

# Reason To Believe

**FREE!**

Issue 2



**SPECIAL**



**Plus:**

Exclusive Russian Scene Report, Credit Unions,  
Interviews with NNY, UNKIND, Bridge Records  
Article on travel, personal accounts, plus opinions, reviews, and more!



FASHIONABLY NOT SELLING RECORDS SINCE 1989

RECENT RELEASES:

- ANNAISE - TOO MUCH MUSIC TOO MANY BANDS CDEP (Bostage841) £2  
(first brand new recordings from ANNAISE in a year! One exclusive track!)
- WOOLWORTHY - BLASTED INTO ASHES CD (Bostage838) £2  
(phenomenal 8 track CD - their best stuff to date, total HUSKER/BUFFALO TOM power!)
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(very first edition on release with the band - first new tracks in 2 years!)
- KID WITH MAN HEAD - FOND MEMORIES OF THE HALIBUT RODEO CD £4  
(totally awesome NI pop-punk compared to BIG DRILL CAR and GAMEFACE - produced by Greg Graffin!)
- ROPE - BIRDSOHN CD (Bostage839) £4  
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- HATE FUCK TRIO - MY GIRL DO NOT THINK I FUNNY 7" (Bostage706) £2.50  
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- RISE - FREEZER BURN CD (Bostage818) £8  
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- SEMPHO - EVERYONE VS EVERYONE CD (Bostage827) £6  
(Debut storm already on a release from WIZ (MEGA CITY ADOUSHOBY)'s new band!)
- THE JONES - GRAVITY BLUES CDLP (Bostage832) £7  
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KICK JONES - WHO PUT THE VOODOO INTO PUNKROCK? CDLP (Bostage837) £6  
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THE UNKNOWN - CHANGE CD (Bostage806) £6  
THE UNKNOWN - STILL UNKNOWN CD (Bostage803) £6  
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RISE - RISE LP (Bostage811) £1  
FLOOR #1 COMPILATION LP (Bostage805) £1

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TONKA - CALLING WAFFLE HOUSE HOME CD (Bostage831) SUMMER  
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\*DENOTES VERY FEW LEFT SO PLEASE STATE ALTERNATIVES!

ALL PRICES ARE POSTPAID IN THE UK. OVERSEAS LET £2+£1 AND ADD £3 SHIPPING FOR EACH INITIAL VINYL (7" OR LP) ORDERED. CHEQUES/AMOs SHOULD BE MADE PAYABLE TO "A STEPHENS". WRITE (NO SAE REQUIRED) FOR OUR LATEST MAILORDER CATALOGUE... LABELS WE TRADE! GET IN TOUCH!!

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this is the book to corrupt  
both your little brother  
and your granny with.

# Days of War Nights of Love

CRINETHINK FOR BEGINNERS

Available for £5  
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and Synthesis.

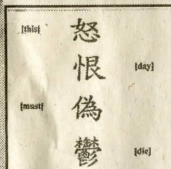
ACTIVE, LONDON,  
WCTV, ENGLAND,  
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SE01

## Profane s/t MCD

6 tracks of the darkest chaotic metal  
ever to come from this island.  
Think 'Cave In' meets 'All Out War',  
meets 'Alice In Chains'?



SE01.5

## This Day Must Die CDR

Swinging from sweetly sung melodies to  
abrasive screaming, this new LS6 band  
have been compared to  
'Planes Mistaken for Stars' alot.



SE02

## In The Clear "Out of Our Past" MCD

The Re-release of their debut EP.  
Six tracks of hard hitting old school with  
a healthy dash of melody.  
Steel City's finest.



SE02.5

## In The Clear demo 2001 CDR

Three new songs from their forth coming full Length.  
In The Clear Shirt also available, only £7 ppd



SE03

## Kneejerk "The Half Life of Kissing" CD

The 13 track swan song from this London 3 piece.  
A mix of mellow and heavy.  
This release treads where few hardcore bands  
have gone before.

	UK	EU	World
MCD	£4.50	\$8	\$9 ppd
CD	£6.50	\$11	\$12 ppd
CDR	£1	\$2	\$3 ppd



145-149 Cardigan Road  
Leeds, LS6 1LJ, UK  
www.sakari.co.uk sheep@sakari.co.uk



I think most of us at RTB surprised even ourselves with the first issue. Barring a few printer hiccups, not only did we get RTB#1 out on time, but managed to get rid of almost the entirety of 5000 copies within about three weeks due to a lot of co-operation with touring bands and the punk-post network around Europe. Our financial situation could have been better but were kindly bailed out by Flat Earth Records. After worries about the finances for this second issue, we seem to have just about broken even, which is fantastic news for the future of RTB, helped out substantially by this issue's advertisers and a local benefit show (thanks to those concerned) and we hope people like you will continue to support us. RTB #1 generated a lot of interest from all over the world so we hope we're able to build on that for this second issue and in the future. One of the aims of this zine, as you can read elsewhere, is to help provide a English speaking European focus for the DIY HC/punk scene. Realistically, we are still way off the mark in achieving this goal. Perhaps it is unachievable goal, who knows? But we still think we're very lacking in European contributions despite this aim and we really don't want RTB to continue quite so UK-specific as RTB has been to-date. Europe-wide contributions are therefore particularly welcome to help shape this zine into the kind of forum we'd like to try and achieve. Get active, get involved, get in touch! On a final note, this issue includes a special anniversary feature of the independent social centre The 1 In 12 Club. We all know there's a big network around Europe of similar centres, long-established squats and collectives, and we'd really like to include similar pieces in the future in recognition of the unique social space these places provide. Again, we'd love to hear from you, your ideas and input.

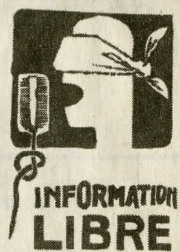
The Reason To Believe collective, July 2001

#### Women in Hardcore punk

RTB number 3 will feature a section on the involvement/lack of involvement of females within the hardcore punk scene. Please send any comments/experiences to help develop a discussion of this issue.

Thanks G, Carrie, Cath, Sheep

Reason To Believe, itself, is a new international quarterly DIY hardcore/punk zine, with a special emphasis on the European scene. It's being brought together by a varied collective of people who have gained experience in the mechanics of the DIY hardcore punk community, putting out records, zines, organising tours, distros, bands, etc. (inc. Armed With Anger, Flat Earth, Tours R' Us, etc.). RTB aims to fill the gap left in Europe for a prominent regularly focussed zine to promote the European network and to provide a European focussed forum. RTB, also, aims to provide healthy coverage to those involved in the "mechanics" of the DIY scene and to provide coverage of issues and events that we regard as important, not covered by the mainstream media, exploring and promoting what alternatives are out there.





