Do I really need to talk about this band? The record is listed because of their overwhelming influence on just about any punk/hardcore band worth their vinyl and started a wealth of, sadly sometimes utter rubbish, bands under the musical moniker D-Beat, named thus because of the specific style drumbeat. I'm sure you know this record, at least I hope you do, but I put it in because, well, it would be weirder if it wasn't on this list. Plus it gives me the opportunity to wank it on the player (yeah that's not a typo) and remind myself how insanely raging this record is! The band was started in 1977 by the twin Roberts brothers Tony 'Bones' and Terry 'Tezz' (drums). With singer Cal and bassist Roy 'Rainy' Wainwright, Discharge recorded their first EP *Realities of War* in 1980. Bang on the cusp of a new decade, they defined the 80s punk sound without a doubt. The drumbeat, mega distorted guitar, and Cal's distinctive talking/monotone shouting voice singing about war and inequality; the combination was intoxicating! By the time it came to record the first 12" EP *Why?*, in 1981, Tez left and they got Dave 'Bambi' Ellesmere from Wigan's The Insane, who would only play on this one record, to replace him. Visions of War starts off like a distorted air strike siren and mass of sludgy guitar before that familiar drumbeat kicked in and it all goes manic! I think this is definitely their most rough and gnarly 12" record, the later releases being more polished. Meanwhile A Look at Tomorrow and Ain't No Feeble Bastard almost have a garagey feel that you can really get down on the dancefloor to, the ultra catchy music oddly and effectively juxtaposed with the harrowing lyrics. The KILLER solos are almost Motorheadesque with so much attitude it practically drips out the amps. That's Discharge's charm, you never know what's gonna come next. I always found the word 'why' screamed can be really effective, probably because in certain circumstances asking that question can be a real act of defiance. I also find it sort of charming that when Cal sings the word repeatedly he teeters on the edge of sounding like a screaming 'wha wha' baby!

Glasper, Ian, *Burning Britain*, Cherry Red Books, 2004, p171

"We were stuck in this tiny room - about 10 metres square - for two weeks, writing and rehearsing the songs for it...It was actually recorded in the studio of Gavin Sutherland who was one of the people who wrote Rod Stewart's 'Sailing'! We went in and set up, did the backing tracks in one take, and Cal did his overdubs in one take, and Cal did his vocals in three hours! Another...we were in the recording studio less than three hours! The whole reason you can still listen to it now, and it still sounds so intense, is because it wasn't overproduced. The songs were only two weeks old when they were recorded, so they were all fresh, and it was really 'Wham bam!' says Dave"

Doom - Police Bastard 7"

Label: Discarded Records, later repressed on Profane Existence
Released: 1989
Where: Birmingham
Line-up: Jon Pickering - vocals, Pete Nash - bass, Brian Talbot - guitar, Tony 'Stick' Dickens - drums

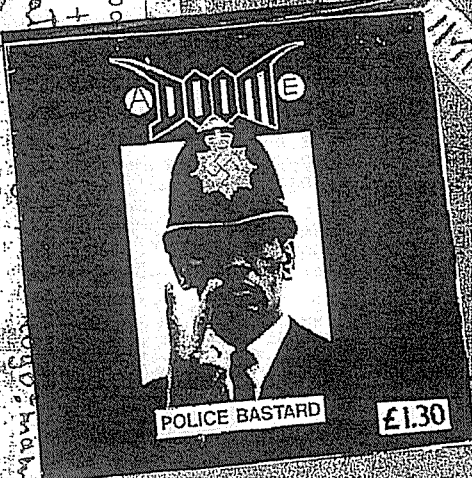
- Tracks:
1. Relief pt 2
 2. Police Bastard
 3. Diseased
 4. Circles
 5. Means to an End

Another Steve Bird/Birdsong Studios masterpiece, this time securing its place as THE UK crust punk record of all time, not least for the title track's sheer brutality. It's a classic, and for good reason. Doom formed in 1986 and initially were a so-so metal band before deciding to veer into Discharge territory. The band started rehearsing with the (above line-up in 1987. Talbot was planning on leaving the band in 1988 but not before recording the split LP *Bury the Debt - Not the Dead* (with Swedish band No Security) and The *Police Bastard* EP in the same session and two Peel Sessions. I bet both Talbot and the rest of the band were glad they stuck it out as the record is simply incomparable in terms of power. By now there was definite opportunity to be influenced by the Scandinavian d-beat punk legends doing the rounds at the time but Doom whipped them up with their own special blend of English misery. Its iconic front cover of a policeman wearing a bobby hat with a swastika on it and sticking two fingers up at the viewer says it all. Circles is a big fuck you to any coherence found on the other songs speeding through at phenomenal speed whilst Means to an End provides another twist with spoken vocal sections coupled with slow doomy guitar bits. What really strikes me every time is the fuzzed up guitar sounds with delayed vocals making the whole recording sound HUGE. Sure, this wasn't an original mode, see Bombanfall for a masterclass in delay, but the way they utilised it with the time changes makes this stand above the rest. Ay they don't make 'em like that anymore, everyone's stuck in flat sounding Marshall land. More than 15,000 copies of this record have been sold making it the best selling crust punk (if such a category exists) record of all time. Wowsa! That's 11% of the number of Police Officers in England and Wales as of 2006 (141,354). Come on let's make it 100%!

Standout Lyrics: Means to an End

Hateful glances, violent dances,
Vicious rumours and gossip mongers.
All the mind games
And pointless slander
Will not help us to achieve
Our goals and Dreams
We are one, united, bonded
Lets all be friends.

Lets all be friends
A means to an end.



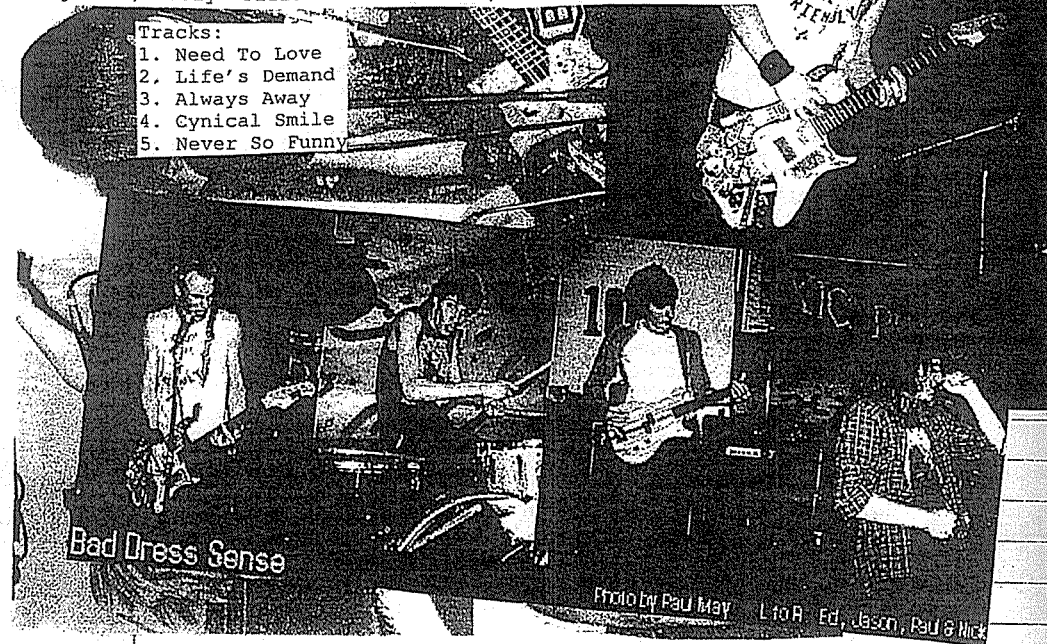
Bad Dress Sense - Peel Sessions

- NOT RELEASED OFFICIALLY
- Where to find/download:
<http://edwenn.com/archives/category/bad-dress-sense>
- Date of recording: 24th Feb 1987
- Where: Ipswich(?)

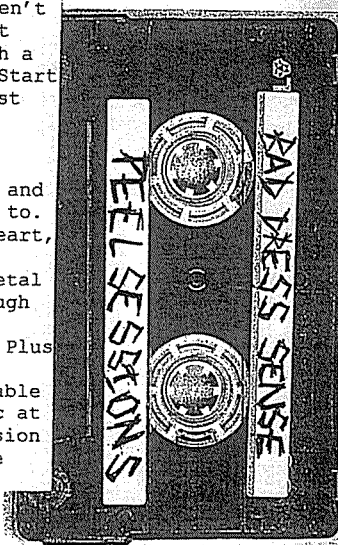
• Line-up: Nick 'Schnozzer' Norris - vocals, Ed 'Shred' Wenn - guitar, Pauly 'Pizza' Condon - bass, Jason 'Twitch' - drums

Tracks:

1. Need To Love
2. Life's Demand
3. Always Away
4. Cynical Smile
5. Never So Funny



This band have been described as the Embrace of England, but that would be an unfair comparison simply because they aren't these bands and come from a different angle altogether, at least musically. Sometimes I hear Squirrelbait songs with a bit more oomph, and other times a less funky slowed down Start Today (Gorilla Biscuits). The vocals express sincere angst and an urgency in a manner that was rare in the UK at the time, with some great guitar melodies for the more retrospective and personal moments in a punk's life. Lyrically there are the familiar emo tropes of love, loss and friendship, but these are not drippy songs to fall asleep to. Ed Wenn understood that politics starts in the home and heart, thus penning some really beautiful and intelligent tunes, which I'm sure was a welcome fresh sound in a sea of societal anger and thrash mayhem, without losing any punch. Although the s/t LP and Cynical Smile 7" are both killer, the Peel Sessions just topped it as live the vocals really shine. Plus John Peel's 'awesome dad' voice seems perfectly suited to introducing the songs making for an altogether more enjoyable experience. At one point he even says "Ah teen beat music at its best", amazing! Ed Wenn has kindly put the whole session on his blog, go visit it (address above) and check out the cynical smile session which is on there too.

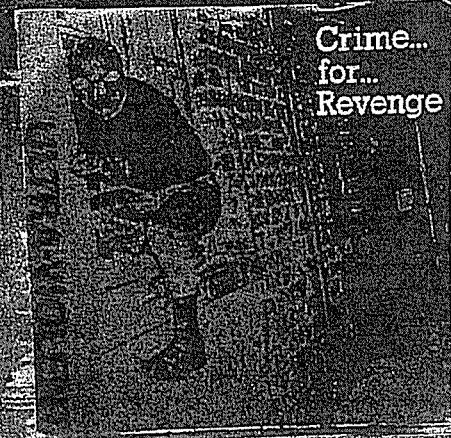


Ultra-Violent - Crime...for...Revenge 7" EP

- Label: Riot City Records
- Released: 1983
- Where: Hebden Bridge, just outside Halifax
- Line-up: Adrian 'Adie' Bailey - vocals, Andrew 'Griff' Griffiths - guitar, Duf - bass, Jaz - drums

Tracks:

01. Crime for Revenge
02. Where Angels Dare Not Tread
03. Dead Generation



Arguably **HARDCORE**-punk, but you know, who cares? The record's title track has some of the best vocals, the angriest riffage (well wouldn't you be if you were from Yorkshire?), and the catchiest rhythms with great backing sing-along vocal parts. Production is impeccable and you should definitely be slamming in your bedroom to this played at volume 11. Side B's Angels provides a slowed down melodic interlude with a bit of a ghoulesque undertone leading to a false sense of security before being thrown into the wolves with the closer Dead Generation going out in a blaze of cymbals and misery. Nice! The cover is pretty dark with a grainy black and red photograph of some dude in a balaclava breaking into a building through a window in propa' boots yeah? Even though Ultra-violent were a Riot City one EP wonder they still gave many more prolific bands on the label a run for their money in terms of power and intensity. This is even more astounding considering how crap the April '82 demo was and this was recorded in November the same year! Sadly, as fast as they reached their zenith, they disbanded in '83. There's another song in existence from the Crime... session at Rochdale's Cargo Studios which I have not been able to locate, if anyone has it, give us a tape!

*Thanks to Ian Glasper for writing his excellent book Burning Britain from which I got info. He was also in a great hardcore band called Decadence Within, check 'em out!

Electro Hippies - Play Fast or Don't (Die) LP

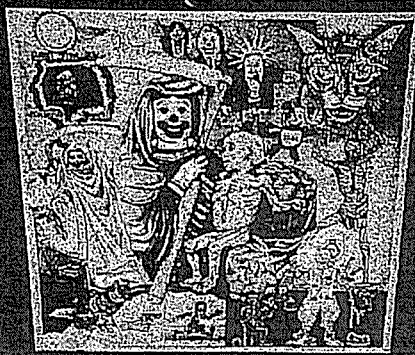
• Label: Necrosis Records
• Released: 1986
• Where: St. Helens/Wigan

Tracks:

1. Intro (Wrath of Michael)
2. Acid Rain
3. Run Ronald
4. Wings of Death
5. Terroreyes
6. Theme Toon (Frash it out...)
7. Am I Punk Yet?
8. The Reaper
9. Next Time
10. Vivisection Song
11. Profit from Death
12. Mega-Armageddondeath Pt. 3
13. The Horns of Hades

• Line-up: Jeff Walker - vocals, Andy - guitar, Bruno - bass, Simon - drums

ELECTRO HIPPIES



PLAY FAST OR DON'T

Oh wow this band is hilarious! Cow bells, E.T samples (!!!), brass bands, what more could you want from a sloppy 'thrashcore' record? Not only that, but this is the band that for this release included the one and only Jeff Walker on vocals, soon to be helming a band called Carcass. Forming in 1985, they released this recording as a split with Generic (self-released I think, but I've never actually seen one of these). After the release Jeff and Bruno (who could rock a onesie like no other) left the band and Andy and Simon took over vocal duties and recruited a different bass player. They did a couple of LPs and a Peel Session, not of much note, and split in 1989. Their first recording was then re-released as a single LP on Necrosis Records. Primitive, bass heavy, and chaotic (they even use a phase shifter guitar effect on a song), this album shreds your brain hard! Portland, Oregon probably worships on their altar. Initially I found this band quite hard to fathom or get into, but once the stomper Am I Punk Yet, with its all powerful Hippy Crew backing vocals, gets in your brain there's no escape! They were also heavily involved in animal rights and hate on MacDonalds (see cover art which basically sees Ronald MacDonald as the root of all evil), so get bonus points from me. Oh yeah did I mention they were called Electro Hippies and have a song called Mega-Armageddondeath Pt. 3???

• Standout Lyrics: Am I Punk Yet?

I've studded my coat and dyed my hair
Took away my mind and put an (anarchy) sign there
Leather jacket and spikey hair
Or should I have a Mohawk there?

Am I punk, am I punk yet?
Am I punk, am I punk yet?

Exploited records, I've got them all
Crass posters cover my wall,
G.B.H. are gods of all
Lace up my "docs" and I'm all set
But can you please tell me...Am I punk?

MAX 'HIRAX' WARD

Max is best known as the head honcho of 625 Records who released some of the best west coast thrash and brutal hardcore of the 90s. He was also a member of countless bands, including Spazz, as a drummer and singer, did a demo zine called Mosh of Ass, put on shows, did a distro etc etc. The dude had most of his fingers in various pies, and all done with a real passion for hardcore, supporting the scene in the Bay Area. However, in the spirit of this zine, I wanted to have a banter with him about his time in Scholastic Deth who disbanded in 2002 and were active for about 4 years. In SD Max sang about getting smart, skateboarding, drinking good coffee, and loving bookshops all sprinkled with good humour and bound with insanely good fast hardcore thrash!!! What more could anyone ask for? Max is now busy studying for his PhD in Japanese Studies in New York but still had the time to yak with me about all things 'core and nerdy. YEAH!

Hi Max! How are you these days?
What's keeping you occupied, both musically and in life in general?

Well these days I'm fully immersed in my graduate studies, so a few years ago I quit all my bands and I hardly get out to shows these days. I still do the label, but that doesn't take as much time as my prior involvement in the scene - such as setting up shows, touring, band practice, etc.

At this stage in my PhD, I'm developing a prospectus that I will (hopefully) defend in Spring 08. After that I will be off in the archives for about a year or two. So what little involvement I still have with hardcore-punk will be almost nil in a few years. But that's the trade-off in these types of projects; you either have to commit full-time, or it's impossible.



I'm not surprised, both academic study and hardcore involvement are labour and time intensive activities. Has it always been hard to negotiate between the two? Do you feel it's important for hardcore kids to get into reading books of interest and introduce their ideas back into the community's discourse? Wasn't that your motivation with SCHOLASTIC DETH? Do you think it made a difference and how is the scene right now in the Bay in relation to that?

At first all I did was music. I worked full time to support the hobby, sending out tons of demo tapes and making little paper ads to send out in the mail (anybody from the 80s remember this?). I had no interest in 'school', and therefore I was kicked out of public high school and had to go to a continuation school for most of my high school education. But after I graduated I got more interested in trying to understand the historical and political structures of the world that I was at odds with, so I went to a community college (like a 2 year college in the US). This was when SPAZZ was first starting, around 91-92. So as SPAZZ was getting more active, and I joined ETO and then later CAPITALIST CASUALTIES, I was going through this 2 year school, and then got into UC Berkeley. I would tour on spring break, summer vacation, or do little mini-tours of winter break. It was like - school all during the day and on the weekends, with bands practice and shows on at night. Once I graduated and got a real job and went back to doing music 100%...this is when 625 started putting out like 3-4 records a month, I was doing tours for Japanese bands in the US, and was playing in four bands (SPAZZ, CAPITALIST CAS, WHN, SCHOLASTIC DETH), writing for MRR, etc.....It was crazy. It was all music. And then I just had an epiphany, that I belonged in academy and wanted to work in academia. So I spent like 2-3 years slowly getting out of all the bands, and slowing everything down. I took the GRE, returned to school to sit in on some graduate seminars and finally got into a PhD program in 2004. That's what I've been doing full time since then. The only band stuff I did after that was a side project called MINDLESS MUTANT.