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| <b>12</b> | <b>Credit Unions</b>                 | - the second in a series of articles examining alternative ways to organise and manage ourselves in todays busy money grubbing world     |
| <b>14</b> | <b>Scene Report</b>                  | - Our Russian friend, Shirapov spreads a real insight into the hardcore punk scene of the former Soviet Union, from Latvia to Kazakhstan |
| <b>18</b> | <b>'Democracy Just Doesn't Work'</b> | - read what RTB collective member Jamie has to say about the political system  |
| <b>20</b> | <b>NEWS</b>                          | - The latest goings-on? up to the minute coverage? or just idle scene gossip? You decide.... by contributing                             |
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**Reason To Believe**  
**c/o 145-149 Cardigan Rd**  
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**rtbzine@yahoo.com**

1in12 Club feature Layout by Sned

Everything else laid out out by xLeox the Mac Monkey (with inspiration from Alex, Jamie, and G)

Illustrations either quite rightly stolen, or by Alex, xLeox, or G



# Advertising Rates

1/6 page (57mm x 125mm) = £25 / \$40  
1/4 page (87mm x 125mm) = £35 / \$60  
1/3 page sq (119mm x 125mm) = £50 / \$ 85  
1/3 page tall (57mm x 255 mm) = £50 / \$85  
Half Page (180mm x 125mm) = £70 / \$125

Please send all payments with your advert. Prices are in British Pounds Sterling or US Dollars (cash only)  
Please send Cheques/IMO's in pounds payable to "A. Gunn". Please send your advert as a correctly sized laser print, or photoshop/TIFF file on a 3.5 inch floppy disk

**DO NOT SEND BY EMAIL!**

## Classifieds

Classifieds are £2/\$3 with a strict 50 word maximum length CASH ONLY!!

Priority is given towards smaller DIY-Grassroots based groups and people. Adverts for sizable labels who get plenty of exposure elsewhere are only printed on a discretionary basis. We reserve the right to reject any Ad for any reason. Needless to say, we're not going print Ads from Majors - or Major Label Wannabees!

## Subscriptions

Send Payment in advance for as many issues as you like based on the above single copy rate

(For example, a 10 issue subscription in the UK costs £5)

## Deadlines

R2B zine is quarterly  
The actual issue should surface about 4 weeks following the deadlines below which are set to be as follows:

1st March

1st June

1st September

1st December

## Distribution

**Single Copies:** (all costs are for postage only)

**UK = 50p Self-Addressed Stamped A4 envelope**

**Europe = £1 / \$2 US CASH**

**World = £1.50 / \$3 US CASH**

\*single copies are available in the USA directly for \$2 from:

SOME STRANGE MUSIC / MATT AVERAGE,  
PO BOX 64666, LOS ANGELES, CA 90064, USA

**Bundles:** (approximatley 25-30 copies)

**UK = £7 postpaid**

**Europe/World = £8 / \$15 (2kg surface rate 15/20 copies)**

**Bigger Quantities:**

**UK, between 30-200 copies = £10 postpaid**

**Europe/World, 20-60 copies = multiples of the above 2kg bundle rate**

**Europe/World, 60+ copies = \*contact us for rates**

**We plan to distribute large amounts through the "punk post" network around Europe.**

**Get in touch if you can help,**

**or want to give some out to your friends**

### CONTRIBUTIONS THIS ISSUE BY:

Gavin Smith and Jay from Positive Outlook, Jofe H, Shirapov, Henrik Lindqvist, Titi & Marylise NNY, Janne & Tommi Unkind, Ruairidh, Laura Wirtz, everyone in the 1in12 Article; Gords, Anna, Pete, Rob Kito, Russ Snell, Tony, Julia, Martin, Ewan, Stick, Bri Doom, Bryan, and Sarah Bag  
Sorry to anyone else we forgot to mention...

## All Payments

Required UP-FRONT and in either British Pounds Sterling or US Dollars (cash only)  
Please send Cheques/IMO's in pounds payable to "A. Gunn"

### The Reason To Believe COLLECTIVE

Richard Corbridge  
G

Alex Gunn

xLeo Harrisonx

Jase Kilvo

Cath O'Connor

Sheep

Sned

Steve Watts

Jamie West

Stewart Haynes

Carrie

We need contributions! interviews, articles, letters, photographs, artwork, writings, scene reports, etc..  
Please Get in touch with your ideas, particularly people from mainland Europe and 'developing' countries.  
Music and literature for the review section is also welcome!  
Please email or send written submissions on a disk, saved as a text (txt) file



# Letters Page

Reason to Believe,

Maybe some folks out there can help me. I am currently constructing a PhD thesis in the area of animal rights. The focus of the thesis lies in the mapping, deconstruction and problematisation of religious, philosophical, scientific, legal and social discourses which legitimate and support the processes of vivisection in contemporary British society. I would be interested in getting hold of any published accounts of acts of vivisection as described by onlooking witnesses, especially accounts offered by anti-vivisectionists, although discussions or descriptions by pro-vivisectionists may also be useful.

It does not matter where the accounts were published, leaflets, zines, newspapers, magazines, books, online sites or any other written texts which contain such material will be useful. The only requirement is that it is a published account, as witnessed by the person / group who has written the piece.

I will reply to anyone who gets in contact and pay costs of copying, posting etc.

Thanks,

Neil McPherson

PO Box 3590 Uddingston G71 6YG Scotland  
panopticvision@hotmail.com

## Mayday 2001

The hype from the national Press towards this year's Mayday protest was astounding. When they started talking about the planned events more than 2 weeks before the day I was already becoming very suspicious of how the day might turn out. Was this hype legitimate? Does the National Press after Prague, Seattle, J18 and last years Mayday protests feel that the anti-capitalist movement is a real danger to the establishment? Or was it the fact that "terrorist thugs" smashing up McDonalds, and battling with 1000's of riot police make a good story and maybe more importantly and eye-catching image? Unfortunately it is more likely to be the latter and compared to previous protests this was the most Hollywood of them all!!!

As we turned up about an hour early at

Oxford Circus we were soon fenced in with no-where to go and nothing to do (other than spray piss at the riot police with our super-soaker, but that was just to pass the time!) With numbers of protesters to say the least slightly disappointing and on top of that 25% of the crowd being journalists the day was turning out to be much of a non-event. Every now and then, there were a few scuffles with the police although it was pretty impossible to get anywhere. Apart from being completely out-numbered, instead of the front line being filled with hard-line anarchist wombles it was filled with 100's of journalists sticking in their cameras, in desperate search for a good picture. Their dream that the photo they take, would be on all front-pages the next day. One particular instance I distinctly remember was when I was pushed into a ridiculously big camera. I grabbed it out the way and asked what the hell are you doing with it? Only to witness the Australian camera man say "Its for Japanese television, great isn't it mate?" Slightly baffled at his reply I think it was the final straw, I began to think today's protest was becoming farcical and pretty pointless. I wanted to go home but then had to wait a further 4 hours (7 in total) before I was allowed to peacefully walk out, after being photographed by a policeman.

The anti-capitalist movement has been scarred by the World Media, who have little interest in protestors beliefs, but more in a process of simplification of it; down to whether you are a violent or peaceful protestor, an ecological warrior or a womble! One thing I did learn from this experience is the importance of organisation. If we are to have any effect on change in our society, where change is becoming less and less realistic. Local community organisation is essential and maybe more important now than big demonstrations in the capital where the police can rally round and hold all the cards. - Gav Positive Outlook





## To friends and acquaintances of 120 R.A.T.S / LS7 Chaos Embassy.

You may or may not know that the owner of the 120 R.A.T.S property is trying to evict its occupants and is taking the case to court in August or September.

We the occupants and users of 120 R.A.T.S have built up a witness defence and have got a solicitor to advise and represent us, but we also need your support.

If anybody can organise benefit gigs or functions to aid us, it would be very helpful and much appreciated.

As you may know, 120 R.A.T.S is part of the independant, DIY and non-profit thing, organising gigs, functions and giving space. All proceeds from benefits will be used for financial problems that may arise during the fight against eviction and they will also keep 120 R.A.T.S and what it stands for alive.

## CHEERS

120 R.A.T.S, 120 Meanwood Road, Meanwood, Leeds, W. Yorkshire, LS7 2AQ, England

"I overestimated you. You are just a stupid policeman."  
-Dr No, from the 007 film of the same title.

If you collected all the newspaper articles creating hysteria about the planned Mayday "riots" then you'd have a small library containing such gems as 'Anarchists will bring Samurai Swords' and the rumour that the 'police will use rubber bullets on crowds.' Were the police scared or were they trying to make 'protesters' scared? Ken Livingstone had full page ads appealing for calm in the press and people were being scapegoated as "leaders" of fictitious groups. Jeremy Paxman interviewed the Commissioner of the Met on Newsnight which showed him hanging on about a group called S26: alas, S26 was the collective that organised Brits getting to Prague for the IMF meetings on September 26th. An anonymous protestor made the point that there is no such group (it was a one-off group, formed out of several groups, it seems) to which it cut back to the Commissioner spluttering "WELL, he WOULD say that, wouldn't he?" The press and the police were looking for a reified group, replicating the hierarchies and bureaucracy that they were so used to. It seemed that they were chasing spooks, which only led to more scare-mongering. On air, there was a fire at the GLA offices and immediately Paxman asked the Top Cop if it was possible that it was the work of the "anarchists". A Terrorist Branch unit was on the scene. Oh, an electrical fault and not RTS after all... to think that Newsnight, let alone the tabloids, were creating such confusion and panic was hilarious on the one hand, but made the actual day much more hard to fathom in preparation. A group known only as The Ists had planned on a whole host of Dadist/Situationist pranks for the day. The fact that ClassWar was more central to the "organisation" and not RTS also made some slightly anxious towards the day's events. The past has shown that throwing empty lager cans at riot police does nothing and that the imagination would have to be used to outwit the police. Its interesting to note that in the language used, if you say "Spectacular" in the Situationist sense, this is also the same word used by the Irish Republican groups to describe acts such as firing a bazooka at the M16HQ: Tapped phones and surveillance pickup that word and interprets it in the IRA sense. The transportation that was to be used by the Ists was dubious due to the fact that Central London was to become a fortress. At Zero Hour, the Ists postponed their bizarre Chaos for another date. The wiseman would stay away from Oxford Circus, as experience from last year showed that once you got into a police circle, you would be there for hours and a Section 60 (subsection 4A) imposed would mean you would be unmasked and searched. Random events were to take place ALL over London - so where to begin? Critical Mass met



# Letters Page

at Liverpool street bloody early in the morning. Perhaps not... they did finish up at KingsCross where LAA were dishing out ~~the~~ free veggie burgers outside the McShit. The Samba band played and the rain poured and, lo, a Section 60 was imposed. Perhaps Elephant&Castle? the Rinky Dink pedal-powered sound system was on its way and at the roundabout at elephant, traffic was at a standstill. Thus, the police moved everyone after sometime to the traffic island and what had been planned on being an interactive event became a passive spectator event, with the party revellers on the traffic island and the "public/" on the pavement watching. A rift between "those" protestors (protest??) and the "public"-once again, people were polarised into one group or the other. Meanwhile, in a dark corner, two card carrying members of Ist were getting updates from Indymedia. A blue police folder was spotted-containing photos of suspects so a Section 60 order could be placed, so the soundsystem moved on. The police, easily bribed by the Ists, closed ALL the main bridges over the Thames. Thus causing traffic Chaos, just as the Ists planned on bringing. the cops were doing all the work! Lambeth bridge was closed, Westminster bridge had dozens of police vans on it, obviously protecting the statues that had been boarded up. the previous night, police even kept vigil at the Cenotaph. Whitehall was jealously guarded. Waterloo bridge was still thinly guarded and the officers were using their discretion in letting people over: if you had a bicycle, no way. hoodies and dreads, no bloody way! However, one of the Ist leaders was in an Oxfam suit, Duff Boy shades and his hair combed (for once) and so the Old Bill bowed graciously. <sup>let them</sup> in annoyed they didnt doth their caps nor use their jackets as to cover anty puddles for ~~us~~. So, once over it was to get to Oxford Circus without being trapped by the thick blue line... at Tottenham Court Road, a dozen vans sped by and the police geared up, ready to baton charge. (it was said that all vans in London were hired by them.) if they were finding it hard to cope, imagine if the whole country was up in arms about something... after walking past a pub, where SKY news were in a helicopter, we could see the aerial view of where we were standing from the pub TV: lines of cops were hemming the people in Oxford Circus but look, lamost ALL the shops had boarded up. millions lost in business. what was the point of breaking windows when they were closed and stayed closed late into the next day? again, the police did all the work for us. it was nice to see the river police patolling up the Thames, making sure we didnt, um, swim over. the SWP were mostly the ones stuck in Oxford Circus with placards that said 'F\*\*K' and not 'FUCK'. such self-censorship that im sure will carry on if they gained "power". an actress, who stars in the Bill, was trapped but let out after the cops recognised her. not to mention tourists who missed their flights and all the other Chaos caused by the bribed police



who, acting for Ist, closed nearly the whole WestEnd. meanwhile Ist leaders enjoyed a coffee in the warmth of a cafe, staking out the police cordon when suddenly, one, two, three, then hundreds of naughty people ran by, followed by the white overalls of the WOMBLES. modelled on the tactics of YA BASTA they barged through the police line, letting everyone out, then the poor police chasing them. well, i say chasing. but under all that armour it was like watching the fat kid in school in PE. the WOMBLES had changed out of their padding and disappeared. the police and mounted police were left to guard, well, nothing. a few foam pads, really. it was an action that was predictable but was unpredictable in the way that the police and press had shot themselves in the foot. shops closed and polls showed that people were supportive of the causes that people were out for. mainly, that perhaps capitalism isnt ALL that great after all. the fact that groups are non-hierarchical and thus are flux, so that both the police and the press have a hard time finding out what the fucks going, is another progressive outcome. *as in the words of Murray Bookchin, writing in Post-Scarcity Anarchism, "this molecular movement creates an atmosphere of general lawlessness...be it an angry gesture, a "riot" or a conscious change in lifestyle, an ever-increasing number of people who have no more of a commitment to an organised revolutionary movement than they have to society itself-begin spontaneously to engage in their own defiant propaganda of the deed...The typical institutionalised forms of public dissatisfaction-on our own day, they are orderly elections, demonstration and mass meetings-tend to give way to direct action by crowds...the 'rioter' has begun to break, however partially and intuitively with those deep-seated norms of behaviour which traditionally weld the 'masses' to the established order...the truth is that 'riots and crowd actions represent the first gropings of the mass towards individuation. The mass tends to become demassified in the sense that it begins to assert itself against the really massifying automatic responses produced by the bourgeois family, the school and the mass media. By the way, are taken, crowd actions involve the rediscovering of the streets and the effort to liberate them. ULTIMATELY IT IS IN THE STREETS THAT POWER MUST BE DISSOLVED."*