Do I think it's important for punks to educate themselves? Of course, but I have a love-hate relationship with punk, since I feel all we do is dress up our music with 'socio-political' themes, but in the end, all it is is music (and commodified at that). I know a lot of people who think that music can be a vehicle for propagation, for expressing revolutionary ideas...and I do think that can happen, but in the society we live in now, music is only a commodity, even at the DIY level. We are producing commodities ourselves, we sell homemade shirts ourselves, we distribute commodities at DIY prices - in the end, we are not counter-organizing, we have failed generally to link the 'scene' to larger movements like the labour movement, etc. We may play 'benefits', we as individuals may have walked away from punk with a new set of political awareness and gotten involved, but as a collective, we remain a 'music' scene, and that's it.

So in the end, I think the impact is at a more personal level, one can have their world view influenced by the political content, but without reading books, and deciding to get involved, that's all one can do.

So with SCHOLASTIC DETH that was more a conversation I was having with myself...both a love for the scene, but my utter-contempt for all its vacuous yelling and screaming on neatly packaged, highly collectible colour vinyl. I wanted to call myself out on all the shit I used to believe in, and try to think of some way to move beyond just being another music scene that is pumping commodities out into a music market.

Did I think it made a difference? I don't know. I don't think any huge impact at all, but we are all really surprised by how many people liked the band.

Lastly, as far as the Bay Area....the SF-Bay Area scene has always been political. You can read old interviews with AGNOSTIC FRONT where they are talking shit on Tim Yo because he was a lefty...and damn right, we were lefty-commies. Better than being some fucking meat-head nationalists. What's punk about reflecting the views of Reagan and the Bush presidencies? So yeah, the bay area has always been really political in its stance, and SxDx was merely one little expression of that.

Did you feel increasingly like the hardcore punk community was commodified due to running your own record label and having to deal with the money side of things or was it just a general observation? Do you think that maybe there is some value in changing a system from within gradually rather than abstaining from it and providing perhaps a less accessible alternative? I always saw the economics side of things as a necessary evil and that...

the idea was the true alternative commodity which was free, whether downloading music, making tapes, talking to other punks, having a skate around town, getting in a van for the summer, reading zines at peoples homes etc etc. Can punk still be a point of resistance and a threat to the compromised mass national community? Perhaps you are right and its just music, but at some point can an idealistic ideology become self manifesting?

Well, as with most people who are/were passionate about punk, I too found a scene that was proposing a different form of social relations, a critical stance against the state, was a scene in which socio-cultural, environmental, animal rights, and other debates flourished, all backed by a sound-track that was the ultimate fuck-you to society (unlistenable noise that parents, cops, religious leaders all found completely immoral and offensive). So as I was growing up and really got into punk, and particularly since it was in the 1980s and a lot of the bands were addressing current socio-political topics, it was a way for me to start thinking about the world I lived in.

But let me ask a question from the other direction: what if everyone involved in punk took the time, money and sweat that they spent on band practices, stuffing records, holding shows in their basements, driving bands on tour, putting out records, mailing out demos, working on websites, burning cdrs, printing shirts, etc and applied that to actually organizing around socio-political issues? What if rather than setting up shows in your basement, you had work shops about direct action, or organizing, or study groups? Doesn't sound very fun,

does it? But THAT is engaging with the social and political problems that we sing about. Singing itself does not constitute action....I've heard the tired old motto "if I cant dance in your revolution count me out" but no revolution was ever made by bidding on record on Ebay and screening Necros shirts. So once you decide to take that next step and get involved in some way, by definition it falls outside of the 'punk' community because 'punk' is largely a community based on the enjoyment and appreciation of music.

How has punk influenced you in your academic studies? I study in a mainly Thatcherite institution sadly, but luckily my department is staunchly anything but right-wing. Althusser sees the educational institutions as the new churches of ideology. I don't know what its like in the USA but its definitely a scary time right now in GB where we are seeing more foreign students who pay full fees taking the places of poor kids and professors forced to churn out 'product' to make money for the 'business'. Do you think that capitalism has just become cleverer and that's why punk has dumbed down and students have become complacent?

To answer the latter part of your question, this is largely a historical problem, around neo-liberalism that you rightly mentioned with Thatcher in GB in the 80s, and in the US starting with the later Carter fiscal policies (under Paul Volcker) and continuing through Reagan, Bush and most adamantly under Clinton. It constitutes the privatisation of what had been considered services (education, health, etc) that were the domain of the social (and thus through public money). The university system is a perfect example in this; with stagflation in the 1970s you see roll-backs in social spending on higher education that continues up to this day. The end result (or where we are now) is a real financial crunch for public universities (or all public schools in the US) and the financialization of private institutions. Just think, places like Yale University have annual endowments that are in the billions, and are higher than many GDPs of 'poorer' countries. What are these institutions doing? They are developing real estate (like NYU), they farm out bio-medical research to companies so that these companies keep their R+D expenses low, they start answering to the board of trustees (none of these 'executives' have any backing in education but are local business leaders who hope to see a return on their investment), etc. The entire system is a business, from undergraduate tuition, to real estate development, to the increasing dependence on adjunct and graduate student labour in the face of decreasing tenure track positions, etc.

Now does this affect the actual curriculum? In the larger sense yes, because all universities are developing more business, science and law departments while scaling down the humanities. But as far as the university being a bastion of right-wing politics (relating to the first part of your question) that has always been the case. If you take Harvard for instance, through and through you have all departments, whether political science (Samuel Huntington) through the humanities (Niall Ferguson and others).....In my field (Japanese Studies) all the work was extremely conservative through the post-war. There are of course 'lefties' here and there, but these institutions are, as Althusser pointed out, ISA's (ideological state apparatuses) and ultimately are embedded within the system that they are preparing their undergraduates for.

How did you get into Japanese studies?

It was through mainly a political/epistemological problem of fascism as a historical category of analysis and the problem of comparability. So rather than some interest or fetish for Japanese culture or something, it was mainly over a problem within political philosophy. Which is what I am still working on 10 years later - the question of time, fascism, political subjectivity, etc in Japanese cultural/intellectual/social history.

Photo: © Captain Whiley



"Damn right - we'll sing about politics
And fuck yeah - we'll call you on your shit
That's what - punk has meant to me
So you'll - have to start to
LEARN TO DEAL WITH IT!"

Further reading! What books would you recommend that discuss youth culture and revolution? Can the hardcore scene be studied academically? I feel many have tried and failed, its almost like anthropological ethnographies, its inevitable that a lot will be lost in the translation for a culturally different audience. Which actually brings me back to our earlier discussion about juggling difference worlds in our lives, can hardcore and academia engage with each other in a person's life, or do we simply wear different masks in different communities, and i mean masks not in a superficial way but to express different sides of ourselves. And actually is that the reason why hardcore punk communities can't seem to change things outside of themselves, their untranslatability?

For further reading? Read Marx's Capital Volume One, especially on the commodity form and try to think punk as a political movement after that. I still think that a Marxian critical theory provides the best position in which to critically engage with modern social problems, and might provide a valuable position for punk to engage in a little self-criticism.

Punk does not make a very interesting academic subject I don't think, except in the most banal cultural studies mode. The thing that needs to be study is why punk and post-modern (or more specifically, post-colonial) theory go so well together (i.e., why many think punk is an actual academic subject). In my opinion this is the degradation of actual social and political problems - where one's identity (either cultural or in the case of punk, a purely fashion choice) becomes the political-end itself.

Concerning the question of 'punk' into 'academia' - I think you bring your experiences to whatever you do, but apart from ethics such as DIY (which is not purely a punk phenomenon) or certain political positions (which again aren't 'punk' in themselves), what would a 'punk' in academia actually be? That returns us to the point that punk is largely a music community, and even if you have dreads and Doom patches (i.e. a fashion decision) you don't really bring 'punk' into something like that, except that you have fashioned your identity as a 'punk' (I listen to Heresy and I study).



I noticed that you guys wore a lot of euro hc shirts, are you guys mega into old euro hc or just wanted to be cool, aka like euro dudes wearing obscure USA band shirts. hahaha. It seems like in the faster thrasher style punk shows in the states you see a lot of metal shirts, I know you wrote a song about that, why do you think its still considered cool?

answer in for

As for me, that was and is my favourite style of music - the mid-1980s in Europe blended trends that occurred in the US, but were more politically engaged and sped up the music. So bands like HERESY, RIPCORDER, FEAR OF GOD, LARM, NEGAZIONE, PROTES BENGTT, HHH, SM-70, etc were the formative bands as I became more involved in the HC

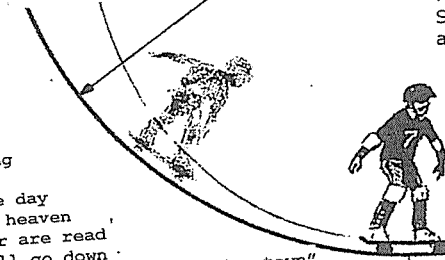
scene. The US scene fucking sucked at that time, so I would just spend all my time writing letters to bands in Europe.... It is funny because the whole flannel and bandana thing was glossed from bands like SUICIDAL TENDENCIES but became part of a scene that was so much more than what that shitty crossover US scene ever did.

EXTRA CRI

"Saturday morning
Waking up at 7
First cup of the day
Like sipping on heaven
As a few chapters are read
Two or three will go down
Now I'm ready to skate some ledges downtown"

(a)

2



It's cool that you applaud the 80s European bands. I would like to expand on this. Its interesting how bands in USA and Europe, and I guess to a certain extent Japan, have had an ongoing dialogue with each other from the early years, way before the internet came along to make it easy. I always thought that a 'ground roots' movement should take sound and lyrical content from its own surroundings but interestingly some of the most incredible bands have been heavily influenced by bands from afar. I definitely heard Scholastic Deth being influenced by Japanese and 80s UK hardcore bands, and coincidentally those bands were heavily influenced by US bands. Why do you think this happens/makes for better hardcore?

If You Have a Weak Stomach - Don't Come!

Hhhmmmm. I could answer this question optimistically or pessimistically. Let's start with the former: I agree, I think the most endearing and important thing about 'punk' is that it **REQUIRES** for some engagement with the international community at one's own local level - even if that means romanticizing foreign bands (the recent boom in Japanese HC in Euro-America, Interestingly 25 years late) or commodifying 'foreignness' (either through e-Bay bids for rare foreign records or just pigeon-holing bands as 'Swedish hc' or 'Japanese hc' style, etc). There is at least some engagement with the world.

FOR REVENGE!

with

VIOLENCE IS THEIR GOD!

But as you can tell by this answer (a very weak 'positive' answer at that), I have a lot of pessimism about it. I would understand the rise of punk as speaking to some form of cultural-malaise in consumption based societies in the 1970s....affecting Japan, US and Europe (and with some others like Brazil) where consumption of stadium-rock and disco opened up more 'rebellious' forms of consumption. Punk does not speak to peasants in Eastern China, but to the newly emerging Chinese urban middle class youth who have enough money to be able to purchase CDs or Victory long-sleeves....same goes with the international explosion we saw in the 1990s. So while we herald the 'internationalism' of punk, we fail to see how class politics informs the commodity flow of punk as a thing to be consumed, produced, traded, etc. Just think of the birth of punk - the Sex Pistols themselves were a marketing ploy by Malcolm McLaren, so while they snubbed their noses to EMI and others, they used EMI to take a social stand that was completely ignorant of its own socio-economic conditions of possibility.

What bands would you recommend right now that look critically at the hardcore punk scene and are 'getting it right'?

As for bands these days? I have to admit I'm very out of the loop. A lot of bands send me Myspace links to check out and I just can't do it. There is something about listening to music on Myspace that really irks me...but I realize it's a way that bands from SE Asia and other areas can get their music out there without investing in vinyl or CDs that can be relatively expensive to manufacture.

So what I have been listening to today is not necessarily bands that have a good, political critique (except for stuff like SEEIN RED, or the more recent BAADER BRAINS, which rule and everyone should check them out)....but stuff like HATRED SURGE, INSECT WARFARE, IRON LUNG, FINAL DRAFT, XBRAINIAK, 50/50, etc. really fastcore based stuff...As you will notice, those are all 625 bands, and I fully admit I pretty much only listen to music now that I was personally involved in the production/making of.....

BLATANT
SS
LEKSS

Coffee Coffee Coffee! You sang about it placing you alongside other hardcore alumni most notably Milo from the D. There are not enough hours in the day to achieve everything you want to do Max, what's your favourite cup and any top coffee house recommendations?

Check out Cafe International in San Francisco, it's on the corner of Filmore and Haight St. They play good music, have a large space, and the coffee isn't bad. If you are in NYC, get a cup at Mud Truck, which literally is a truck that sells the best cup of coffee in the entire city. Its normally parked at Astor Place (St Marks and Lafayette). Damn good and DIY!

I never saw SD live sadly, what was the in-between song banter like?

A little too long actually.....I talked way too much. There should have been more 'shut up and play'.....

You have a very conversational lyrical style, who would you say influenced you or is it just because you can't rhyme? :-)

Yeah, can't say anyone really influenced more - maybe something like Face Up To It-era HERESY or something. But I guess that was more thematic rather than style.....

What was the most memorable tour/show for the Deth crew?

Well for me, it would be going to LA since the scene there was way more energetic and into fast music than up in the bay area. We went down there a total of 3 times (I think) and were totally blown away by how nice and supportive everyone was. The videos on the CD are mainly from LA. Playing our last show at mission records was great since we wanted to go out with a more intimate show - and cramming about 200 people into a room for 40 was maybe more 'intimate' than what we had planned. But it was awesome.....

What was the most ridiculous stage costumes Scholastic Deth ever wore?

M. S. BASTIAN

Chris wore a full Spiderman suit at a mission records show, and anyone who ever played mission records knows how hot it got in there. That was nuts. B wore a unitard at a Gilman show and got so hot that he went outside and puked into the gutter for a little while. B nearly had a heart attack every time we played....

Another huge part of the Deth philosophy was skating, is it still a major part of your life and how skate friendly is the urban landscape in the Bay these days?

Well, I think for all of us skating has unfortunately taken a back seat in all our lives for various reasons. One is we all split up to new cities, thus you don't have your regular crew to go skate with. Then there is weather differences (me being in NYC means not a lot of street skating during winter), etc. But for everyone, our lives all got super complicated after the band, whether with jobs, graduate studies, etc so time became an issue.

But every time I'm back in the Bay Area I hit all the skateparks (Alameda, Hayward, Crocker, Redwood City, etc) sometimes just by myself. But California is so much more skater-friendly....

BLA
BLA
BLA
BLA



Photo: © Captain Whiley

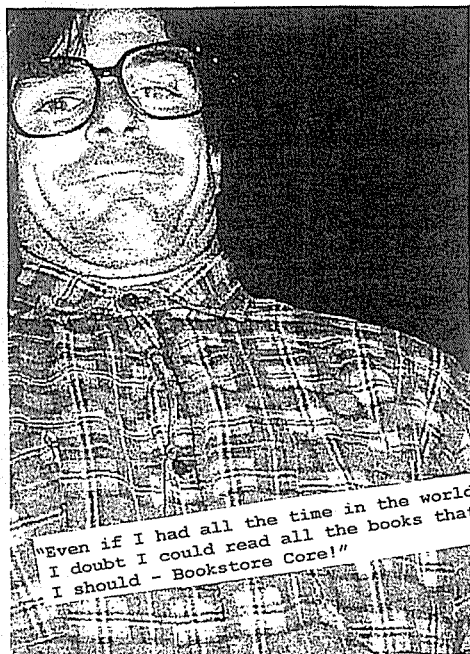


Photo: © Captain Whiley

Any final comments?

Thanks for the great interview.....it has been a pleasure. Anybody interesting in more info you can either check out the bands website at <http://www.geocities.com/scholasticdeth/> or the 625 website at <http://www.625thrash.com>

Thank you for the interview Max and thank you for being the only dude on the planet who could make the line "John Keagan - Michel Foucault - George Orwell - Hemingway!" sound cool!



Maggie G. Says...
"I can't live without my Final Examiner!"
Available at all places of ill repute!
625 Records

KILLED BY SCHOOL EP

1. The Revolution Will Not Be Posted On Ebay
2. Killed By School
3. WYWHOT?
4. UC-Unhindered Capitalism
5. Spring Fever
6. Said Said
7. Literally Illiterate
8. Kill The Message Board
9. Bookstore Bore
10. Cheelos
11. Mentally Fumigated
12. Coffee Cures Everything

BAY AREA THRASH I COMP EP

13. Time To Rock

HYSTERIA II COMP LP

14. We Think Metal Music Is Awesome But...
15. Pugnacious Bibliotic Erudism

REVENGE OF THE NERDS EP

16. Drop The Bomb
17. Book Attack
18. One Day At A Time
19. Kill 'Em With Politics
20. Shame!
21. Old People Are Dumb
22. Revenge Of The Nerds

POSSESSED TO SKATE II COMP 10"

23. Nows The Time
24. On The Road Of Life...
25. Bring It Back...
26. Fuck It, I Quit!
27. Scene Of The Spectacle

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SCHOLASTIC DETH'S FINAL EXAMINER

COMPLETEDISCOGRAPHY CD

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Table of Contents:

SHACKLE ME NOTI EP

28. PMA
29. Rock Together
30. Bookstore Core
31. Options
32. Xtreme Equals Mainstream
33. Shackle Me Not!

DECIDE ON CHANGE COMP LP

34. Warfare I: Politics Of Total War
35. Warfare II: War By Timetable

SHUT UP AND SKATEI COMP EP

36. Tomorrow
37. Simplified But Amplified

RECOMMENDED READING (Unreleased)

38. Shit Peddlers aka Willipolltik
39. Trust Fund aka No Bike Messengers In Russia

LIVE ON KZSU

40. School's Out
41. PMA
42. Literally Illiterate
43. Drop The Bomb
44. Revenge Of The Nerds
45. Options
46. Bookstore Core
47. Killed By School
48. Nows The Time
49. WYWHOT?
50. Xtreme Equals Mainstream

CHARACTER ANALYSES ACKNOWLEDGEMENTS SELECTED BIBLIOGRAPHY

INVASIÓN

INVASION are four demons hailing from Barcelona ready to boil your blood with pure ragin' early 80s Swedish style soundscapes. When my mate tried to sell me this record I was like, tsk you just need the cash they can't be as good as you say, but being a sucker I bought it anyway and was not sorry. Spinetingling, tons of delay, and **ANGUISH**. Just the way my neurons flow. I got hold of Guille, the voxmaster, to have a chat about all things wretched.