Communication is the Key! Send Ideas,  
comments, rants, and donations to:

**Reason To Believe**  
c/o 145-149 Cardigan Rd  
Leeds  
LS6 1LJ  
UK  
rthzine@yahoo.com



# UNKIND

UNKIND's Janne / Tommi Interviewed by email by Ruairidh (with additional grilling by Sneda)

***Introduce yourselves please, how long you been going, how many gigs played, line ups ? What do you aim to achieve with the band?***

UNKIND was formed in 97 from the ashes of SPEEDAPPLE, we are Janne-vocals, Allu-guitar, Tommi-guitar, Perttu-bass and Saku-drums. We used to have this english guy called Martin on other vocals and Jocke the Swedish guy on second guitar, after Martin moved back to England we have stayed with one vocalist and after Jocke we got Perttu on bass, Allu went from bass to guitar. Gigs - I think its somewhere around 50, the main point for our band is to get people thinking through our lyrics and make music that we like, we are going to do this as long it's fun.

***For those who are curious can you tell us a bit about the Finnish scene? What's it like? There are a lot of young people involved aren't there - more so than in the UK - why do you think this is? What ever happened to the old famous Finnish bands like KAAOS and RATTUS etc? What good bands should we look out for today?***

I think Finnish punk scene nowadays is really good. Here is lots of good bands and active people. Yes, we have many young people in scene age to 13-30, but most of the young people disappear after the few years but some of them stay and get more involved in many ways like starting the bands and doing zines, be involved for some movements etc. which is of course really good. I dont know the reason why here is so much young punks but I guess it's some sort of frustration and need to be individual for some way. Some of the old bands are playing again like KAAOS, RIISTETYT, and KOHU 63. RIISTETYT just made a 7" for new songs on it and KAAOS made split with SVART AGGRESSION from Sweden but it only has old songs on it. I just heard that RATTUS is going to play a gig 14th April in Tikkurila (town near to Helsinki) I can recommend WASTED who play really good sing-along punk-rock, MANIFESTO JUKEBOX, ENDSTAND, LIFE IS A RIOT, OHEISVASARA and many more. Like I said before Finland has loads of good bands now.

***I understand that this weekend in the town where you live there is to be a big gathering called the "Black and Green Days" - can you tell us a bit more about this? What happened a couple of years ago when there was a big riot at this same festival? Do you get a lot of grief from the cops in Finland?***

Yes, we have this black and green days gathering here in Tampere which is 3 days of demonstrations, punk gigs and other happenings. In 98 there was some riots there - big chaos. Cops come to the gig place and arrested one man very violently and people try to stop that and after that cops over-reacted and called riot troops to town and the big hunt started, they arrested people for no reason and some people were being beaten in jail and all sorts of shit happened but this year and last year went really well and didn't have any problems with the police. This years b&g days went really well, here was a huge anti-nuclear demonstration because of plans to build a new nuclear power plant. Workshops went well and the gigs were really good. If you have access to the net you can check nice pictures from this years events at [www.saunalahti.fi/~kaihi](http://www.saunalahti.fi/~kaihi)

***For those foreigners who come to Finland one of the first things we notice is the amount of alcohol abuse - far higher than in any other country- and very prevalent amongst young punx. Why do you think Finland is particularly bad for this? Is it true that the government controls all the alcohol shops? What is "Kilju" - and do you personally drink it??***

Because of the dark nights and cold winters. Heh, it is a cultural thing we Finnish people have long roots for heavy drinking. Yes, it is true that government controls alcohol sellings here you can only buy under 5% alcohol from the normal shops, anything over that you have to get it from the 'Alko' (which is an alcohol store owned by government.) All alcohol is very expensive here because of taxes. Many people here go to Estonia to buy booze, or they make it themselves. "Kilju" is traditional home brew here and very popular in the punk scene, its really cheap and easy to make. We'll try to send some turbo-yeast over and maybe we can all drink some kilju at some gig there!





**A couple of years ago Finland was very much in the news because of all the raids by animal rights activists on fur farms - what is happening at the moment with this? Is there much of an overlap between folk in the punk scene and the AR movement? I recently heard something about some activists who got shot by fur farmers being told in court that they had to pay compensation to the farmers for putting them through such stress by making them shoot them (!!)- what is happening about this?**

Strikes to fur-farms are still going but its not in the news any more. We still have shit loads of fur-farms here so the fight goes on. I think activists got charged for trespassing and farmers got charged for acting violently. He fucking shot people and one of the activists got pellets in their lungs and another in their legs and the shooter/farmer wasn't even arrested, like the trespassers of course were. I dont think that we have any major conflicts between punks and animal right activists. Activists, punks and straight edge people get along quite well here, much better than what I have heard from other countries, of course there is always some rotten eggs in all of those groups but they are just narrow minded assholes and a minority in scene.

**I know several of you have been involved in many other DIY bands over the years and I remember your concert with OLOTILA, your old band Tommi, in Tallinn in Estonia a few years ago ending in a massive fight with nazis- have you ever been back to Estonia? What are the Baltic states like for gigging?**

No we havent played in Estonia after that. I dont know what the situation is there nowadays but I guess its better. Maybe we will go there some day to find out. Ex and related and other bands we played in are just too many to mention...

**We all know Finnish people are very keen on the sauna - is it true that you were once naked in a sauna with Sned? Tell us the truth!!**

Yes, it is true that Sned has been in the sauna with us but Deek you were there as well, all the Finnish people were naked but from what I remember all of you wimps wore shorts!

**Apart from saunas, when British people think of Finland we tend to think about the "Lapps" - can you tell us any more about the situation of the Saami indigenous people? How many are left? What is the government attitude to them? Are their linguistic rights respected or is their language and culture on its way to extinction too?**

There are very few Saame people left who are living in Saame or talking their own language. We really

dont know much about the Saame people because they are so few and are living in the wilderness of Lappi (northeast part of Finland). I dont know how much the government respects their language but they at least have schools that are educating with Saame as the only language. I think its not going to become extinct but it is surely going to stay as small as it is now.