Hi Guille! How are you?

I'm alright, been better though!

THE NEW KIDS ON THE BLOCK OF CRUST PUNK

How did the band come together and were any of you in bands before this one?

Guillem (guitar) and I were hanging out at the local anarchist social centre were OTAN practice and he had an "awesome riff" he wanted me to hear. We went to the practice space, where I had my P.A. that had delay effects, and Jose, a friend, sat and played drums. The song reminded me of Japanese bands and I thought it would be cool to try it out with the delay, and we all thought it sounded great. That song was destruction. Jose is from Zaragoza so when he went back home we asked Imanol (drums) and Marat (bass) to join. After two different drummers Albert joined us on drums. Before **INVASIÓN** I sang in Jack Torrance which was a USHC band that tried to sound like Negative Approach or Capitol Punishment...

You guys released an amazing first LP, when I listened to it I thought it was a great mix of Doom(uk) and early Swedish bands. It's really dark! What are your influences and did the sound come naturally?

Thanks! Well, at first we wanted to go for a Japanese sound, but slowly we started getting these ideas for the band to have this dark and kind of depressing aura around it, not just musically. Some shows we start with long intros to try to create a really tense atmosphere, and I have to say sometimes we've really accomplished it. I'd say the bands that influenced me in some moment or other doing **INVASIÓN**, and this is not just name dropping, are... The Sexual, Anti-Septic, GISM, Discharge, Anti Cimex, Amebix, Bombanfall, SOD (swe), Wipers and the Stooges.

The delay on the vocals is killer, what made you do it? The only other band that I've heard do it so effectively right now is Death Token (awesome Dutch band) live.

Well, as I said before, it just happened the day we were just playing around, and I thought it would be a good thing to use always, it sounded good and would make the band sound a bit different or have its own thing. I saw Death Token some years ago (when the 1st 7" came out) and they were not using it yet. They are fucking amazing!

I heard from your record label dude Paco that there exists a recording with even more delay on the vocals?

Yes, when we recorded the vocals we used two mics. One was going through the pedal, and one was being recorded without the delay. We first did a mix with the one going through the pedal, but it was too much, at least we all thought that. So we used the other vocal track and put less delay.

How come there is a cover of Integrity's Vocal Test on the B Side? (JUST KIDDING!!!)

Hahaha. I bought the 10" a couple of years ago but never listened to it much, but now I've played it, and fuck, it's surprisingly similar!!

Catalunya just keeps producing great bands, what makes for a thriving creative scene?

Well, there are tons of good bands now, but it has been pretty quiet for a while. I don't know what changed, I guess you just need a couple of good bands to influence people to start new bands, I don't know.

What are your favourite local bands, both from the past and now?

I really love OTAN, and EPIDEMIA might be my favourite new band. INFAME are really good too, and ÜBER for sure. Old Barcelona bands I like are ULTIMO RESORTE, ANTIDOGMATIKKS, L'ODI SOCIAL, FRENOPATIKKS, ATTACK, SHIT S.A. and more...



Photos © Mateus Mondini

On the LP half the songs are sung in English and half in Spanish. How did that come about, and do you think its important to sing in your native tongue in punk today when its a global community thanks to the internet? What are your thoughts on bands that are from mainland Europe that only sing in English?

At first we were going for a Japanese sound, so it sounded cool to sing about war in broken English. Those 4 songs were from the demo tape. We started doing new songs, and just said other things in Spanish, we felt it had to be this way. Well, singing in your native tongue gives the songs a more personal sound. Every language has its own sound, and it's good to have a diversity of sounding bands. Obviously it's gonna be harder for people to understand what you are saying in other countries. I don't think it's too important anyways. Sometimes I hate hearing bands that sing in English and make up the words, or what they sing makes no sense at all, but it really has a lot of charm actually. I don't know, I mean, whatever, I don't think it should be a big deal.

The lyrics are very political, ranging from more general themes on slavery to a system, presumably a capitalistic one, to more specific situations like police brutality in Barcelona. It seems the songs mostly deal with unjust death and war. Do the words come from an urgency in your own situation in life or from inspiration from politically engaged bands in the past? Do you think that the hardcore punk scene worldwide is currently more apathetic or politically active?

Well, the songs about war, were just cliché lyrics, which I'm not saying it's a bad thing, but after the demo, the lyrics became way more personal. I'm not sure if I would say they are political, they are just personal experiences and feelings, but obviously they will be against this system, because it's what we deal with daily and what fucks us up. It's hard to talk about the worldwide scene as one. There are a bunch of sub scenes. Some of them are really active politically, and some are just about the music and don't even think about politics.

You're about to go into the studio again, what are you recording for and is the sound going to change?

We will do two 7"s, one on Paco's La vida es un Mus, and the other, well, if the label that offered wants to put it out it will be on a US label, if not, I guess I will put it out... The guitar will sound rawer, and I think the songs have more of a mid 80s Swedish sound.

How was the European tour, it was a shame you couldn't make it to the UK, were the crowd reactions good?

Well, the euro tour was a lot of fun, although it was not as we expected. The tour was planned to be one month long, but our van broke down in the first week, so we ended up staying in Berlin for three weeks. And although Berlin was a blast, it was pretty frustrating seeing every day how we were cancelling shows because of new problems with the van and different shit. Pretty much all shows were good/ok, we just had a couple shit shows and a couple of fucking awesome ones. Best was Hamburg, we played there with our friends ETACARINAE and COP ON FIRE and it was all pretty intense. Crowd reaction was pretty much as expected. People staring and not moving. We even managed to empty a squat in five minutes of noise.

You are going on tour in May in the USA. How stoked are you? Any shows you are particularly looking forward to? I see you are playing Chaos in Tejas Fest in Texas, sounds sweet!

Actually as cliché as it may sound, I am looking forward to seeing all the bands we are playing with. All are bands I knew before we went on tour, and all are great bands, but seeing our friends in Hard Skin and Fucked Up is for sure a treat. And seeing for the first time Government Warning, Mind Eraser, and the great Straight Jacket Nation. I've been wanting to go to Chaos in Tejas for three years now, so I'm fucking stoked on being there and seeing a bunch of friends and awesome bands.

You are also in a band called No Sex, are you having no luck with the ladies?

Hahaha well... it's just a scheme to have the ladies feel sorry for us...

Oh dear. Any last words?

Thanks a lot Ola! We have a website now, so people can listen to some songs on the usual stuff:

<http://www.mindlessmutant.com/invasion>

The UK is in our future plans...

Photo: © Mateus Mondini

Thee Vicars

I caught up with Mike from Thee Vicars, Bury St. Edmund's coolest new band, to talk to them about all things garage. I saw them play at the Shitty Limits record release show in Guildford's Youth Centre and was blown away by their youthful energy, suave attire, ace singing style and their ability to get people to get down and boogie hard. Check it out!

Hi Mike! How are you and what do you play in the band?
I am great thanks, I play the low git (also known as a bass guitar) and I also shout a lot (think that's vocals or something...)

You guys are quite clued up on good punk music, how did you guys get into it?

Well I got a punk compilation from my dad when I was about 13-14 and just loved every song on it, it was all the well known punk bands (Clash, sex pistols, sham 69, stranglers etc) so then I decided to check out these bands, and then get into other punk bands as well. We all have a variety of taste of music though, I mean punk just started us off basically. I got more into 80's hardcore for a while and then discovered garage music which has changed my life to be honest, it has given me so much inspiration. I'm also into a lot of rockabilly stuff and also a lot of blues, we're not limited to liking one genre of music, anything that actually has the soul, a lot of bands just seem so fake, it pisses me off.

Bury St Edmunds, shithole or hidden gem?

Shithole.



Photo: © Matt WPBS

Photo: © Matt WPBS

What's with the name Thee Vicars?

We're spreading the name of the good lord...by the good lord of course I mean rock n roll (What else!?)

The two E's in "The" is a garage kind of thing to do. We decided we wanted "Thee" because garage listeners will recognise it and want to listen. I know I always want to check out any band I discover that have two E's in "The".

You guys are also in the Punctuals, explain the reasoning behind two bands?

The Punctuals was mostly when we were all into hardcore bands more than anything. The Punctuals weren't a typical hardcore band though, there was something different about us. We split for a while because Chris (singer of Punctuals) was in another band and obviously so were Me, Reuben and Marcus. I'm really enjoying Thee Vicars now because it is more accurate to the music I love and things seem to be going really well for us. We started Thee Vicars because we me, Reuben n Marcus were all getting much more into Rock n roll and garage stuff, and The Punctuals was nothing like that stuff, I needed a rock n roll band. Who knows though, The Punctuals may return one day for a couple of reunion gigs...I doubt it though.

What's been the best gig so far and why? Whos got the best scene?

Best gig so far...hmmm maybe this one in high Wycombe simply because it was a great night, we were appreciated a lot and got extremely drunk and crashed at Eddie's from The Shitty Limits, the next day we went record shopping. But they've all been great fun, I don't think gig would be that bad, even if there's no one there we will play for ourselves and be more into it than any band playing to 50,000 people.

Best scene, I couldn't say...Ask me in a couple of months as we've got many gigs in places we haven't played before...

You guys are definitely channelling some hot garage punk sound, live i thought you sounded quite Zero Bovish but on record definitely more English snotty nosed dirty garage. What are your biggest influences and how does the writing process work?

Biggest influence = Beer and raw sounds. If your guitar doesn't sound raw and fucked up, don't bother playing it. Please.

Top 5 records of all time right now...

Bloody hell I can't pick my favourite ever 5 records! I'll name you five but I wouldn't say they're my favourite because there's too many I love...

The Psychadelic Sounds of The 13th Floor Elevators (13th Floor Elevators)

Transformer (Lou Reed)

Flamingo (Flamin Groovies)

Caesars Pleasure (Thee Mighty Caesars)

Death By Unga Bunga (The Mummies)

That'll do, these were basically the first to come to my head, I don't like choosing artists over others.

The record release show is on March 9th, who else is playing and are we to expect some riotous shenanigans?

9th March in High Wycombe @ The roundabout. With Masshysteri (Formerly The Vicious, Sweden) & Los Retardos (Ex Gorilla Angreb, Denmark) & our good friends The Shitty Limits (Expect a Split with them sometime after our upcoming 7")

Photo: © Matt WPBS

What do you generally sing about? Any songs about highschool? all the best 80s songs have been about the experiences of the school corridor!

Anything, some serious, some funny and arrogant. No songs about high school.

Do you think that the garage sound has been co-opted by the mainstream and is this a necessarily bad thing? Are you guys into keeping it DIY?

I think any garage band has to have a raw or dirty sound to sound good. We keep it partly DIY, but I mean when we record the sound has to be how we want it otherwise it would be pointless even having the recording. Its a bit of a shame garage bands dont get more credit. I mean the only bands that are really signed by big labels that you could classify as garage are The White Stripes and The Hives. At the same time its nice to love something a lot of people dont understand or know what it is. I just think they deserve so much more credit than all these typical boring, so called indie bands.

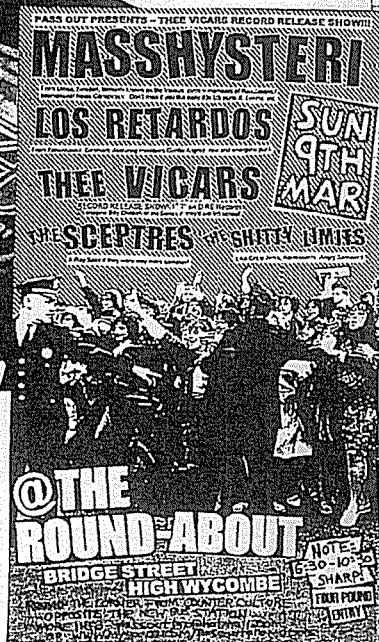
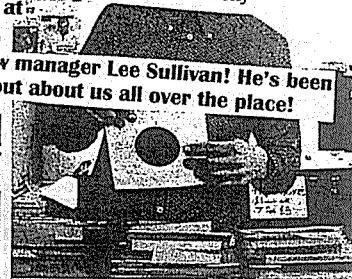
Any final words?

Buy our 7", there's only 300 being pressed, if they sell quick then we may press more if you're lucky! Check out our music at www.myspace.com/theevcarsuk

We'd also like to say a big thanks to our new manager Lee Sullivan! He's been great to us so far, really getting thee word out about us all over the place!

THANKS AND GOOD LUCK IN THE FUTURE!

Cheers mate.



2. 5

THE SCEPTRES

Spawned using body parts of The Shitty Limits, Backstabbath and The Dapper Gents Society = Ralph Simmons™, The Sceptres is one mean superhuman machine coming to rearrange your taste buds and inject some seriously cool melodies, beats, and attitude. I'd say a poppier Wipers with more experimental song structures and garagey production values. Check out their demo on their Myspazz right now and realise I'm completely wrong, because Sceptres have come with a truckload of fresh wipes to smear all over UKHC. Cool covers too. Check it...

NB. This interview is a bit confusing because at first the dudes were all over the place, one refusing to interview and one being 'this month I'm mainly into procrastinating', hence in some cases Briony responded on behalf of the others. However, last minute the dudes, bar one, decided to pitch in anyway. I'm sure Briony would butt into other people's questions anyway being THE EGO so I didn't edit it. (-P Yeah, you heard lady!!!)

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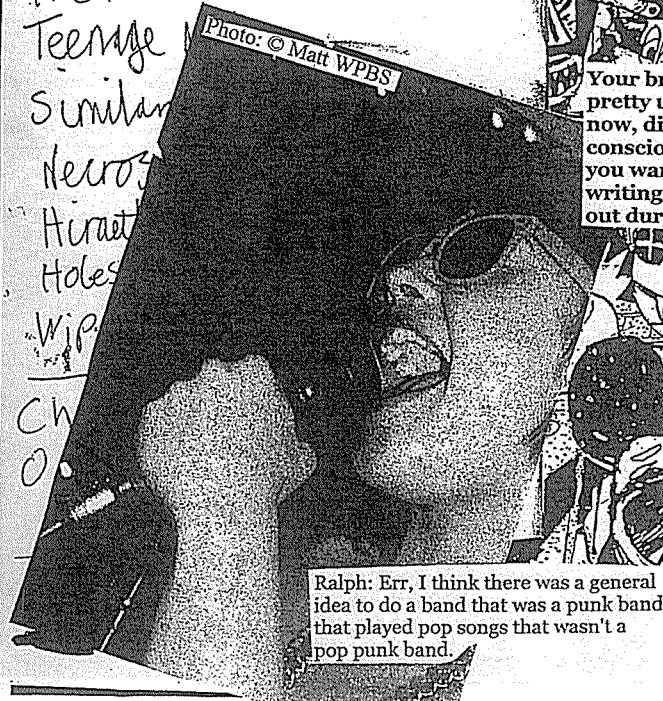
Howdy there, first off give us ya names and what you play!

Bryony: Firstly I would like to apologise for the ridiculous amount of time it's taken to get these to you, if I were you I would hate me. You're speaking to Bryony Bunrito Bunry Biryani Beynon, I do the singing, or thereabouts. Then we've two limits (shitty) Lou E. Limit and Timmy Dense and Essex born shred wizard Ralph.

Your brand of hardcore punk is pretty unique for the UK right now, did you guys make a conscious decision about how you wanted to sound before writing songs or did it just flow out during the writing process?

Bryony: Gosh, well, I'd wanted to do a band for ages and Ralph persuaded me we should do something super fast but with nice Articles of Faith bits, so on the hottest day of the year of no lords 2007 we went for a picnic then a practice with Tim, who I knew from our shared dark screamo past. I had recently had my faith in the existence of love and fidelity totally shat on and I was wearing a basketball vest. It was real. And we wrote two songs but shortly after Tim got in touch and said Louis had a hankering to do a pop band, something like X meets the Real Kids. It came out a whole bunch more layered and noodly cos Ralph's a layered noodly kinda dude, I'm into it, I like that we kind of aren't too pindownable.

Ralph: Err, I think there was a general idea to do a band that was a punk band that played pop songs that wasn't a pop punk band.



Who would you say are your biggest influences?

Bryony: As far as music goes we have pretty diverse tastes as a group of people, but with some crucial crossover points I guess. Like I'm obsessed with early 80s NYHC, Louis loves old 60s R&B, Ralph is way into jazz and noise and Tim has a serious love of Garage. We punx, you know. It works. Ha.

Ralph: Personally I'm pretty heavily into a lot of different stuff, but for this band things like noisy mid 90's DIY pop bands such as Slant 6, the Fisticuffs Bluff, older classics like X, B-52's and Talking Heads and a lot of the new breed of garagey hardcore bands that Tim and Louis introduced me to.

Tim: Lame question.

No Tim, YOU are lame. Two of you are in the Shitty Limits, what made you want to start another band? It seems the south is a great hotbed of creativity right now!

Bryony: Plain and simple they love having their sticky fingers in as many pies as possible. Apart from the pie where they actually reply to questions themselves, natch. I don't know about the south, its weird, it is cool in some ways but its totally fractured and Brighton's highlights (the Cowley Club for example, and let it be known that place is the only venue for so many hardcore shows thanks to Ralph being the only activist that doesn't listen exclusively to afrobeat and bad ska) are tempered by too few straight up good bands in my opinion. I guess having left there recently it probably sounds like sour grapes, and its not, because I love it, and things ARE happening, but slowly.

Tim: It isn't really. I personally think most people involved in the scene are pretty fucking lazy to be honest. It's always the same few doing bands and putting on the gigs. Anyway, Louis and I decided last year that whatever we involve ourselves in we'd do as much as possible with it, in terms of playing every gig we get offered (even if its not 'our kinda gig') and putting out as many releases as physically possible.

Photo: © Matt WPBS

I'm watching you...

Photo: © Matt WPBS

So that, and the opportunity of doing a band with two of the greatest people I've met through punk are the reasons we started another band.

Bryony, what's with your penchant for dressing up for performances? Last time I saw you, you were wearing a big prom dress for the set, it was awesome!

Bryony: YES! I love dressing up. Basically, I will sound like a massive fanny for saying this but I had wanted to do a band for so long and I had a real specific idea for what makes a good front person, having watched many bands be rubbish for a good five years. I think way too many bands deny the spectacle of playing by trying to be 'as one' (Raybeez RIP) with the audience to the point where it's just lacklustre and pointless. My frocks are kind of part of my attempt to embrace and revel in the performance aspect of playing, and aside from having a genuine interest in fashion as quite aside from punk (fuck Agyness, boring already) I do really like dressing up. Also as a broad that gets her kicks from going and standing in rooms with almost all boys and watching almost always all boys play what is considered boys music by many and just... be boys, it is nice to do a band where I can be as outlandishly feminine as possible, not that that really confronts the fact that 'so FEW girls have connected the dots enough to pick up instruments in this country at least'. And that it's not really anyone's fault but theirs. I would say something about IRIGARAY and what she's about: 'Agents of our own annihilation' but you know what I'm talking about, and anyone who doesn't can wiki that shit.

The song titles have some pretty oblique references, what's the content generally about?

Bryony: All different stuff, as a rule of thumb the more noodly songs make me want to drop literary bombs of truth on the dumb punks, and the jubilant ones with the big choruses make me sing about sex. It's kind of a sliding scale between the two, haha. So you know, books and sex. I wrote all the lyrics apart from 'I was a teenage meta-critique' (Ralph, obviously, haha) and 'The tow' (Louis' homage to the passage of time, or something). We have songs about veganism (food chains) and when I learnt to be a teacher (monoglots burden) I guess I react to outside stimulus depending what's up quite a bit which is going to be cool when I listen back to these songs in a few years, ha!

Ralph, you are a bit more mature than the rest of the band, are you the daddy and do they treat you with respect???

Bryony: If Yoda could shred.

Ralph: I'm not any kind of father figure for the kids to look up to. I'm 23, although I have the lifestyle of a 65 year old man and like tucking my shirt into my trousers and think trainers as a concept are morally wrong.

Tim: LOL

Tim, I heard you are the party man of the band, tell us a story!

Bryony: Tim told me I was allowed to say ANYTHING in response to this, but I don't want to shoot my mouth in case people don't check us out on the basis they might catch an STI just from looking at that dude. I could tell you about him spitting at Mez, drinking 2l of vodka and smashing up someone's drum kit with no memory of this in the morning when they called to ask for money.

Tim: Whatever, it's good to totally lose your shit and shoot your mouth off one night a week. Work hard play hard and all that...

OH, M. S. BASTIAN

Louis and Tim, you were both in Crash the Pose, then Shitty Limits and Sceptres, guitarist, vocalist, bassist, and drummer respectively, do you still want to do more thraszy Spazz type bands or are you getting less angry and more refined?

Tim: More angry, more refined. Ever since CTP broke up I've been dying to start a fast band again (especially now that we can actually play our instruments) - and especially after hearing the MADMEN demo tape and TOTAL ABUSE sex pig EP that came out last year. So I started THE FAULTS. Me and Louis and have written 5 songs (in the vein of Koro/Deep Wound/Void/JERRYS KIDS etc.) and had a number of different member line-up changes in the practice room and have now, as of last Monday got the final line-up sorted. Expect gigs in a month or two and an EP out on my label DIRE late spring time.

There's a rehearsal tape on the internet, any plans for releasing a record soon?

Bryony: Yes! We're recording with Jim le Take in Wales (my homeland) in some archways in Cardiff, I'm siked, we're doing it all analogue too! The current plan is as follows, although this is kind of unconfirmed. Tim's label DIRE RECORDS is doing the first 7" to come out at the end of April with a bit of luck, then we're doing two splits, one with Facel Vega (awesome Rites of Spring style emo, almost all of State Run) one with Cold Ones (again with a bit of luck, I'm gonna grab Tom when he gets back from the US and confirm this I hope, but they rule and any tour we do off the back off it will be actual guaranteed alcohol poisoning) and then something with Tadpole records hopefully in the summer. Ralph wants an LP out by the end of the year. He is literally an unstoppable riffing mechanism with elbows for knees.

Photo: © Matt WPBS

Having a lady singer I'm sure you have heard a bunch of retarded comparisons simply because of the same gendered line-up. What's been the worst so far?

Bryony: Haha, we got called riot-grrl on a flyer, I called time on that one pretty quickly, silly, they changed it to 'girl led garage shred' which was kind of better. Kind of. We have previously avoided this kind of thing by mercilessly putting our own band on, (I did our first show) so descriptions have included... 'primal slob go wild' 'the repulsive passions of the idle rich born as pure sonic aggravation' 'sceptred youth stomping on everything you think you stand for' and less me-and-Ralph-being-punning-twats, Ellis put 'if X were on kill rock stars'.

I've heard you play some great covers like Necros and Wipers, if a little less known by the spectatorship, is it your intention to educate the scene???

Bryony: Hahaha always and forever, or impress the record collector scum you know. Nah not really basically everyone gets a shout, like Tim LOVES mystery by The Wipers so we did that for the Xmas show, and Necros was my choice cause I am obviously so sexually overt that I liked the idea of shouting 'suck me, fuck me, jerk me off, make me cum, its the one thing you can do' to a large group of young men.

Ralph: I don't think so. I think one of the great things about hardcore is that you can get 99% of what you need from listening to the classics, and everything else is just kind of a bonus.

Top 5 Records?!

Bryony: Oh you're a bitch. (oi!) This is a stupid question. I'm going to do top five records FOR TODAY because I'm in work and its much better than trying to shit talk families into hosting international students, although I've just made my 150th booking!

Antidote - Thou shall not kill
Still Life - From angry heads with skyward eyes
Born Against - Battle hymns for the race war
Raekwon - Only built for cuban linx
Jawbreaker - Dear you

I'm going to regret typing that.

Ralph: Off the top of my head, the records that I've probably listened to most consistently since my early teens have been...

Fugazi - End hits
Bread and Circuits - s/t
The Lapse - The betrayal
Black Flag - Damaged
Television - Marquee moon

Tim:

Adolescents - s/t LP
The Wipers - Over the edge / or side of 'Is this real'
Jerry's kids - Is this my world
Circle Jerks - Group sex
The Vapors - New clear days

How amazing were Abandon Ship?

Bryony: I've kept quiet on this subject while everyone else was doing their farewell bumming. I just wrote a piece for MHV#2 on their ultimate supremacy, suffice to say the first time I ever sung in a hardcore band was with Abandon Ship (Andy forgot the last verse) I mean I've lived with every one of them (to varying degrees) in the last three years and they are all top notch human beings and super important to me, there is a serious gap to be filled for hardcore in this country since their heyday, step the fuck up.

Thanks guys! Any final words???

Bryony: MODERN HATE VIBE. (awesome sister zine written by Bryony herself) I love you Polish!

Yeah I hate you too.

Ralph: People should check out Facel Vega. 3 out of 4 members of state run playing a mix of Econochrist, frail and one last wish. Amazing live. Best punk ever.

THANKS GUYS!

JACK PANDA MCDONALD

Before January 2008 you could normally find Jack at most London hardcore punk shows either putting them on himself and/or selling good records from his distro, including records from his own Ghost City Records label. He also fronted über intense band Frightener whilst also hitting on the ladies at the bar. Jack's one of those must haves in any scene, a doer. Over the years we've had many in-depth and sometimes heated discussions about the state of punk today so I thought I'd share his insightfulness to you all by having a chat with him over the next December-January 2007/8. Enjoy!

Hi there Jack! You are leaving for South America soon, London will be pooped without you, tell us what you are up to these days in terms of both hardcore and life in general before you go!

In terms of hardcore, virtually nil because I am leaving the country. Having said that I was recording for the second Frightener LP last night which should be out early next year. Just prior to me leaving I was running a label, running a distro, booking gigs and playing in Frightener. All that is on ice for about a year. Actually it might be more than a year because all of the above bar Frightener are intense time/money consuming activities and having run myself ragged for four years I have other things I want to do with my life. I know at this point I'm meant to lambast people left right and centre, proclaim hardcore is boring blah blah; but the fact of the matter is it's not. Personally I think that the next year is going to be a vintage year in terms of bands as there's a whole host of bands I dig springing up all around the country.

In terms of life in general at this very point in time I'm working 60-70 hours a week, I am getting by on about four, maybe five, hours of sleep a night and going stir crazy in order to pay my way around South America. It is pretty gnarly but I finish work next Friday for the better part of a year so I can't really complain. I'm going to live in Rio for six months, do jiu jitsu and krav maga, write a book and hopefully make a start on a career as a photojournalist. After that I'm working my way up through south and Central America to Baltimore doing a photography project on the fallout from the cocaine trade.

>What bands are you digging right now then? Who is going to make 2008 killer?

My top three new bands are Cold Ones, The Shitty Limits and The Sceptres. I actually got to see The Sceptres before I went and I'm fucking glad because bands like that are the missing end of the spectrum in this country. I could list about ten bands that will play regularly next year that I'd happily see every month. In short, there is an upsurge of bands who can write a tune and actually have interesting people fronting them.

SCARY DUDE ALERT!!!

Photo: © Matt WPBS

>Why did you start a label, and what has been your favourite release so far?

I started a label to get some records out that I wanted to hear. I am a selfish bastard, sue me! Dunno about my favourite record, but my top spins before I left was the Abandon Ship 7", the Cold Ones 7" and the Frightener LP. I would put The Process 12" in there but that was surpassed by the full LP which will be appreciated by the rest of the world except the UK because people in the UK are more interested in a third rate stab at Rise And Fall than a half decent band.

How did you get into hardcore music and decide to contribute? You started off with gigs and a zine called Pandamonium which I remember tried to bring together different genres/scenes of hardcore together at a time when it was very divided in the UK. Has that been a theme/driving force all along???

I started doing gigs in Christmas 2003 at The Swan. I did gigs primarily for UK bands because there were a ton around at the time that just didn't get a look in. That spun into booking gigs for touring bands which is another kettle of fish. At some point I got a bit worn out, so I just cut down to doing the occasional gig for bands I like. Booking gigs will make you hate life, bands and yourself in that order pretty quickly. I booked gigs with other people from time to time like Simon Wakusei and Hannah Jenkins but mostly kept to myself with a bit of help from friends and so on. In short I lost some money, got real stressed out, but when I look back on it all it was a laugh and I had some great times. With regards to different scenes and so on, London's pretty divided up, it was when I started, it still is now I'm done. There's a loose collection of people who float between all the different gigs and I'm happy to be one of them. This sorta blindness used to irritate me but it doesn't any more. I mean, you can bitch and moan about people not going to gigs or whatever, but at the end of the day, people will do what they want to do, not what people try to compel them to do. I'm happy enough with the gigs I do, in recent memory I can't think of one that hasn't been rammed and I've been able to give bands copious amounts of money. Yeah it sucked when barely 30 people turned up to see Direct Control, but those 30 people got to see an awesome band and everyone else missed out, simple as!

Recently there has been an upsurge of myspace promoters and whatnot fucking shit up, but hey, they book shit bands in shit venues and I don't bother to go, so it doesn't affect me in the slightest. That might sound slightly mercenary, but I have wasted enough of my life watching bad bands, I really feel no compunction to watch a band that I dislike ever again.

Zinewise I think my output has been roughly one zine a year or something. I did zines for myself, because I wanted to write about stuff and not stick it on a messageboard. In fact pretty much all of my output in hardcore is entirely selfish and I think it's the way it should be. People have these hazy notions of community and so on, but to be blunt, just because I happen to like the same music as someone doesn't automatically endear them to me. I think if people took a step back from the one big happy family idea everyone would loosen up a bit and start having more fun. I don't mean crowd mentality as in everyone is one large flock of sheep, but the fact that you go to a gig and know 20+ people makes you act differently and at a certain stage a pack mentality springs up and never goes away.

ba: Time to Talk?

How the So

FRIGHTENER
R.I.P.



USA TOUR '07



Like I said before I'm currently working on a zine that is part tour diary and part 'final shots'. Being on tour in America brought a lot of things into sharp focus, stuff I hadn't considered before. See, there's the whole "grass is always greener" sorta thing, but on the flipside, I saw a ton of shit that was far worse than what you get in the UK, but it made me realise quite how near the precipice stuff is in London and beyond. I think my one big revelation is quite how bad upbringing and friends can be. Like, we tolerate so much in hardcore because it is done by people who we know and like on a personal basis. This is particularly appropriate to London because there's all kinds of absolute shit that gets swallowed by this city hook line and sinker "because they're mates". I think homophobia is incredibly prevalent in London, and to a large extent it is like a massive elephant sitting in the corner of every gig. If you're a racist you will likely get your arse handed to you on a plate by any number of people, but hell, you could stand on a stage in London and say "burn the faggots to death" and no one would bat an eyelid, in fact large segments of the crowd would laugh. Similar issues exist with sexism. Christ, if I hear another 17 year old going "bitch, whore, sket, hussy, slut blah blah blah" I think I'll go insane. It's pathetic, full stop. If all you have to be angry about is the fact that your girlfriend dumped you, count your blessings, put the microphone down and become a bassist.

> How does hardcore engage with your daily life and vice versa? I'm always interested to know how hardcore is involved with our own personal journeys. Do you think it's a crucial part of your life or just a fun thing to do in your spare time?

Hmm, interesting third question. The way I see it is that hardcore and punk is a part of who I am in that some of the stuff I've encountered through it informs what I do, but it's not entirely who I am. I can categorically state now that if I am forty and still doing exactly what I was doing when I was 21, I will be pissed off at wasting my life. The "done" thing to do is say stuff like "true til death" "hardcore for life" etc etc, but frankly, the only people worth a damn in the London hardcore scene are the people who are just themselves and don't get sucked into that goddamn clone factory. I think that the most punk people I know are the ones that just do what they want, when they want. Some of my best friends got into hardcore and now do completely different stuff, but are still guided by the same ideas and ethics combined with whatever interests them nowadays. To me, that's punk. Measuring your life by how long you've done exactly the same thing? Not punk. That's a careerist mentality and it's bullshit.

In terms of my "personal journey" I'd say that hardcore's been a good thing to be involved in. Sitting here typing this at the age of 24 I can say that I'm a self published author, a successful promoter, a record label owner and I've toured the UK, Europe and America. Thing is, for me that's no big deal (apart from the America bit) because that's just what happens when you get involved, but compared to your average A-Levels -> Gap Year -> Uni -> Graduate Accounting Job schmuck the difference is pretty crazy. I wouldn't say hardcore has "done" anything for me, but it has helped along the way. Pretty much everything I have accomplished related to hardcore has been a result of my bloody mindedness to get a job done or my friends helping out. I think that's the best way to look at it really, the friends helping out bit, because when you say it like that it strips a lot of the bullshit out. I think people eulogise punk and hardcore to the point where they disassociate their efforts or the efforts of their friends



and acquaintances from the end result. DIY hardcore is simply a loose association of friends and acquaintances who all share a common element of trust. I think it's great, but it's nothing new. People who try and tell you that the above association is a world changing network, or genre specific, are full of shit. Things like that exist in many different walks of life, I thought it was kinda crazy that my band got to tour America, but then again, my old capoeira teacher invited his mestre over for our Batizado. This was a guy pushing 80, whose day job in Salvador was eking an existence on a market stall, and as a result of Capoeira (something he "just did") he had ended up seeing the entire world as his students spread out across it. Different informal network, similar result.

In terms of crucial part of my life, I'd say no. Whilst it was very important when I was growing up, I never relied upon hardcore as anything much more than a release. Whilst active in it I did do a lot for other people, and they did a lot for me, either in return or out of kindness. The people that matter are my friends whether they go to gigs from here until doomsday, or whether they drop out tomorrow.

I think Frightener was something I had to do at some point, just because I was going crazy and I didn't have a point of release. The thing is, that sorta stuff is very intense, all or nothing almost, so I couldn't do that every day. At the end of our tour I was a physical wreck (I'm still recovering from a back injury) and mentally I was totally exhausted. I'd do it all again in a heartbeat but I don't think I'd want to do such a long stretch again.