**Getting back to punk culture, what music do you have available and where and how can people get your records? Janne you help to run 'Pathetique' records right? - how long's it been going, releases so far, plans for future ? give us some philosophy!**

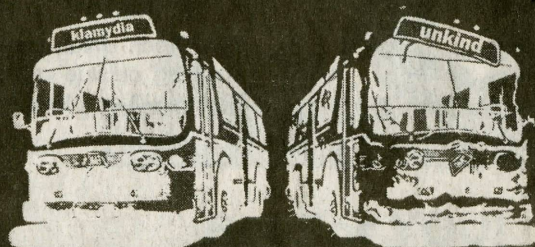
We have released so far one tape published by Witchunt, One 7" called "Who's the fucking Terrorist", a split 7" with POLICE BASTARD and one 10" called "Plant the Seed". The Ep's were released by Fight records and the 10" is co-operation with Fight and Pathetique. We have also done a split 7" with SAWN OFF. I have been a part of the collective label/distro for 1 and a half year. It was started in 98. Releases so far: Manifesto jukebox 7", Manifesto jukebox/Wasted split mc Unkind 10", Manifesto jukebox:Desire 12"/cd with CRI, passing bells, Nabate Unkind/Sawn off 7". Coming: Jeniger 12" before autumn 01 (with Ruin nation and Skuld) Umlaut 10 or 7" autumn 01 (with combat rock industry) Pathetique comp 12" whenever we get all the stuff together. Pathetique is a collective between four friends and in future we are trying to be more label than distro. Philosophy: 'ENCOURAGEMENT FOR GAINING FREEDOM' -pathétique

**I know Lepakko got knocked down for a Nokia building - tell us about the legend that was Lepakko, how was that final festival there??**

Lepakko was one of the first squatted buildings in Finland so it was basically home for punk in Helsinki in the 80's. The final fest was insane, the place was too packed, no air to breathe, lots of passed out rebels, lots of alcohol and of course lots of old reformed and new punk bands.

**On the back of the 10" booklet - the 'sexpistols' buses.. - what is 'Klamydia' on the left hand bus?**

Klamydia is really bad mainstream humor punk band here, and we have had our share of shitty vans!





# CREDIT UNIONS

by Stuart & Cath



Opting out of capitalistic money markets and the predatory world of credit seems an ideal scenario, but how can it be put into practice? Credit Unions may be a solution, but they are not widely known or utilised. The following article gives an overview of credit unions and how you can get involved. This is the second in a series of articles in RTB analysing alternative economies and exploring methods that we can use to organise ourselves and manage our daily lives on a fairer basis.

(Next issue- Housing co-operatives). Cathx

## ***What is a Credit Union?***

A Credit Union is a not-for-profit financial co-operative with service to its members as the core to its business philosophy.

The credit union offers its members a range of services dependent upon its size, although the principle service offered by all credit unions is savings and loans.

There are just under 700 Credit Unions in the UK ranging in size from small community based ones, of say 100 members, to larger ones like those in Glasgow and Leeds that have over 10,000 members and whose annual turnover surpasses £25million per year.

Credit Unions are owned and democratically controlled by its members. Each member receives equal rights to vote (one member, one vote), so unlike other organizations it doesn't matter if you #1 in your account or #100,000 you get the same weighting in decision making. Members elect a voluntary board of directors to run the credit union, any member can stand for the board or any other committee at the credit unions Annual General Meeting.

Membership to a Credit Union is open and voluntary to all within the accepted common bond. The Credit Unions common bond can be associational (ie all members of a club - hardcore scene anyone? - sic); geographical; employee based; or a combination. For example here in Leeds our common bond has just been extended from public sector employees to anyone who lives or works in Leeds.

## ***So how does it all work?***

Credit Unions are based on the notion of thrift. Members put money into the credit union that collective pool of money is then used to lend to other members who pay it back plus interest (which is legally limited to 12.68% APR.) The profit made from the interest is used for the running costs of the credit union (computers, office space, printing, promotion, and eventually staff to run the office) and the surplus is then passed onto the membership as dividend.

As an example in Leeds we charge the member 12.68% APR, which is 1% per month on the reducing balance of his or her loan, we can lend up to a legal maximum of #10000 over seven years. The credit union employs 15 staff and pays a dividend of between 4.5% and 5%.

Credit Union interest rates are not linked to Bank of England rates and tax is not subtracted at source. As mentioned above, the legal limit on interest for loans is a maximum of 12.68% and for dividend 8% but ultimately it is the membership that controls the levels (within those legal maximums.)

The Credit Union can only lend to individual members, it cannot lend or invest in anything outside of its membership, unlike Banks and Building Societies. Credit Unions will only lend money for prudent purposes hence all investment is ethical.



## **Credit Union History**

The Credit Union movement dates back to the late 19th Century in Germany where credit unions were developed within the rural communities as a means of developing local economy and keeping money within those communities.

The idea of Credit Unions soon spread and has been successful in many parts of the world, I can imagine any American or Australian readers laughing at this article because Credit Union in these two countries dominates the financial market. In the US 53% of the population are members of credit unions and many use no other source for their financial needs. Unfortunately in Britain membership falls well short of 2% of the population. Why? Lack of publicity; Bad Publicity; and a culture based around the conventional Bank and Building Society.

Credit Unions in Britain are unfortunately seen as "poor man's bank" developed in poor communities to tackle social exclusion. That is true to an extent, but Credit Unions certainly do not exclude those more fortunate members of society that can get financial assistance elsewhere. Far too often Britain's media like to highlight Credit Union as being the only option to the loan shark but it does offer much more than this and now provides many members of society an alternative to the conventional banking system. I am sure everyone reading can appreciate that a 5% return on an instant access savings account is great value and you try getting a loan much cheaper elsewhere without incurring the wrath of hidden charges and redemption penalties.

The Credit Union movement in Britain is at a new threshold, the extension of the common bond in Leeds by the Financial Services Authority is evidence that Credit Unions are about to be taken more seriously and become bigger players in the financial market. As our services increase to include mortgages, credit cards and the like ethical investment based on DIY collective principles will be available to all.

As Britain loses the last of its Mutual Societies to the locust of carpetbagging, consumers are left with little choice in their financial needs. As the Banks slowly merge with the last of the Building Societies the consumer will find it increasingly difficult to put their money anywhere that isn't investing in large unscrupulous multinationals based on the notion of capital gain fuelling inequality, social exclusion, Third World debt and environmental disaster. Credit Unions provide a real alternative to this, or you could hide your money under your mattress I suppose.

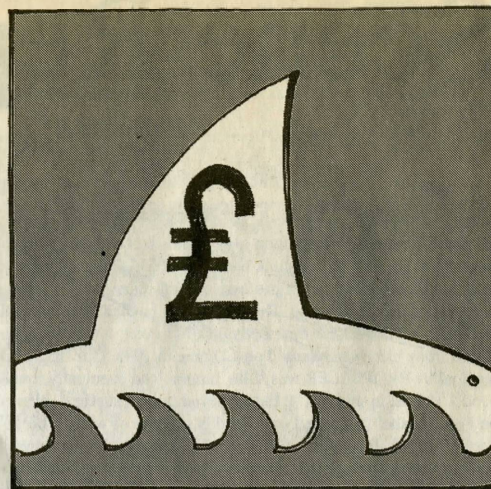
It shocks me how many people I meet who preach anti-capitalist, socialist politics but still hold a savings account with Lloyds or Barclays.

Get positive join a credit union, if there's not one near you start one.

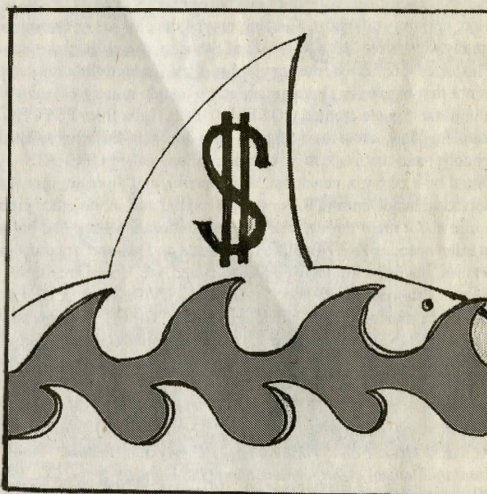
For more information about credit unions you can contact myself or one of the organizations below:

Shaynes@leedscitycreditunion.co.uk  
for European and Worldwide links to local credit unions please contact WOCCU.

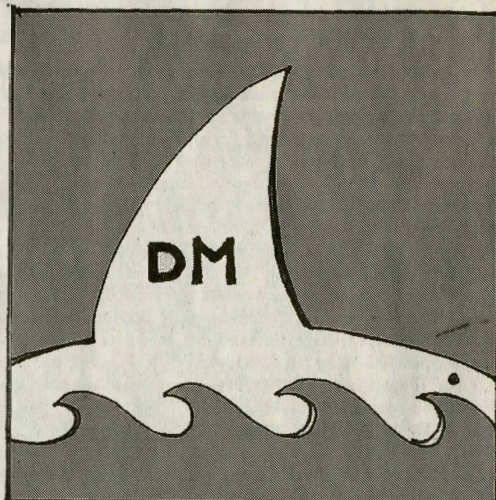
Stuart



**Financial Services...**



**Not for Profit...**



**But For YOU!**



# Scene Reports -

Estonia, Latvia, Lithuania, Belarus, Kazakhstan, Ukraine

By: Shirapov

**ESTONIA**

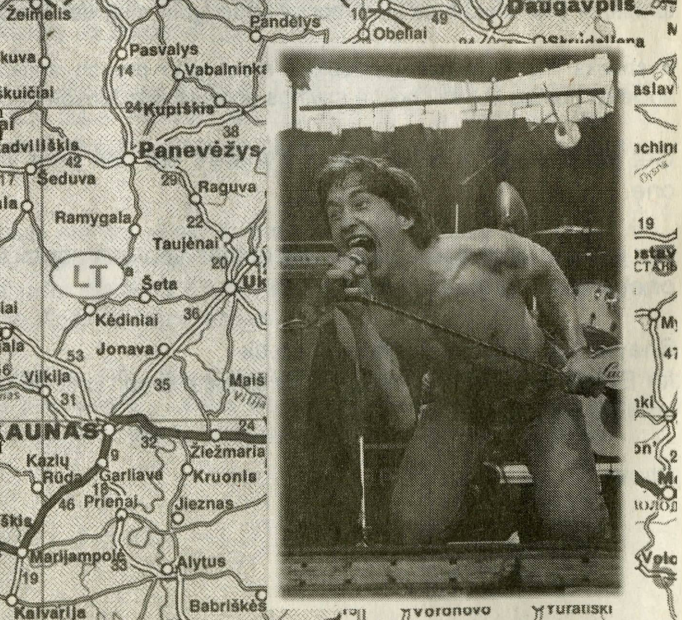
Estonia has quite a rich tradition of punk music, compared to all other USSR Republics. The first Soviet punk band, PROPELLER, which existed in 1979-1980 in Tallinn, consisted of professional musicians who were involved in art rock / jazz rock scene. They were soon banned after riots following one of their gigs. PROPELLER does revival shows every few years, their self-titled album from 1980 was released on CD/tape in 1995. One of the people who was inspired by PROPELLER was Villu Tamme who eventually founded his own band J.M.K.E. in mid-80s. It has achieved quite a success, released five albums on Finnish label "Stupido Twins" and is still one of world's best punk bands (I'm not kidding). Villu is now in his late 30s, earns a living writing crosswords, dyed his hair green and is often hungover. Back in mid-80s, J.M.K.E. sometimes played as a backing band for Tõnu Trubetsky cause his punk band VENNASKOND was then drafted to the Soviet Army. VENNASKOND has started with pretty much standard anarchic punk rock but later turned more towards the folk rock sound. They have to an extent become a part of Estonian show business, but their music is still great. The bassist Jaan VENNASKOND, Lauri "Uims" Leis is actually a member of PSYCHOTERROR, who are a popular streetpunk band. They have several albums / CDs out, toured in Western Europe several times, most of the lyrics are now in English. When I was in Tallinn last November, PSYCHOTERROR singer was in Spain, and the guitarist in Sweden, maybe the city seems to have changed. It's actually very nice, like a 50-60 mix of Stockholm and Helsinki, has a huge chunk of historical city saved, the standard of living is pretty high (as are the prices) but it's not that big really. There are at least a couple more great punk bands in Tallinn, the female-fronted CONFLICT OK! (Liba from PSYCHOTERROR drums for them while their original drummer is in the army of Estonian (Ainoz Republic) and the freakish / experimental one called OPERATSIION Q (13-13 fronted by a 60+ y.o. pensioner Maie Parrik), and there are more of these aggressive interesting bands both in the country's capital and in the other places. You can inquire about them through the people mentioned herein. The bigger problem of Estonian scene is lack of political elements and general organization. There are no zines, the nazis are pretty much tolerated, etc. There are, however, two punk labels in Estonia: "Matta Fond" is headed by Villu Tamme, they have organized festivals in memory of the late Ular "Matas" Ojale, accordion player from VENNASKOND, and released 25 songs compilation tapes yearly (four by Villu, half with "punkers"). "Fucking City Records" is the label of CONFLICT OK! guitarist Aarne, the releases include lots of PSYCHOTERROR material, early J.M.K.E. recordings, "Punk On Summer" compilation series, tapes and CDs. J.M.K.E. / Matta Fond: Villu Tamme, PO Box 550, Tallinn, 11002, Estonia/villu@eol.ee/http://punk.bumclub.ee/matta VENNASKOND: PO Box 235, Tallinn, 10035, Estonia/tomu@netexpress.ee/http://home.index.ee/vuutruud PSYCHOTERROR: Lauri Leis, Karusmarja 2-1, Tallinn, 11212, Estonia/psychterror@gmail.com/http://www.zone.ee/psychterror/ CONFLICT OK! / Fucking City Records: Aarne Mõttus, dedra 10, Tallinn, 11311, Estonia/conflictok@net.ee, promille@bolt.com/http://home.aenet.ee/conflict88 Estonian punk database: http://punk.bumclub.ee/

**LATVIA**

Latvia is second biggest of the three Baltic republics. Unlike the other two, however, most DIV activities are concentrated in the capital Riga. The most important center for punk culture in Latvia seems to be Kuldiga, a small town in the West of the country standing by Europe's widest waterfall. There has existed a tradition of punk musicianship dating back to 1960s and documented on comp tape called "Kuldiga Underground Phase". The more listenable of the bunch were DILONIS who laid the foundations of "Kuldiga Sound", fast and loud punk with two basses but no guitar. After DILONIS split up, there formed a trio called VONOSONOLOPPUS, and first they played similar type of music (see their split tape 55-LENNI-PODONOK on Darbouch Records for evidence) but later turned towards soft instrumental jazz jams. Herb smoking is popular among Latvian punks. Another Kuldiga band that's still around is called HUGO. I'm not sure if they have two bassists now, but the sound is typically Kuldiga. Back in the 80s there were two tape labels in town "O: Prod." (Edgars Embergs, VONOPUS drummer, has made other releases, released a 48-band compilation of ex-USSR scene "Samirast") and "Tornis" (Maris Muietnieks, aka Maris Muietnieks, DILONIS, CHAPAEV'S VAGONS, DURAK, now HUGO, did release a lot of great stuff). Now Maris is the head of a bureaucratic monster called "Center For Development Of Non-Commercial Culture" (NEKAC) and Kuldiga that puts out tapes and organizes gigs and festivals. As a material basis for that they use a former shed called "Zabudavskis" but the festival "Taburns" is happening there in old wooden castle - what has been playing there last summer, you can hear on a compilation tape "Taburns 2000".