When speaking to dedicated members of the hardcore community I pick up on this sense of urgency that you have expressed in your last answer. I am sure you knew the tour would completely wear you out but it's almost like you HAD to do it, there was no choice. There is this almost self-destructive anxiety that drives every behavioural trait that we act out, whether the music itself, the dancing or the heated discussions on the messageboards. What do you think drives an active hardcore kid, and why did you end up getting into this kind of music (cue a little story about how you discovered punk please...) and not another if you feel communitywise it's a similar system?

I think Frightener has been the only thing I've point blank needed to do. I have done everything else from argue on messageboards to release records and so on, but that's all out of personal choice. Frightener was a vent for a lot of different things in my life that I needed to shout about. I'm not saying every hardcore band has to be like that, in fact I wish there were a few more flippant bands out there taking everyone down a seriousness notch or two, but yeah, for this band, that's how it had to be. At this point I'm probably meant to say how crazy it was or intense or something, but to me it was just something I needed to do, the highs picked me up and the lows kicked me right back down again, but it was something I did and I'm glad I got to do it.

I don't really think I can comment generally, but speaking for my friends, I think that a lot of them enjoy playing music and playing real abrasive music is quite cathartic. I mean, I'm no noise head, in fact I can barely stand the stuff unless it's minimalist/ambient, but I think it has a similar vibe. I think a lot of it stems from the world we live in, in that certain people just feel disconnected from it for one reason or another. Most people I know involved in hardcore for a long time don't watch Saturday night TV religiously, they don't

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U.S. moves to strengthen
hand in Central America

Invasion of Lebanon

EL SALVADOR
San Salvador

KLAN BORDER WATCH
Policemen on the Beat Covering El Salvador

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go to the same pub week in week out, they don't end up "the dining dead". In short, what makes tens of millions of people across the country happy doesn't really 'work' for them. For me that pretty much began in school, I didn't fit in, and if I'm being honest with myself here there are very few times in my life when I have actually felt that something fitted or felt right socially. When I was younger, punk was a total escape, I got wasted, I moshed, I hung around with groups of misfits, I met lots of good people I would not have met otherwise. Now I'm older and a bit more self assured, a lot of stuff to do with punk and hardcore just seems like so much flotsam getting in my way, don't get me wrong, I still love the music and I think the whole DIY attitude is spot on, but the endless streams of pointless bullshit in between can fuck off and anyone that wants to criticise me for that can fuck off too.

> I'm glad that you have brought up homophobia and sexism. I don't see it as any different from racism yet it runs rampant in the London hardcore community, which is surprising considering it is probably the most multicultural, and diverse in terms of sound. And then you see the Brighton community which is totally the opposite. It's interesting to compare the two scenes not only with each other but also between themselves and the urban milieus they are a part of. I think this sheds important light on the complex relationship between communities that ideologically see themselves as a social point of resistance yet are inevitably a product of that same larger milieu. Discuss! Can we seriously keep on being idealists, and I still see this in the lyrics of many bands, and think we can at least change within the scene to eradicate right wing attitudes (and I'm assuming that punk is still influenced by anarchist ideology in some form or another) or are we kidding ourselves?

I'll state now, I am no idealist. In my perfect world racists, sexists and homophobes still exist, as do religious nutjobs and so on. But in my perfect world they keep themselves to themselves and don't preach the message or act on it. See, the thing is, I see nothing intrinsically wrong in someone being an idiot. The world is full of idiots. Throw a stone out of your bedroom window and you will probably hit an idiot. If someone wants to be a homophobic twat in the comfort of their armchair, it's fine by me. We live in a free country and so on and so forth. It's when those people open their mouths and teach their kids, or shout at someone across the street, that's when I have a problem. It may sound weird but as much as I am pro-equality and whatnot, I'm more interested in personal freedom. I see little or no difference between hatecrime laws and the laws that ban people from thinking terrorist thoughts, both are designed so that the government has some sort of legal say in what you should or shouldn't think, and for whatever good they do, I think that's a really bad road to go down. I don't think that to be a punk you have to be completely 100% right on, I just think you should have the respect to keep your trap shut. It's just manners. People who talk about 'eradicating' stuff scare me a bit more than the actual racists. I think they're aiming for some kind of utopian society where all the 'bad' thoughts and 'bad' ways of living have been cleansed, and, well, that's fascism. If you look at anarchy, communism and whatnot, their end game plan is a perfect world. In fact it's an almost completely uniform world, and that's more fucked than Uncle Henry sitting on the sofa at xmas having a beer and telling jokes that would make Bernard Manning blush. If you value freedom in any sense of the word then you have to accept that whatever world you want, there will be many many people in it who

GHOST CITY RECORDS CENTRALISED OFFICE. LIKE COMMUNISM, A MESS.

The Brezhnev Charade

disagree with you. If your only method for dealing with those people is creating a system of social organisation that weeds all of them out then there is no difference between you and any number of dictators throughout history.

Now obviously that was on the personal level, but in terms of group level, it is slightly different. When you get a critical mass of knuckledragging morons, you create an environment that's hostile to free thought and free speech. I think this does actually work both ways. I think someone should be as free to turn up to a punk gig, espouse free market economics and the benefits of an honest day's work as they should be able to say "I'm gay, deal with it". I think that if you have a problem with either of those two scenarios, you need to check your head. I don't necessarily think everyone has to just accept what other people say is okay, but there is a world of difference between saying "I have a problem with what you think" and "I have a problem with who you are". In terms of London, I don't actually know any gay people who go to hardcore gigs, but I do know that the people who get shit done and sort stuff out would never in a million years have any problem with someone because of who they want to fuck.

It may sound like a cop out, but I don't really have the answer to those kinda problems. No one can "save" everything like that, I just did what I did and if people had a problem with it then they could go to hell. I wouldn't put those bands on knowing they're anti-gay, not because I want to silence them and throw them in a jail until they realise what naughty boys they've been, but just because that isn't what I like, and I'll be damned if I help bands and ideas that I don't like. Like I said before, everyone's just a little too cosy, to the point where they can't see the wood for the trees. If a band of five people no one knew went on stage and said that kinda shit everyone would shake their heads and walk away, but because they're "mates" everyone watches and claps like performing seals. I think if there's one major problem I'd have with London it's that people don't even bother reading and digesting a band's lyric sheet. If you sound a certain way or know the right people, you're pretty much in regardless of what you say or your band is about. It's not my problem anymore and I'm glad it's that way.

In relation to different cities and what they produce, I kind of agree with you, but then again I have different ideas about what each scene has done compared to your average joe. For instance, Brighton is very much a product of it's environment, and that environment is a student town. Now, I'll state again, there's some great stuff in Brighton that makes it a great scene. But hell, if I have to endure another turgid right on crust fund kiddie interrupting a perfectly decent conversation with self-aggrandising politics I will probably slash my wrists. There's no difference between them and the pompous politics student who wears one of those traditional Palestinian scarves to "show support". Both will likely end up with jobs in marketing. A lot of those people just come off as incredibly false. Perhaps I should just lay down a benchmark of: If you live in or near Brighton and haven't helped out at the Cowley, you should probably shut yer trap about being DIY.

London is just too friendly, it lacks any quality control, a lot of people don't bother with anything except London and people that are friends with people from London. In other words, London is living the dream that all these hippy bands spouting about free speech and whatnot wish for, but when they get there they find a bunch of garage

M. S. BASTIAN, OH

heads in fubu at hardcore shows talking about going raving afterwards instead of saving the world. Then they go back and add footnotes to all their lyrics that go something like "but 'everyone's welcome' means you have to be right on blah blah blah". I think hardcore and punk is exclusive in that it isn't for everyone, a certain slice of society will get that special something out of it, the rest will just have a pissabout with their mates at the expense of anyone who likes the music. I'm not going to stand at a doorway and shut people out, but it's fairly plain to see from the disposition of crowds at 12 bar gigs (eg: Outside or down the road at the cheaper pub) where people's kicks lie.

As I write this next question, Jack has already moved to Brazil for about a month and from the sounds of things is loving it... Jack, can you give us a little scene report of Brazilian hardcore, and the life out there in general?

I'm taking a break for a moment and going and seeing lots of Brazilian music like Samba, Forro and Baile Funk (look it up on youtube, it's crazy!) Rio is real weird for me. I think the only things I have seen to do with punk and hardcore in the entirety of last month has been one Ramones shirt and a guy I was talking to at Carnival because he had a Black Flag badge on his hat. Seeing that you can't spit in London without hitting someone 'alternative' being free of the black-tshirt parade is quite nice and I am enjoying it alot. All the gigs here are apparently in the suburbs and require a lot of detective work to find for a westerner like me. I am on the case and will probably find something soon, but I actually quite like having to track gigs down as opposed to being flooded with Myspace flyers. This is the longest period in my life I have gone without seeing a punk band in ten years, so the break is overdue I think.

Life out here is real nice when it's not raining. I spend my days doing jiu jitsu, reading books, writing a couple of books, taking the odd photograph and avoiding tourists and tourist hangouts. Read my exploits at www.jackmcdonald.org

You say you support personal freedom above all else but as social animals aren't we already slaves to a social order? The bigger the group, the bigger the compromise in order to co-exist, for example, within a national identity? Language itself relies on stereotypes stored in the mind in order for people to understand each other, similarly groups of people join communities and they can recognise and understand each other under a set of commonalities. Even the rule of personal freedom is a rule. I see what you are saying and agree with a lot of it, but I think it is in fact an idealism of sorts. On a slightly different tangent, as hardcore punk becomes bigger and more people join, geography, the passage of time and make up of the community change constantly. I think it is inevitable that it will split and become different communities all vying for the same title. I think this is where 'the other hardcore scene' term came from. All that's left is seemingly to 'pick your side' or am I being defeatist?

As society grows beyond the size of a small town, 'Community' becomes a series of social compacts, some very restrictive and others less so. I don't feel that Britain, as a society, impinges upon my life in any really damaging way, and when it does, there are other people who think the same who commit crimes meaning that I have access to whatever I want, if I wanted it and if I could pay the asking price. The more restrictive a set of rules get, the more people step

I don't like people outside their bounds. I don't do drugs, but if I wanted some, it would take maybe a couple of hours and contact with a few unsavoury types to get a hold of whatever I wanted. The only problem is distance, if you live in the countryside and wanted some crack, you'd have to get to your nearest town. Logistics is therefore the impingement on the rural crack seeker, not legality. The same goes for pretty much every proscribed substance, physical or mental. If you believe (like I do) that it is better for society to have a hazy idea of munitions and bombs than not, then all you have to do is log onto the internet, or go and learn engineering at university. By definition, Islam and Christianity are the two largest communities on the planet, yet even a death threat could not silence Salman Rushdie. Laws can restrict, but a determined person will accomplish (or at least attempt) whatever they care to do.

As for inherent rules in language, I am no lingual theorist, but I prefer being able to communicate with other people of my species than being unable to communicate with them. If that means picking up a few stereotypes along the way that can be unpicked with a bit of concentration, so be it!

Maybe my idea about personal freedom is a rule, but like I said, it's one I choose to follow. If I find a better one I will switch sides faster than half of Chelsea's current fanbase. It is an ideal, and therefore I am an idealist, but at the same time, it's just what I believe. I am not a prophet, I am not looking to start a cause, I will not be setting up a Myspace page on the subject anytime soon. It does inform my writing, but then again I'd be a pretty crap writer and thinker if I didn't actually write what I thought.

As for the 'other hardcore scene' or whatever: sod it. My point is that picking sides in such an argument is a waste of time. Do what you want, when you want, how you want. All that garbage is so far from what I like, it's not even funny anymore. You can either get caught up in all of it, or you can laugh your head off and carry on as you were. As it is I can't even be bothered to laugh at that crap anymore because it's tired now. Someone had a go at me because I didn't really care about the 'Ninjabest pre-show' and the fact that four hundred people showed up for UK bands. I didn't care because I wasn't a fan of the bands. I care about four hundred people turning up to that as much as four hundred people turning up to a trance club or four hundred people packing out the tourist pub down the road from me, I'm just not interested so why should it affect me? If you are vying for titles over something as ethereal as hardcore and punk, you are wasting your own time as well as everyone else's. This goes for the idiotic 17 year old hollering about 'Real London hardcore from the streets, yo' as much as it does the LSD-shell of a 40 year old crust punk covered head to toe in OG Conflict patches. It's funny that the people who get most angry, outraged and distraught at all this are the people who care about the nametags and so on.

You have spoken out against Straight Edge in the past, and for the readers here I want to state that it was a personal opinion rather than aggressive attack or anything like that, with the edge seemingly dulling, what are your thoughts on the subject at this point?

I'll put my hand up and say I've made a lot of jokes about straight edge. I would like to thank the international straight edge community for serving up a steady flow of impressionable hyper-moralistic 18 year olds who have the unenviable ability to contradict themselves multiple times in one sentence. To a wannabe comedian such people are a total godsend. I think humour is a good way of making incisive points about the world without offending people in the process. I don't want to offend people who are straight edge just because they are straight edge, but those dumb fucks who believe the 'Bring Back Prohibition' crap just make it way way too easy.

Please read the rest of this answer with a pinch of salt, I may or may not be completely serious about the entire subject.

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Jack's Problems with Straight Edge (X by X)

The First X - Self publicity. Anyone I know who is straight edge for over 5 years would probably pass for a normal member of society except for the fact that they pass up the offer of a pint, don't wheeze with smokers lungs and do a whole host of weird batshit activities that are loosely termed 'constructive and normal things to do' while the rest of us are down the pub.

For all others, the main activity in straight edge seems to be... Telling the world you're straight edge. This is like if Lenin's thesis on Communism boiled down to "Wear red, tell people that you're Communist, Comrade". In short, you have a real vicious circle of circle jerking Myspace pages, xxx tags on messageboard IDs and a sure-fire market if you need to shift a t-shirt design to pay for upgrades on your Beemer. They listen to bands that are straight edge because they are straight edge, the bands lyrics are about straight edge. Literally. You get songs that say "Straightedgestraightedgestraightedge" followed by a song about "Brotherhood" and then the song about straight edge again. Bring back Earth Crisis and bands with fucking whacko ideas about where the AIDS epidemic came from. I prefer nutjobs to vapid nothingness. They then back up this complete nothingness with "50's inspired" tattoo piece which has some X's on it. In London this means they'll be drinking in six months, but I cannot comment on elsewhere in the UK. Please note that the above paragraph could be transliterated directly into "hardcore", "punk", "crust" and so on and so forth. Which leads me to...

The Second X - Self righteousness. Your average 18 year old straight edge kid is right about everything. I think I'm right about a lot of stuff I've thought about. However, despite never having believed in God, if Jesus appeared next to me and said "Psyche, you're going to hell", I'd say "Fair play". I'd then decamp to the Mid West of America to join one of those tripped out Jesus Doomsday cults because being a Protestant is boring as fuck. If you were to sit down a bio-chemist who has just discovered that red wine makes you live forever in front of these kids, they would recite some lyric they heard once from Ray Cappel and use it as proof that all alcohol is evil.

The self-righteousness comes from a certain amount of moral inflexibility, coupled with an unquestioning attitude. This is also present in people who read The Daily Mail, agree with The Sun's stance on foreign policy and go to church on a Sunday for want of anything better to do with their short lives. When this type of crank breaks edge they usually go on some sort of drinking spree and then seamlessly re-integrate themselves with the Tory voting suburbanites who deck someone on Fridays and Saturdays when wrecked. 'Rebellion'.

The other attendant argument is that AGE old one about fucking when edge. It is nobodies business what two (or more) adults consent to do in the privacy of their bedroom or nearby darkened alleyway except them. Attempting to moralise, chastise and otherwise deride the completely natural act of having sex is the preserve of fools and fuckwits. The hardcore scene is de-sexed enough as it is without a bunch of hyper-moralistic retards going kooky on everyone. If you happen to be one of those 18 year old 'it's not straightedge to fuck outside of long term commitment' types, re-read the lyrics to Filler regarding marriage, put that in a pipe and smoke it with some hash.

The Third X - The need to belong. For a idea/cause/whatever built around being an individual and 'Out Of Step', how come they mostly appear on the scene as a cohesive unit and break edge within six months of each other? No joke here, I'm just calling it like I see it.

xxx Shape up xxx

ACTION SPECIAL

- 11) Iron Lung/The Process - split 7"
- 12) The Process - Et In Arcadia Ego 12"
- 13) Cold Ones 7"

The Fourth X - Pompous statements. I didn't really see any reason for the raft of straightedge 'groups' and organisations until someone told me about this X. For instance, the previously laughed at "Bring Back Prohibition". I mean, obviously a group of anti-society free thinkers would TOTALLY be into the concept of complete control over forms of enjoyment by the public at large by such entities as The Church (Idea Generator), Government (Enforcer) and Criminal Underworld (De Facto Provider). I dunno, maybe their love of retro crap has skewed their brains so that they actually think that a time of poverty, police brutality, mob warfare and religious sanctimony is actually a nice place to return to.

Next up, "Shoot Your Local Drug Dealer". People deal drugs to get money. If you ask a six year old what he wants to be when he grows up and he says "Drug Dealer" the chances are he is in an ethnic minority, in the projects/slums somewhere and becoming a drug dealer is probably his only chance of earning some decent cash/surviving his 20s intact. So yeah, shoot them. I mean, don't question the system which forces otherwise decent human beings to scurry around like furtive rats in order to enjoy plants that grow naturally across the planet. Drugs cause misery, but however much misery you think drugs cause to our country, it is dwarfed ten times by the misery it causes to other countries to get here, and the only reason it causes misery in those countries is because our governments have systematically illegalised fun. By all means, hate the addiction, but the system is quite separate from that.

The Fourth X - Jesus. There is nothing more laughable in the world than a person who believes in "Straightedge For Jesus". I tried laughing harder at backpack hippies finding themselves on crowded Thai beaches surrounded by thousands of other backpack hippies, but they don't buy records from Tooth And Nail.