**LITHUANIA**

releases by "NEKAC Ieraksti". In the East of Latvia, there's very small but really beautiful town of Valmiera that spawned a great old political school hardcore band CITA APTIEKSME, their latest 7-song minialbum is issued on tape by the guitars label "Ause" and the CD version is handled by Lithuanian "Kablo Muzika". There's Valmiera that for six years was home to Simon Butcher, an all-around nice guy from Australia who released a few vinyls on his label "The Beard Is Weird" ("Peasants With Pitchforks" - LP of bands from Estonia, Latvia and Lithuania, "Let Them Eat Butterflies" - EP of 9 songs by 9 bands from 9 countries surrounding the Baltic sea, and "Weird System" - a Latvian punk/hardcore compilation EP); he also was a singer in a hardcore band SAUSMIGIE RUKISI - a project featuring Latvians, Russians, and an Aussie. Their only recording is out on "NEKAC" as split tape with HUGO. There was a huge number of hardcore/punk bands and projects in Valmiera, one thing is that they featured both Latvians and Russians - there's usually quite a bit of cultural separation between ethnic Russians and the other people in Baltics. To mention a few: WARNING, TIHI DALIN, MOLOTOFF'S COCKTAIL, DODOKS, SKID, SPICHKLI, worth a notice. Riga is the olden capital of Latvia where punk/hc gigs are regularly held - the venue is some sort of pub. I can't really say much about the current scene in Riga and its suburb Salaspils, there were a few great Russian punk bands in early/mid 90s (KONKRETS, KAPITALIZMA, TORETS, TOTALITARIZMA, KONTRAS and my personal favourite, "Bezums" called "Bezums" that was very influential for Russian-language punk scene, but I'm not sure what these people are up to now - the singer in KK 333 LP "Bezums" editor Kone is now a drum'n'bass DJ, for instance). Yet another band that for the time that pot smoking destroys punk. MARPLS, the oldest punk band (formed in mid-80s) that has released their first album in 1999, there's a nice indie/rock/pop label "Tornis" (Tornis means 21 hours in Latvian - 30 minutes in Russian) - their recording studio was situated on top of a water tower. Maris Muietnieks used to distribute non-profit scene report that also covered other towns in Latvia, a Latvian English version still ask him for it, I think. Vilka NEKAC organization / HUGO: Maris Muietnieks, PO Box 208, Kuldiga, LV3500, Latvia/kultuzine@net.ee/http://www.net.ee/vilka VONOSONOLOPPUS: O: Prod. Edgars Embergs, Mucenieku 28, Riga, LV1050, LV3300, Latvia/vonop@net.ee CITA APTIEKSME: Aussie label, Janis Rausons, PO Box 1155, Riga, LV1150, Latvia/janisr@net.ee SAUSMIGIE RUKISI / SPICHKLI: Aleksandr Konev, Stacijas 48-1, Valmiera, LV4201, Latvia, NO: SPICHKLI: Gints Lomiks, G. Apina 22-26, Valmiera, LV4200, Latvia, MOLOTOFF'S COCKTAIL: Aleksej Chupolkin, G. Apina 20-3, Valmiera, LV4200, Latvia, Darbouch Records: Predsine Brain, 11 Rue de la Foret, Monchhofen, 67340, France, The Beard Is Weird Records/SAUSMIGIE RUKISI: Simon Butcher, PO Box... Australia INOKENTJUS MARPLS: Raimonds Lagimovs, Kf. Barona 95a-5, Riga, LV1010, Latvia/darboch@tornis.lv/www.tornis.lv/inokentjus\_marpls Rukis Records/ARKANAS OKTOBRIS: Jauis Dargavietis, PO Box 35, Riga, LV1015, Latvia/tornis@net.ee/www.tornis.lv







## LITHUANIA

It's common knowledge that Lithuanian punk scene equals the scene of country's capital. I have not yet been to Vilnius (I'm hopefully going there soon with my wife), but I expect a lot from this town. My friend Gleb described Vilnius like this: "Extremely cultural and really european city. The aboriginals know at least three languages from the birth - there are approximately similar amounts of Lithuanians, Poles and Russians living in the city. And while there is something happening all the time and the whole quarters are occupied by the bohemians, Vilnius still remains prim, polite and cold. However, there are a few warm places. One can go to "Bomblakas" get drunk with beer and dance some pogo. Or one can go to "Green Club", get stoned with hash or skunk and chat to friends with non-tiresome tapping of dub in the background. A huge punk/HC scene is a definite plus." I'm not sure as to whether "Bomblakas" (a punk'n'skin bomb shelter) holds gigs anymore, but there is a lot of bands playing in "Green", many from other countries. There are quite a few local ones, too. BRAMBORAK is a metal/hardcore band that has lyrics in English, many of which deal with animal rights. First album, "Scream" is too SEPIITURISH for me, the "Animal Voice" stuff has a different singer and is generally easier to tolerate. The singer, Krilaz, was a bassist in the early lineup, he is the editor of a punk/metal/etc. magazine "Kablys" and the main dude in "Kablio Muzika" (a nice mostly hardcore label/distro). The guitarist, Ugnius, used to play in Lithuania's greatest hardcore band INVAZIA - they split up unfortunately. And the new BRAMBORAK bassist, Mindas, is also playing in DR GREEN - a cool ska-punk band (it may seem like an oxymoron for some but they play really good music and the lyrics are great). "Green club" is actually their rehearsal space. Another supposedly noteworthy place in Vilnius is a squat where a couple of punk people live - among them Radiah who was a drummer in INVAZIA, APATIIJA (punk/ska/rock band from Siauliai - still going!) and also played in WC NEWS with pre-DR GREEN guys; he is now in an anarcho-disco band VONIA. DR GREEN bassist Tomas Verbitis (he was also in TURBOANIMACIJA which went a long way from DIY grind band through industrial period to attempts at becoming Lithuanian NOFX) is a co-webmaster of [www.hardcore.lt](http://www.hardcore.lt) site which is the main focus of the scene now. The other webdude is Micius from experimental hardcore band SC (he was rumored to be Lithuania's only sXe kid). Oh well. I hope you get my point now; it may take a few active people to have a big active hardcore scene. Or so it seems to me from here. BRAMBORAK / Kablio Muzika label / Kablys zine: Kestas Krilavicius, PO Box 3041, Vilnius, 2026, Lithuania/kablys@hardcore.lt/www.hardcore.lt/bramborak BRAMBORAK/INVAZIA: Ugnius Gulguda, Sausio 13-osios, 7-198, Vilnius, 2050, Lithuania/raznos@hotmail.com DR GREEN: Domas Kuncinas, PO Box 790, Vilnius, 2050, Lithuania/ve@hardcore.lt/www.hardcore.lt/drgreen General info: [www.hardcore.lt](http://www.hardcore.lt)