Here's my thinking on the subject: I drink socially, and on occasion I get wasted. I don't do drugs because I don't like the drugs trade and I never smoked because I never saw the point. Occasionally I give up drinking for a couple of months at a time for no particular reason other than I can. My argument is that everybody has their own particular reasons and thoughts on those three topics, and to try and turn them into a black and white argument is utterly ridiculous. Now, not everyone does turn it into a black/white dividing line, but the plain fact is that many many young, wide eyed fanboys with a brand new X on the back of their hands do so. I guess it's their right, to be proud that they're 'right', but I'm here for music, not to pick fights.

(As a parting line, I'd just like to point out that I have many friends who are straightedge and I respect their beliefs and know that they aren't anything to do with the crap I had a pop at in the previous paragraphs)

YOU BETTER! Any final comments?

- 1) Sod all you lucky fucks that got to see Abandon Ship's last gig
- 2) Go see Pulling Teeth when they play your town in Autumn
- 3) Check out the bands I mentioned because they're worth it and also check out Surroundings' "Monuments In Ruins" 7" if you haven't already done so because it is dead good
- 4) The second Frightener LP will be out sometime this year as and when the guitar/bass parts get recorded, keep an eye on www.myspace.com/frightener
- 5) I have started an online journal at www.jackmcdonald.org, right now I am lining up lots of interviews with bands like Annihilation Time, Cold Ones, Iron Lung and so on. There will be a new interview every week from the end of February so bookmark it and tell all your friends. I am also writing up the Frightener USA tour diary there.

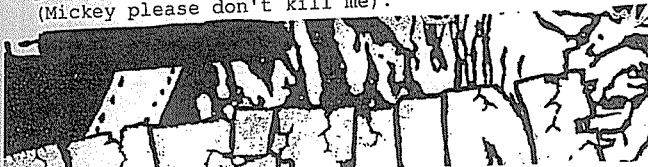
Ghost City Records Discography:

- 1) Shackle Me Not/The Deathkulls split CD
- 2) Bitter Days Ahead Compilation CD
- 3) Abandon Ship - 'Til I Burst 12"
- 4) Brain Dead/Hangover Heartattack split 7"
- 5) Abandon Ship - S/T 7"
- 6) Atomgevitter/Filthpact - split LP
- 7) Brain Dead/Crash The Pose - split 7"
- 8) Frightener - Guillotine LP
- 9) Frightener - Guillotine CD
- 10) Pulling Teeth/Frightener - split 7"

OUT NOW ABANDON SHIP DISCOGRAPHY CD

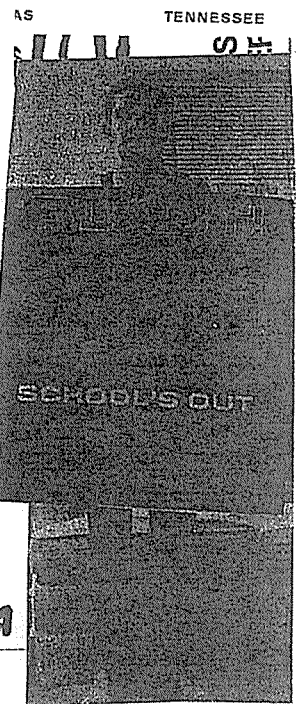
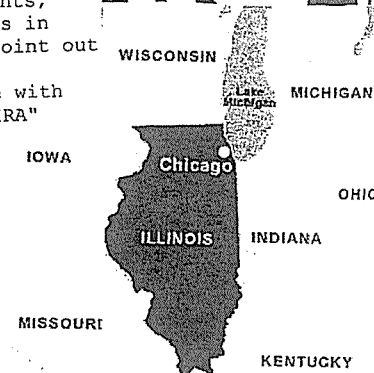
Scene Report: Chicago

Rapport in Chicago is low, the troops are on the verge of mutiny. In a nationwide poll of American cities, apparently we came up in sixth place for most miserable city. SIXTH? What lame ass shit is that, we're fucking miserable. Maybe not as bad as Detroit or the entire northeast, but we're pretty down and out. Hi, I'm Matt, I am your "scene" correspondent in the United States. I have met some of you, you might know me as that kid from the States who is addicted to Mighty Boosh, Fawty Towers, Monkey Dust, tea, calling underwear "pants," etc. I'm almost fully anglicized as my sister now lives in your wretched country. Before I begin I just want to point out Scotland has much more beautiful countryside and by countryside I mean scotch distilleries, however I side with you and your finest countrymen when I say "Smash the IRA" (Mickey please don't kill me).



1/14/2008 Busy Signals, Chronic Seizure, Shopping, Canadian Rifle @ Empty Bottle.

Empty Bottle is a great place for shows. Its like a professional venue run by cool people who attached a bar, only its really small and a perfect fit for punk/hardcore/metal and "other" bands. I have seen black metal bands, powerpop, and loads in between. Chronic Seizure and Canadian Rifle flew through their sets and everyone got down and dirty. Chronic Seizure are lead by Austin who has sworn me to absolute secrecy about the contents of a videotaped interview I did with him months ago concerning just exactly how meth has swept across American cities so quickly. The answer is the proliferation of ____! Shocking, I know. You'll have to see them live to hear the answer. The band name has nothing to do with drugs though, most of the band's fury stems from their respective shortcomings concerning mental health. Bryan Welch of many brilliant Chicago bands pens the lyrical content between appetizer servings at Applebee's (famous midwestern vegan food chain). Pat Kelly, a once famous longhair, improvises slap bass and Craig of many talents fronts the drumbeat. They recently toured the US and have played a couple of the best American fests to date (9/11 Conspiracy Fest). Canadian Rifle are described as a pop punk band although they're really their own bag of infectious dance-able slang. Jake on vox, Nick "Vaporizers" Donahue on skins, Al (prev. Trycurious Welch) on guitar, Tim on bass. Shopping gets a lot of flak (rightfully for their attire) but their recorded stuff stands up well, at least in my book, which contains a lot of sketchy or awful music. Their set however kinda sucked. Busy Signals tore it up as everyone got down, preceeding a long winded conversation-cum-interview with a member of the Catburglars. All around sparkling show.



THIS IS
MATT

1/11/2008 Wax Museums, Cheap Time, Busy Signals,
Catburglars @ Lucky Gator Loft.

Lucky Gator is some pathetic kid's art studio slash hipster crash pad near a major intersection on the north side of Chicago. I have no idea who lives there (I might be friends with them) but I have a string of bad luck whenever I go, so I avoid it whenever possible. One of the previous times my significant other bitched about the possibility HER ex might be there, and create a scene. Turns out I know him and not only did he not create a scene, we had a bit of a chat and caught up. She was fuming and didn't want to ride the fun banana float that night. Anyways, this time when I went I worried that THAT girl (now ex) would be there, spoiling it for my new date, seeing as this ex was fucking nuts (observe prima facie case) and kinda possessive. Went down fine, I only got hit in the face with a full bottle of beer for moshing like I was out of my mind. You see, this band, the Catburglars...they are the cream of the crop. Not many people in Chicago know this but few are as clever or expressive as Mike Conway's (vocals) brilliant lyrical or artistic outputs. He would downplay this and claim modesty, I say "rubbish," I say "bloody 'ell mate, 'ave a butchers at these blokes!"

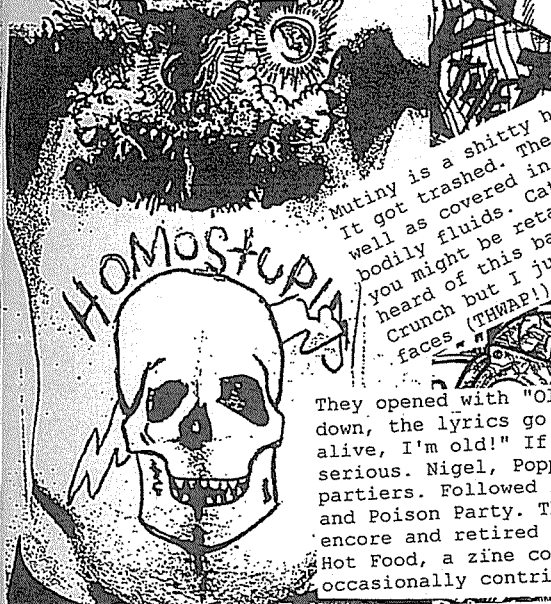
When they got to the song "Mad," whose contents are a vitrollic bomb blast of brilliant mutant anger, I went off in my sharp ben sherman v-neck sweater (which covered my vintage mint ben sherman mod fit button up) punching myself and headbutting stupid cunts waving bottles of Pabst Blue Ribbon, the drink of lowlifes and hipsters alike. One got particularly mad and swung the bottle into my face and then poured the beer on me afterwards. I didn't stop, I didn't even give her a bit of sass, I just got lower and kicked harder than Elaine Benes' crazy wedding dance on Seinfeld. You can't interrupt my flow when I'm moshing, this shit has been refined for decades.. I mosh through fights and fires, gunshots and even the Trail of Tears.

Anyways, Catburglars finished up and the rest of the sets were a breeze, people wiggled out to Cheap Time but I'm not really into that band. Wax Museums were wild, Bryan "Trycurious" Welch of Chicago's fantastic Chronic Seizure made note of these sick bastards when CS went on tour through Texas (who has a lot of rippers lately, try Bleach Boys?). I went a little ape for the Pyramid song as the singer does an amazing little dance throughout it. Busy Signals are cream of the crop powerpop revival type business, we're blessed with having them play a lot. Everyone gets into it, the whole place turns upside down, lead singer Ana really throws her weight around (and she only looks to be ~6 "stone" you weird metric fucks) and they have an amazing stage presence.



1/17/2008 Homostupids, Krunchies, No Slogan, Catburglars
@ Mutiny.

doors @ 7 PM



Mutiny is a shitty hipster bar, perfect for shows like this. It got trashed. The people got trashed, quite literally as well as covered in crumbled cereal, silly string, beer and bodily fluids. Catburglars opened again and I honestly think you might be retarded or maybe just of low IQ if you haven't heard of this band yet. I tried moshing with a box of Captain Crunch but I just accidentally kept dropping it on people's faces (THWAP!) and mistakenly pouring it down their shirts.

(CUM HELL OR
HIGH WATER)

They opened with "Old," their second best live song. Boiled down, the lyrics go "I work from 9 to 5, I drink to stay alive, I'm old!" If you "get it," good for you, but they're serious. Nigel, Poppy, Ryan, Luca, and Conway are SERIOUS partiers. Followed it up with some favorites like Sex Tapes and Poison Party. They were far too drunk to go on after an encore and retired for No Slogan and the Krunchies. Look for Hot Food, a zine coined by one Mike Conway, in which I occasionally contribute.

No Slogan are great, they're a sharp stable stipend of the Chicago punk scene. Tristan (known as sewer wolf in these circles) has been drumming for them for a while as their previous drummer Joe (Skeletor Tape Distro!) has a chef's position that takes up 26 of his 24 hours each day. One of the instrumentalists of this band moonlights as a pirate radio DJ and the lead singer can be found in karaoke bars doing goth covers, no joke. This band fucking rules hard.

Krunchies blow, moving on, Homostupids were up. I've seen them a few times now which is lucky considering they've only officially made one "tour" which was three towns. They played the Fucked Up weekender in Toronto last year which was phenomenal, and which I have video of. Boner thrashing skull rock. Allesandro of OWAB was riding shotgun in their set, headbutting anything that moved and many things that didn't. At one point someone in the audience thought it'd be prudent to hold up the mic stand that Steve (vocals, guitar) had just picked up and thrown at Josh's (also vocals, guitar) head, and Allesandro didn't like that one bit. He leaned in as best he could, steadied his double vision, locked on the drunk-radar and belted that microphone stand a good 10 feet with his enormous thick italian skull. Homostupids have three ep's and one full length out, with Steve putting out a semi-independent release called "Factorymen" as well. They've been compared to a lot of weird unrelated shit like Clockcleaner, Mens Recovery Project, and Pissed Jeans but the fact remains they are the charging tune of my morning boner. New LP (second already!) on Load coming soon-ish, Factorymen on My Mind's Eye records. Get their records from Bistro Distro.

ONE MORE
AL GUEST

Galaxie is some community center type thing that is privately run. There are bikes hanging from the ceiling but luckily no butt flaps or dreads.. save for today. Every crusty monster within a 200 mile radius showed up in a regalia of Submission Hold and Amebix backpatches. LOTS of crustmulletts, dreadmulletts, dreads, and bad facial piercings. What the fuck people, the 90's are over, you've come a long way baby. I got there late due to a prolonged blueberry pie & chili eating contest, missed PP and Cold Shoulder. Saw Cold Shoulder at the very last Stubborn Attitude show (Halloween '07) and they ripped, sad to miss them. Poison Planet is a rad CoC (and P&P RPG) inspired band featuring the frontman from bands such as Bald Old Straight Edge Dudes and Quarter-Mast. No really, No Time Left vocalist and Third Party Records celebrity edgemaster Nick "von" Baron (do not mistakenly spell his name "Baran") occasionally belts out a sweet Get It Away cover (the band not the SSD song). Tristan the drummer now provides the blasting concept behind No Slogan and recently came back from tour with them. He has a Citizen's Arrest tattoo and he's only 11 years old, you know he's good. Intifada are a gaggle of north side Southkore Records thrashers whose set was about 20+ songs. I don't think I appreciate it as much as I should but they draw a huge crowd of youngsters, total ragers to boot. They're way tighter than old shows at Joe Skeletor's house (far less broken instruments or vocal chords). Sin Orden played and the crowd was about 170 deep according to Herr Baron. Nick commented that he had hoped bridging northside, suburban, southside, and touring bands would work well and it obviously did, but Sin Orden is not a band you have to worry about people coming out to. Vitamin X was last and after a little prompting on my part they started dedicated songs to the pothead drug smuggling weird-beard Anton Zylxexophoneipowitz (its polish), an old friend of theirs who once broke a Cause For Alarm record in a record store because he couldn't have it. VX covered Tied Down while honorary Chicagoan Matt Rolland (orig. from 219) broke his glasses, started bleeding, and tried to halt the entire show to make people look for them. What a chode. He also brought a comb and kept obsessively parting his hair as if he were as cool as Tall "Rob" Drury. Shouts to Farn for sound and Joe for the space, Nick for doing the show and the Clitfest organizers for bringing vegan treats.

I guess it would be shitty of me to leave out other stuff I want you to scope, so I'll make it quick. Daylight Robbery, Pedestrians (not technically 100% broken up), Rat Bastards (technically 100% broken up old reunion farts), DA (def broken up), Volksangel, Sick in the Sun, One Foot in the Grave, Weekend Nachos, Condenada, Repos, Punch in the Face, REPOS, REPOS LAST SHOWS, Harms Way, Wound Up (long broken up but finally releasing LP), and more.

Also whenever the polish kkkamando releases this zine I will probably be IN your fair country doling out blumpkins and snarfing up your vegan freedom toast. (He will be in London 26-29th March - Ola) If you want to hang out or punch me for saying cunt (or is that only politically-correct Ola?) get in touch with the pole patrol! Be sure to buy me some scotch to see if I'm really straight edge. America rules! -matt

Ola - Yeah apologies for any offence caused but Matt who is a gun-toting freedom-loving America is my god skinned (in the most sarcastic mode possible of course). I had the displeasure of getting to know him a few summer's ago, sadly I don't you think? Also MATT, FOR THE LAST TIME, ENGLISH PEOPLE DON'T TALK LIKE THAT!!!



OUT COME THE WOLVES

Out Come the Wolves from Barcelona started in late 2005 recording a demo soon after Tete learnt how to drum, with Enric on bass, Cobra on guitar and Julio on vox. They recorded a 7" that December which was released in January 07 (s/t) and followed by another in the summertime (Oh No Its OCTW Again! featuring a cool GBH rip off cover). They just released an LP (I'm writing this fresh after the Fire and Ice Fest in Barcelona, 14-15th Feb) with Low 'give this dude a coffee' Batt on bass. I can't believe this band have been around for two years already, it seems only yesterday I was correcting the grammar of the lyrics for the demo insert. OCTW keep the spirit of the Edge and early BSIN hardcore alive in a continent where it's so not cool anymore. Like what the hell, why are all euro shows so miserable these days? In fact every time I'm in Barcelona its so refreshing that punks and 'youth crew' kids go to shows together bound by the spirit of DIY and good music whatever their preferences. The central premise of OCTW, both on record and live, and the Barcelona scene in general, seems to celebrate punk music and have fun. I'm not kidding even. During their 2nd 7" record release show there were banners, wolf masks, umbrellas spray-painted with BCN SXE and a whole load of stage dives. In keeping with tradition, the LP show featured 10kg of confetti masterminded by a for real appointed President of BCN Straight Edge (all firmly done tongue in cheek), Mr 'INDIO', who keeps the BCN scene's party atmosphere in check. FUCK YEAH. KEEP IT UP. PARTY HARD. NEVER STOP.

FIRST OFF INTRODUCE YOURSELF, NAME, WHAT YOU PLAY IN THE BAND AND FAVOURITE FOOD?

JULIO, I SORTA SING AND CAN WE CONSIDER COKE AS A FOOD?

WITH A NAME LIKE OUT COME THE WOLVES, DO YOU GUYS HAVE A 'WOLFPACK' LOL?

WE ACTUALLY RECORDED THAT BIT ON OUR FIRST 7" SO I'LL GO WITH YES.

PHOTOGRAPH BY ALTIMIS



YOU GUYS ARE GETTING PREPPED FOR A EUROPEAN TOUR HOW'S THAT GOING. ARE YOU PSYCHED AND ARE YOU PLAYING THE UK?

WE ARE NOT PLAYING UK. MONEY, RENTING VAN AND SHIT GOT BUSY SO WE ARE JUST GONNA DO A FEW WEEKS OVER EUROPE SKIPPING ENGLAND BUT WE WILL HOPEFULLY WILL HIT IT BEFORE THE END OF '08. BUT WE CAN'T COMPLAIN AT ALL WITH THE SHOWS WE HAD IN EUROPE. COMING FROM SPAIN AND BEING THAT MOST LAZY ASS BAND THAT WONT REPLY OR UPDATE ANYTHING IN AGES WE HAD AN AMAZING RESPONSE AND SHOWS OUT THERE.

YOU'VE GOT TWO 7" S ALREADY CHANNELLING A GRITTY BOSTON BOB SOUND BUT STILL INFUSED WITH SPANISH PUNK GRIT, WHAT ARE YOUR BIGGEST INFLUENCES AND DO YOU THINK THERE IS SUCH A THING AS 'NATIONAL' HARDCORE PUNK STYLES?



Photo: © Michelle Olaya Ortega



Photo: © Michelle Olaya Ortega

OCTW IS SOMETIMES CLOSER TO PUNK THAN HC WHEN IT COMES TO MUSIC OR ATTITUDE BUT WHEN WE THOUGHT ABOUT CREATING OCTW WE WANTED TO DO SOMETHING VERY SIMPLE AND VERY STRAIGHT FORWARD. TETE AND I LOVE BOSTON HC 80'S 90'S AND 00'S SO NO DOUBT THAT POPS UP AT SOME POINT. AND WHEN IT COMES TO SPANISH HC I PERSONALLY LIKE SPANISH PUNK BETTER BANDS LIKE ESKORBUTO, LA POLLA ETC... BUT I AIN'T VERY SURE THAT SHOWS IN OUR SONGS.

'MEAT STILL MURDER' IS A KILLER SONG, WHAT'S THE STATE OF VEGANISM/VEGETARIANISM IN SPAIN TODAY?

STILL QUITE BIG BUT IT WAS SUCH A CLICHE IN THE 90'S WHEN I STARTED COMING TO SHOWS, LIKE EITHER IN OR OUT, LIKE IN THE REST OF EUROPE. IT WAS SORTA IMPOSED WHICH I THINK IT WAS CRUCIAL BACK THEN FOR PEOPLE TO REALISE SOMETHING VERY WRONG WAS IMPOSED TO US AS A VERY USUAL THING. A MISSED GENERATION PASSED BY AND A LOT OF PEOPLE DROPPED THIS VALUE AND PRETENDED THEY NEVER CARED SO WE FELT LIKE SINCE WE WERE GOING TO BRING THE STRAIGHT EDGE BACK IN THE CITY WE HAD TO REMIND EVERYONE THAT MEAT STILL MEANS MURDER.

HOW'S THE SCENE IN BARCELONA RIGHT NOW? WHEN I WENT TO YOUR LAST RECORD RELEASE SHOW I WAS BLOWN AWAY BY THE FRIENDLY ATMOSPHERE, KIDS WHO WERE CLUED UP ON HARDCORE KNOWLEDGE, A VEGAN FOOD STAND AND A MIXED STYLES BILL. HAS IT ALWAYS BEEN THIS GOOD? WHAT OTHER BANDS WOULD YOU RECOMMEND FROM THE AREA?

IS NOT AS NICE AS IT LOOKS LIKE, KINDA LIKE EVERYWHERE. THERE IS A GENERATION OF NEW PEOPLE THAT BARCELONA NEEDED VERY BADLY BECAUSE WE WERE ALL GETTING VERY OLD AND GRUMPY AND THAT IS CLEARLY MAKING A DIFFERENCE. WE LIKE TO PLAY WITH OUR FRIENDS, THIS WAY YOU MAKE SURE YOU WON'T MISS THEM AND EVERYONE SHARES THE SAME NIGHT. THAT SHOW WAS PRETTY AWESOME. I PERSONALLY LIKE SMALLER SHOWS IN SMALLER PLACES BUT I DEF HAD A BLAST TIME.

SUGGEST? GULAG FOR SURE, INVASION I BELIEVE YOU ALREADY LOVE THEM, VICIOUS CIRCLE THE NEW REVOLUTION, THE DEFENSE THAT ARE COMING BACK WITH A NEW 7" ON CRUCIAL RESPONSE AND OVER WITH THEIR NEW 7" KILLING EVERYWHERE THEY GO. THERE ARE MANY BANDS I CAN'T NAME THEM ALL... WE DEF CANT COMPLAIN WITH WHAT WE HAVE.

THERE AREN'T MANY OPENLY STRAIGHT EDGE BANDS IN EUROPE THESE DAYS, OR IN FACT IN THE WORLD FOR THAT MATTER, HAS THE EDGE GONE DULL?

HABA STRAIGHT EDGE... IS THAT WORD THAT ALWAYS CAUSE EMOTIONS OR TROUBLE DEPENDING WERE OR WHEN YOU NAME IT. WE ARE A STRAIGHT EDGE. IF PEOPLE STILL HAVE ISSUES WITH IT IT'S BECAUSE THEY DON'T KNOW US AND THEY ARE CLEARLY RETARDED. YOU HAVE TO COME UP FORWARD WITH YOUR BELIEFS AND RESPECT WHAT SURROUND YOU, SOMETIMES IT'S QUITE HARD BUT THAT'S WHEN COMMON SENSE COMES IN.

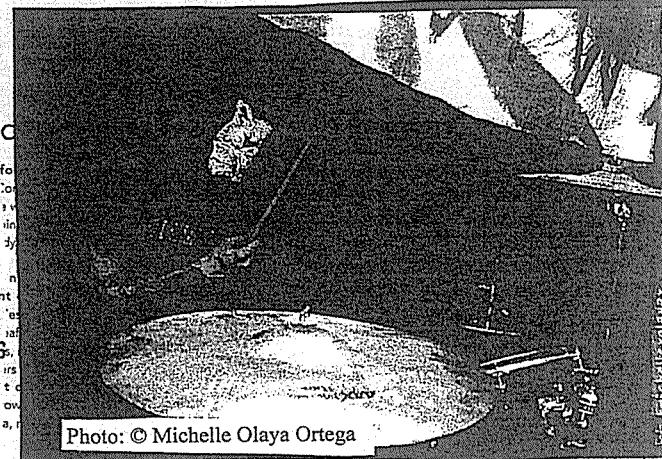


Photo: © Michelle Olaya Ortega

ANY PLANS TO RECORD SOMETHING IN THE FUTURE, TIME FOR AN LP PERHAPS?

all the nutrients listed below for a chance of living an extra ten ore.

3.5-9.2mg/d
es: beans and legumes,
olasses, brown rice, chickpeas
peanuts, soya products, sunflower
wheatgerm, whole grains

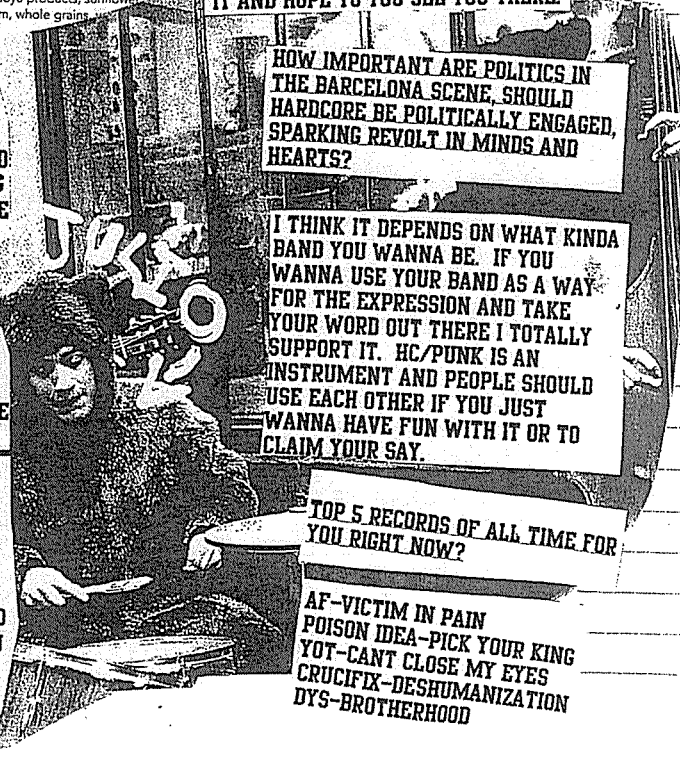
THE LP IS BEING PRESSED. SHALL BE OUT FOR THE FIRE/NICE FEST IN A FEW WEEKS. HOPE IT WILL MAKE IT AND HOPE TO YOU SEE YOU THERE.

HOW IMPORTANT ARE POLITICS IN THE BARCELONA SCENE, SHOULD HARDCORE BE POLITICALLY ENGAGED, SPARKING REVOLT IN MINDS AND HEARTS?

I THINK IT DEPENDS ON WHAT KINDA BAND YOU WANNA BE. IF YOU WANNA USE YOUR BAND AS A WAY FOR THE EXPRESSION AND TAKE YOUR WORD OUT THERE I TOTALLY SUPPORT IT. HC/PUNK IS AN INSTRUMENT AND PEOPLE SHOULD USE EACH OTHER IF YOU JUST WANNA HAVE FUN WITH IT OR TO CLAIM YOUR SAY.

TOP 5 RECORDS OF ALL TIME FOR YOU RIGHT NOW?

AF-VICTIM IN PAIN
POISON IDEA-PICK YOUR KING
YOT-CANT CLOSE MY EYES
CRUCIFIX-DESHUMANIZATION
DYS-BROTHERHOOD



WHAT MADE YOU SING IN ENGLISH
AS OPPOSED TO CATALONIAN. I KNOW
THAT KNOWLEDGE OF ENGLISH IS
NOT PREVALENT AMONGST THE
SPANISH PUBLIC UNLIKE SAY THE
DUTCH?

I LOVE PUNK IN SPANISH BUT HC IN
SPANISH JUST MAKE ME LAUGH
[SORRY]

EL PRESIDENTE EL PRESIDENTE EL PRESIDENTE

YOU GUYS KNOW HOW TO PARTY!
GIVE US A STORY!

I'LL GIVE YOU SOMETHING BETTER,
I'LL GIVE YOU A NAME. SHANNON
COBURN. HC KIDS IN GENERAL DON'T
KNOW HOW TO PARTY OR WHAT IS IT
REALLY, THAT'S WHY THEY
NORMALLY STOP GOING TO SHOWS
AND DRESS WITH LADIES CLOTHES. I
SORTA UNDERSTAND IT.

ANY FINAL WORDS?

I'M GLAD WE ARE IN YOUR ZINE AND
I HOPE THE LAYOUT IS NOT AS
HORRIBLE AS YOUR USUAL FLYERS!
MUCH LOVE

JULIO

OCTIN' GEAR
AVAILABLE FROM
SELL OUR SOULS

RECORDS!!!

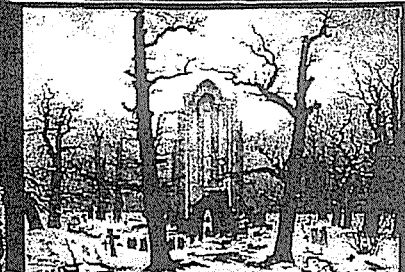
A Light in the Darkness

'Searching for something
It hurts to lose the past
Cracks in the foundation
Times remembered at last

Blindness as your guide
It's hard to see through
The snow is falling now
And no one can see through to you
TO YOU'

Daryl Kahan, 1990

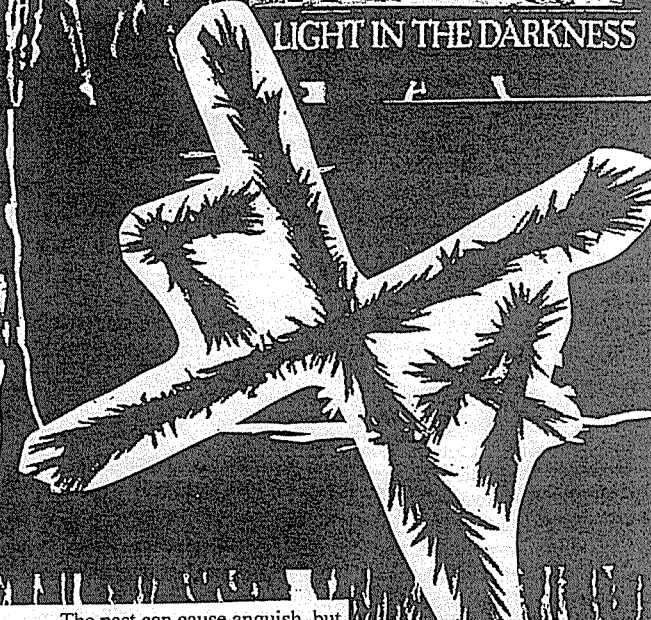
CITIZENS ARREST



LIGHT IN THE DARKNESS

A gust of wind swept across the room soon being joined by a slow drum roll that began to speed up before a guitar riff burst through joined by a screaming vocal drenched in anguish. This was my introduction to Citizens Arrest after a friend recommended I check out the 7" and I started playing it on the B side by accident. Since coming across Citizen's Arrest title song from their 7" release it has always been my favourite. I've always been intrigued by what the words meant, or rather what they meant to me. The song stood out from the more overtly political lyrics which was Daryl's usual jam with its oblique references to time and a loss of some kind, whether reaching out to a specific person or the human race in general. I am not going to attempt to uncover the intended meaning, whatever that may be. Once a song enters the public discourse it becomes the property of the masses and is open to interpretation and discussion which is my intention here. Read Roland Barthes' *Death of an Author* if you want to get empowered as a reader. I also want to use these lyrics as a trigger to discuss hardcore punks' relationship with their own communities' history or histories and to advocate a more critical approach to the past and awareness of how it can affect the future.

The past can cause anguish, but it can also be used as a tool for positive change! It changes continually as we remake it, by those who hold ideological power over a community or within ourselves in our everyday engagement with the world. We do not unearth some truth set in stone, but cast shadows from the present to make sense of our situation. When confronted with evidence that changes our perceptions of a past our present world becomes distorted either for the better or for the worse. For example, think about how we perceive



eighteenth-century England after Karl Marx's *Das Capital*, or a child rewrites their past after finding out they are adopted. This song for me perfectly put into words the trauma of having to rewrite our past continually and becoming lost in that process. As we grow up we are released from the absolute truths given to us as children and come to know that nothing is definite or follows rules, everything hangs together through man-made categories that were designed to make sense of the world but in fact are imperfect and made up of 'similar exceptions'. Then there are the histories of those who were voiceless, for example the illiterate poor in the Middle Ages. Who will remember the story of their descendants today, the homeless on the streets who people ignore on a daily basis? Not only is history a system of 'facts' but also made up of a series of hierarchies and value systems which should not be read uncritically.

How does a person break free of this system without, what perhaps verse two is suggesting, a mental breakdown or death? Well, I don't have the answer, and philosophers and historians haven't found a good one yet. However critical awareness of history as a contested field between the dominated and those who dominate goes a long way. Who decides which hardcore bands get to be remembered and their records reach astronomical prices on Ebay and who laps it up unquestionably? Is it the voice of the majority or are there ideological voices at work leading to economic effects? In art history there is a similar problem in how does one judge that a Rembrandt is 'better' than a Jan Miense Molenaar? Until women were emancipated in the west in the latter part of the twentieth-century there were no women artists admitted into the canon of art even though there

were plenty of competent women artists to choose from. You may be sitting here reading this thinking, yeah but the hardcore punk messageboard I read is always having arguments about which bands are better, that suggests an equality amongst voices, no? Well good, but how come bands go in and out of fashion like there's no tomorrow because kids will lap up what certain individuals pronounce as the truth before others take over with their own creeds? How come 4 years ago in England if you didn't listen to Youth of Today you were told to get out of hardcore but now it's all about listening to street punk and garage bands? It's true that it is only natural to want to share in what you love but there is sharing and then there's dictating. On the other hand, as I hope I've made myself clear, it takes someone to submit in order for someone to dictate. Luckily many punk lovers also have an obsession with the rare and random so are always uncovering 'forgotten' bands. But these factors shouldn't determine taste or the history of hardcore punk and the place of bands within that history. Rather each individual should sit down, have a listen, and determine for themselves what they deem as important to them and don't let anyone else sway you otherwise. Everyone approaches music differently. Some obsess about the melodies, others focus on lyrics, whatever does it for you. Thus everyone should have different favourites, and not because someone of influence within the community wins an argument with you about how amazing American Nightmare is (sorry I don't get them).

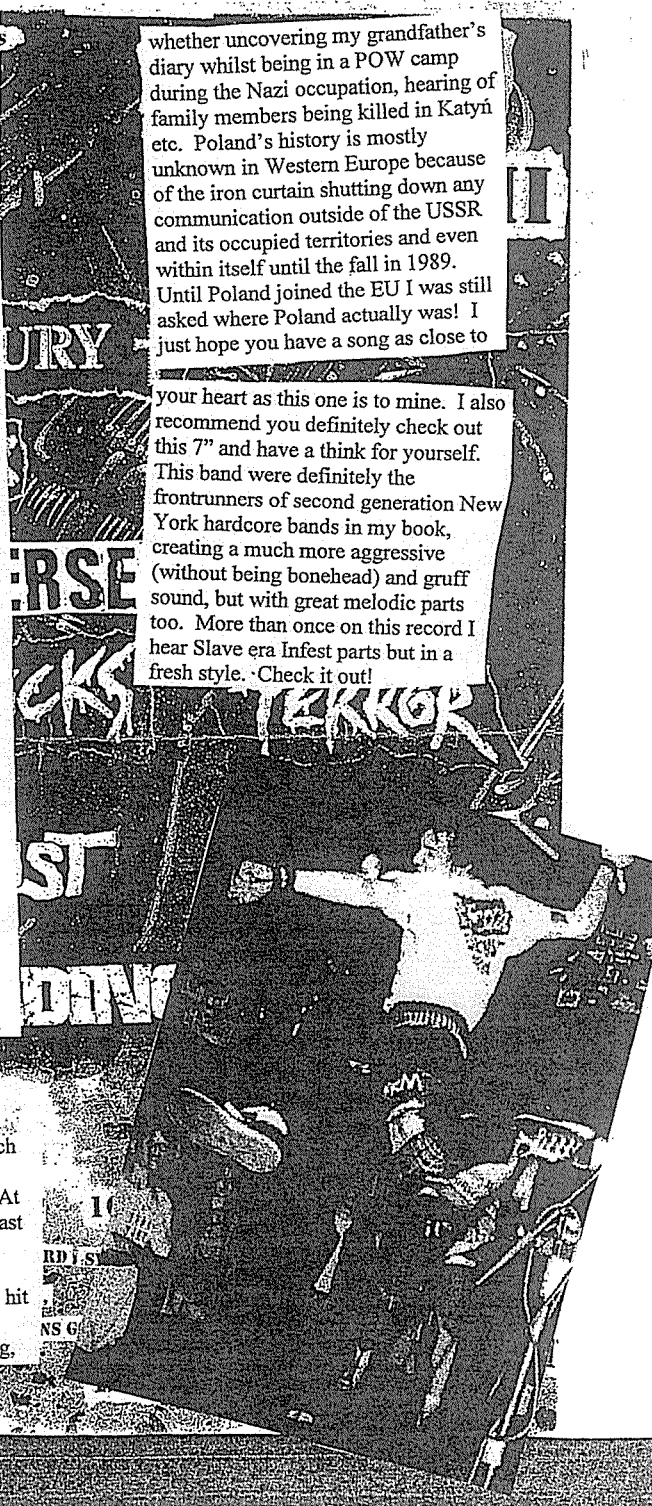
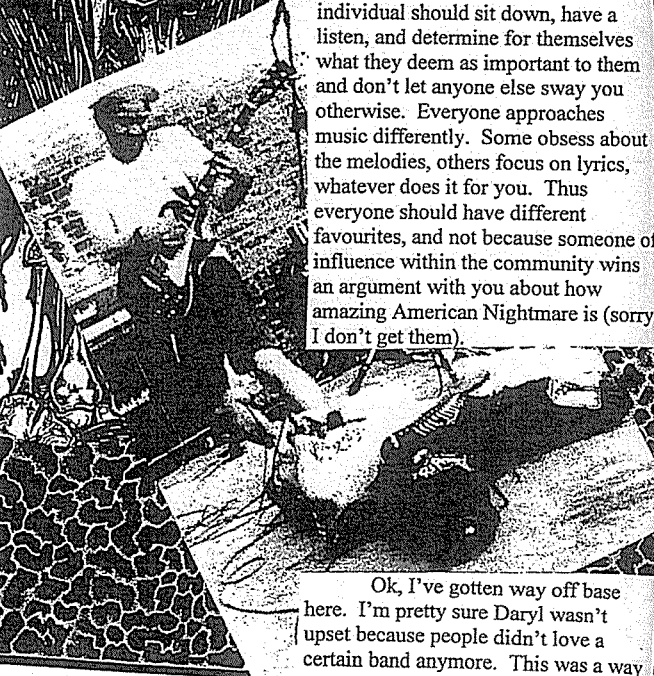
Ok, I've gotten way off base here. I'm pretty sure Daryl wasn't upset because people didn't love a certain band anymore. This was a way more traumatic event and the emphasis on the "TO YOU" perhaps addresses

someone cared about or perhaps a group of people in general, or even the listener. 'YOU' is deemed blind, wonderfully illustrated with the metaphorical use of snow all around them, perhaps as a new take on cotton wool ears. Thus help is unable to reach them whilst they head blindly in the wrong direction. The trauma of the loss mentioned in the previous verse means there is a void in their life that needs filling, but seemingly done with the wrong substitutes, perhaps through self-destructive behaviour. However by including the title of the song it is possible that it refers to religion, perhaps that change is the turning towards the past according to a religious belief e.g. the Christian creation story and thus that light which the person is heading for is a false god that they seek after death when a light at the end of the tunnel is expected. This of course is only one interpretation, for the blindness could mean any indoctrinated history that has the intention of dominating over another and causing suffering of another community or ignorance in general. For me the process happens again and again whenever a traumatic event occurs a self-destructive substitute is sought and no one can help that person think or do otherwise. It is in our nature to internalise pain rather than share and make peace and only time can heal or destroy completely. For all the times I've lost friends, family and for all the times they've come through the other side a stronger person this song speaks to me.

I may have read way too much into this song according to some but I'm a nerd and make no apologies! At the end of the day a good song, at least to me, should trigger discussion and self-reflection. Being Polish and a historian meant this song also really hit another kind of personal nerve. My family history is constantly changing,

whether uncovering my grandfather's diary whilst being in a POW camp during the Nazi occupation, hearing of family members being killed in Katyn etc. Poland's history is mostly unknown in Western Europe because of the iron curtain shutting down any communication outside of the USSR and its occupied territories and even within itself until the fall in 1989. Until Poland joined the EU I was still asked where Poland actually was! I just hope you have a song as close to

your heart as this one is to mine. I also recommend you definitely check out this 7" and have a think for yourself. This band were definitely the frontrunners of second generation New York hardcore bands in my book, creating a much more aggressive (without being bonehead) and gruff sound, but with great melodic parts too. More than once on this record I hear Slave era Infest parts but in a fresh style. Check it out!



I contacted Daryl Kahan to add his own comment for comparison's sake. This is what he said...

"The lyrics describe a feeling or sentimentality for a particular time, state of being, age, scene and or situation. No one else can see or feel these intense feelings exploding inside of us. "The snow is falling now and no one can see through to you"- The real you and your passions in life.

That's all there is to it. I don't write much poetry / lyrics anymore. You have somewhat inspired me

STAY HARDCORE!!!!

Daryl Kahan"

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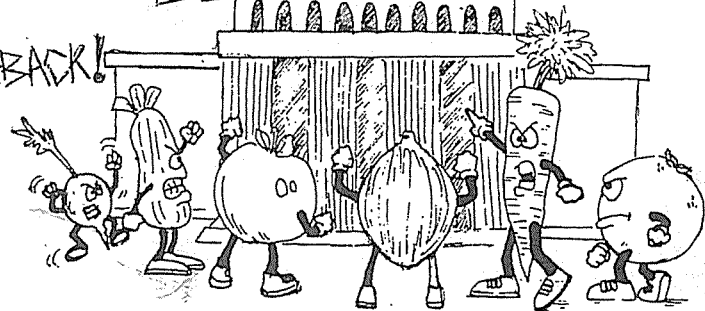
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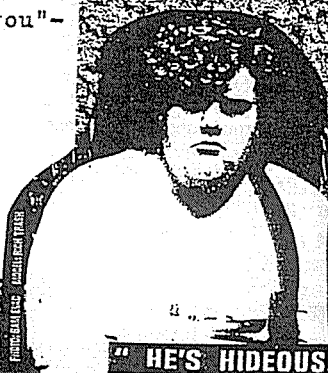
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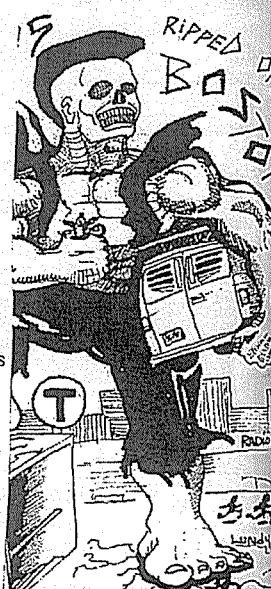


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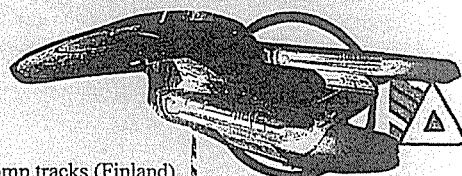
LPs

Zolge, Crisis My Guest, Dogma Records, (JAPAN 1984)
 Hemliga Vagen BH Records Comp includes Cornflakes, Skanstull, Zion Steppers (Sweden, 80s exact date unknown)
 Four Walls Falling, Food For Worms, Malfunction Records glued on screenprinted sleeve #46/150, (US 2000)
 The Stalin, Trash, Nagasaki Nightmare Records boot (JAPAN 80s)
 Napalm Death, Hatred Surge Demo 1985, Never Healed Records #139/300 (UK)
 Middle of America Compilation, includes Naked Raygun, Articles of Faith, Rights of the Accused, Big Black, H.I.D Productions, (US 1984)
 Nardcore Compilation, includes Ill Repute, Rat Pack, RKL, Agression, Dr. Know, Stalag 13 etc., Mystic records, (US 1984)
 Outbreak, You Make Us Sick, Bridge Nine, pre-order edition on red (US 2004)
 Black on Black Compilation - A Tribute to Black Flag, only recording of American Nightmare as American Nothing, also includes Coalesce, Dillinger Escape Plan, Planes Mistaken for Stars, Converge etc., Initial Records, limited to 2500 on grey swirl vinyl, (US 2003)
 My Revenge, Both Feet Over the Line, Breakaway Records, (US 2001)
 Christ on Parade, Sounds of Nature, sealed, Prank Records, (US 2007?)
 Proletariat, Proletariat, Arston Records, (Poland 1990s)
 Proletariat, Untitled, Muza Records, (Poland 1991)
 Avskum, In the Spirit of Massdestruction, Digitally Remastered Limited Edition Record Sleeve, American Tour 2005, Prank Records (Sweden)
 Protest Means Action, The Need of a New World Order, Crucifix tribute featuring Aus Rotten, Upright Citizens Batman Puke, Muff Potter featuring Sothira, Plastic Bomb Records, (GERMAN 1998)
 Oznerol (ex Fear/Dickies), I Can't See Nothing 4-Track ep, Made in Space Records, (US 1985)
 New York City Hardcore, The Way It Is, Revelation Records, 1st Press with 2nd Press insert, featuring Side by Side, Bold, Gorilla Biscuits, Sick of It All, YDL, Warzone Tarpit, Vultures, Collapse/Thrashed Records, (US 2007?)
 The Rebirth of Hardcore: 1999, includes Shelter, Fastbreak, Battery, In My Eyes, Mainstrike, Rain on the Parade, picture disk, Good Life Recordings, limited edition. Since by Man, We Sing the Body Electric, Revelation Records, pink swirl vinyl (US 2002)
 Sick Terror, Eume Vendo Por Bemmenos Do Que Voce Imagina, Terrotten Records, clear pink vinyl, (Brazil 2004)
 I Shot Cyrus, Tyranus, Laja/Six Two Five Records, (Brazil 2004?)

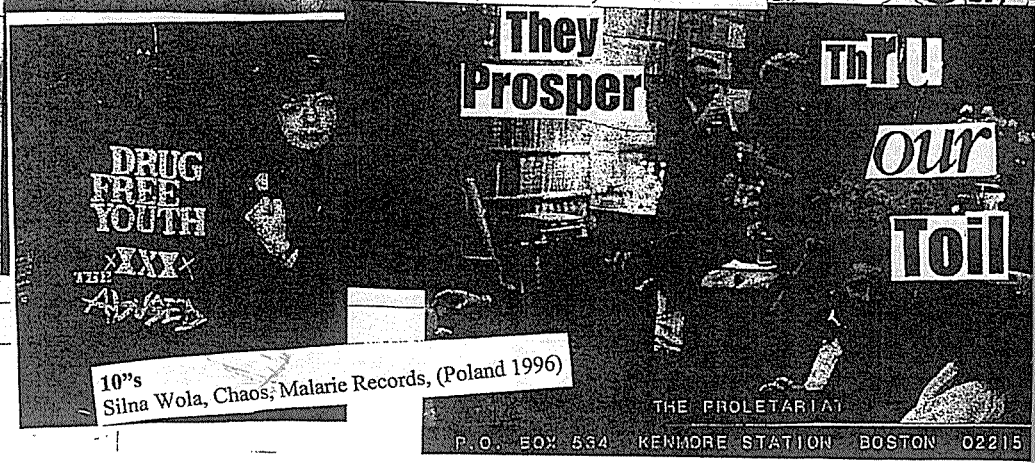


7"

End the Warzone Compilation, includes Larm, Straight Ahead, Attitude Adjustment, Pillsbury Hardcore, boot on red (US)
 Ill Repute, Oxnard Land of No Toilets, Mystic Records, missing insert - most don't have gone missing (US 1983), 1st press
 Cockney Cocks, Single, Egg Factory (Japan 1985), 1st Press
 Virgin Rocks, Shut Up!, Dear Records, (Japan 1986)
 Bad Antics, EP, Audio Gorilla Records, (US 2006)
 Bad Reaction, Plastic World, Flat Black Records, (US 2007)
 Crime, Nucler Blood flexi ep, Oi Records, (Japan 80s)
 Terveet Kadet, My Generation, 1983 Rehearsal, (Finland)
 Terveet Kadet, Jesus Perkele, boot, collection of their 7" and comp tracks (Finland)
 Phjasakka, Maailma Taynna Vihaa, boot (Sweden? 1985, the recording not the vinyl)
 Drug Test, Needle in your Neck, green vinyl, Walk All Night Records (US 2003)
 On Thin Ice, All Hope Abandon, Dead and Gone Records, pre-order edition pink/black vinyl (UK 2004)
 Terror, Life and Death - the demo, Reaper Records, Posi Numbers edition 2004 clear vinyl (US)
 Frostbite, s/t, Never Mind the Horror Show Here's the Frostbite screenprinted limited edition second press on pastel pink vinyl, Dead by 23 records, (US 2003)
 Assault City Syracuse Hardcore Compilation, includes Daggers Rule, Awol, Black SS, Attitude, Hit the Lights, 2005, 1st Press (US)
 Assault City Syracuse Hardcore Compilation, includes Daggers Rule, Awol, Black SS, Attitude, Hit the Lights, 2005, 1st Press Record Release edition with Misfits Halloween cover no. 16/100 (US)
 Harmony as One, Stranger in your own land, Short Fuse Records, #18/500, white vinyl, date unknown (UK 1999)
 Coloured Rice Men, s/t, Blood Sucker Records, (Japan 1997)
 Headfirst, Back in Control, Workshed Records, on black (US 1989)



The Humungus AK/
 The Ayatollah of
 Rock 'N' Rollah



LIVING LONDON Life Around the World

PROFILE: THE MALIK

CRUCIAL

DUDE

ALERT!

Malik's been around hardcore, specifically in the scene in Katowice, Poland since the mid-90s. Now in the UK, I met him about 5 years ago when he tried to sell me the STOP AND THINK LP and I realised he was Polish, like myself, and rad. Since then we've both grown a lot and he got married, had many fruitful discussions about hardcore and spirituality and shared a good vegan pot luck or two. Plus he can get rowdy on the dancefloor like no other. Currently you can see him running his label The Essence, check it out for youth crew style releases, prepping for a reunion tour of his old Polish vegan metal mafia band Pain Runs Deep and starting a, as yet undisclosed, new musical project with Richard 'master shredder' Shiner, watch this space...

Name: Adam Malik

Occupation: I used to be Obersturmfuehrer in Hardline Poland. Now I'm the Sturmbannfuehrer in a multimedia distribution centre.

I love hardcore because... as cheesy as it might sound hardcore gave me shelter when I was a kid. It's also a form of expression I can relate to and part of my life for the last 19 years. Feel it not fake it.

You recently were voted top mosher in the UK second only to Jamie 'Mr Frank' Franklin. Got any mosh tips? Kids talk about it way too much. Currently, moshing is worse than a rave party & don't you dare associate it with me. So no tips here. Just let it go, son.

BID - internet crew or real brotherhood? Bunch of friends you can trust. Edge. Core. No girls.

Straight Edge is... me.

Veganism is... the way I try to feed my stomach.

Hardline is... dead. Let the past be the past.

Listen to... Judge. And read the lyrics. [Hardcore is nothing without lyrics].

You are about to embark on a reunion tour of Polish band Pain Runs Deep, for whom you sang, how did that come about and what were your motivations to do it? It was just Damian's idea. We haven't talked to each other for ages but we met once last summer right after I got married. We had a long conversation about lots of things and it was just cool to hang out as we had been doing bands together since 92 and we used to be pretty close friends. Anyway, few days later I received a mail from him saying that it would be awesome to play some shows again and to be quite honest that was all I was thinking about since we met. PRD broke up even before a record was out so we never had a chance to finish what we'd started. Time flies and its almost 10 year since we shared the stage together. Luckily, the other dudes were stoked and felt the same as well so we decided to book 4 dates this April. We have also started recording a new EP to follow our reunion tour which I can't wait to be released. So to answer your question, the main reason to do it again was just us 4 getting together and creating something we all love. We share some beliefs, we share some passion and we're way older. It's interesting to see the changes all over the hardcore scene in the past 10-15 years where the so-called scene became way less conscious. We came from a totally different background and we still stick to our roots and that's the only way I can imagine PRD existing. We're not bringing anything back. We do what we feel hardcore is about.

Punks should... play some Cro-Mags from time to time. Apart from that they do well.

Pain Runs Deep
Play Poland
in April
Check their
MYSPACE