## BELARUS

One of the poorest ex-USSR republics, with a sorta dictatorship to boot, Belarus has a few reasons to have a political hc-punk scene, haha! Well, they do. It's rather small, though, but the good bands they have are really damn good. The oldest and the best-known abroad of them is DEVIATION which is very political anarchist/folk punk, has lyrics in Belarussian, Russian, Polish and English, a couple of tapes and a mini-CD on Darbouka Records (the other Belarussian band with a record on French label, Mandrazh [whose 7" was released by TAM 89] sucks big time, not only the music is crappy, but the lyrics are sexist + they hang around with nazis, too). The Poczubut brothers (singer Stas and bassist Andrzej) have been putting out various zines and newspapers in Russian and Belarussian, dealing with political and music themes. The other legend of Belarussian anarcho-punk, HATE TO STATE, split up last year after tons of lineup changes, one demo and a few great gigs all over Belarus and a few in Russia. Three of the ex-members have gotten a new girl singer and are soon recording their first demo. The band name is 451°F, their bassist whose address is given is pretty much one of the most active scenesters there - his zine was probably the first of tens of photocopied press that has appeared in Belarus last year (I'm not kidding - there are dozens of punk zines in Belarus already, majority only have one issue out by far (only Don't Panic! and Rebro Zhostkosti have 2nd issues out), the quality is varying, and it's pointless to mention them all I think one of the results of this is that HATE TO STATE is the most interviewed band in ex-USSR punk history). The only other band from Minsk (country's capital) that I heard and liked is called PRAVAKATSYJA, they play somewhat garagey punk with political/sarcastic lyrics in Belarussian. There are a few nice zines mentioned down there, most are sXe ones for some reason, and some are also involved in distributing punk materials (xeroxed covers, dubbed tapes - the way to go!). To get done with this country of friendly kids and killer cops, I need to mention KONTRA LA KONTRA from Grodno - their demo is well-recorded and is featuring political hardcore-punk with male/female vocals, I can't but compare them with Aus-Rotten, hmmm... although it's rather similar to Polish bands like NKD or less-metal HOMOMILITIA. And another breed of young geniuses is a

teenage crust band TWIN PIGS from a small town Ivatsevichi. Not many people have heard them outside of Belarus (no demo), but the reactions were really positive. DEVIATION / various zines/newspapers: Andrzej Poczubut, PO Box 13, Grodno, 230005, Belarus/<http://listen.to/deviation> 451°F Don't Panic zine/No Manipulation distro: Igor Konk, PO Box 205, Minsk, 220107, Belarus Left Hander zine/Vygrebnoy distro/some noise projects: Dmitriy Jurkevich, PO Box 16, Ratomka, Minskij r-n, 223035, Belarus/lefthander@mail.ru KONTRA LA KONTRA: PO Box 237, Grodno, 230023, Belarus/kontra@tut.by PRAVAKATSYJA: Alek Baharevich, Rotmistrova 22-35, Minsk, 220075, Belarus TWIN PIGS: Anton Vasiljuk, 60 Let Oktyabrya 15a-35, Ivatsevichi, Brestskaja obl., 225250, Belarus Zabajok zine / ZB distro: Egor Dikun, PO Box 473, Minsk 220047, Belarus/zbagor@europe.com Rebro Zhostkosti zine / Slay Straight! distro: e/o Left Hander or 451°F address/slay\_srb@usa.net

## KAZAKHSTAN

Kazakhstan is yet another totalitarian ex-USSR republic: a dictatorship of Nursultan Nazarbayev, extreme pressure on workers' movement, very bad economical situation etc. I only have heard from there ADAPTATSIJA (great melodic folk punk sung in Russian; influenced by GO but better and without the nationalist shit; a couple of tapes out on Moscow labels, including Ermen Anti's solo stuff), there are also a few other projects of theirs ('Aktjubinsk punk club' consists of five bands and six people); one is with Kazakh lyrics. Also there is a compilation EP of bands from Karaganda (Kazakhstan's second biggest city) including DOBROVOLTSY PONEVOLE and other garage wonders released by French label 'Tian An Men 89 Records', a pretty weird bunch to be honest. ADAPTATSIJA: Ermen Erzhanov, Zarechnaja 50-70, Aktjubinsk, 463011, Kazakhstan DOBROVOLTSY PONEVOLE: Ysvobod Oplachko, Chkalova 44-2, Omsk 644024, Russia TAM 89 Records: Luk Hads

## UKRAINE

Although Ukraine is not as underdeveloped as the countries of Middle Asia, it somehow isn't a very punk-friendly place it seems. The only band worth a mention I know is PICHISMO (world's first esperanto-core band) although its leader Gleb was making recordings in Ukraine, Lithuania (Vilnius version of PICHISMO featured INVAZIA members) and Russia (with TALONOV NET people). The music's great, the attitude is alright, and what I can understand from lyrics (they are in Esperanto, Idco, Volapuk and other artificial languages) are cool. The music is ranging from raw hardcore and crust to noisecore and harsh noise. The releases include a 7" on Darbouka, CD-R on One-Touch, a few tapes of their own and splits, including one with UNHOLY GRAVE from Japan. It was released by Kiev grind/metal/noise label DAC Productions (DAC stands for 'Dreaming About Cannibalism'). The only other not exclusively metal label from there I know is called No Pasaran Tapes and it's based in Crimea. I haven't heard from Plaxa for a while, but he had released a compilation of punk/raw rock bands from Sevastopol and Simferopol called 'Utomljennye Soinsem'. PICHISMO: Gleb Malisev, Proletarska 11, Tsurjupinsk, Hersonska obl., 75100, Ukraine/pichismo@mail.ru/www.pichismo.narod.ru DAC Productions: Dmitriy Lyehagin, www.dacproductions.com No Pasaran Tapes: A.O. Konophanikov, PO Box 33, Sevastopol, 99057, Ukraine/deadiah@yahoo.com





# Scene Report - Russia

## RUSSIA

Russian Federation is the biggest of the countries that formed after the breakup of the USSR. It's still trying to act as a world superpower, but with so many people poor, jobless, hungry, and such a low quality of life/highly developed corruption we are in an extremely bad situation. Russia's also currently fighting a colonial war in Chechnya, and most of the population either supports the government or is indifferent to the problem. The authorities are putting a lot of pressure on the freedom of speech and on the people who don't quite agree with them. This

sort of pressure has been increasing since Vladimir Putin (who is a former KGB officer) become a president in 2000.

I think I will start with the town that is home both to me and to aforementioned Vova Putin, St Petersburg. I'm probably an isolationist asshole, but there are really few bands here that I like, so I'd rather not talk shit and only mention the indie ones I tolerate. The oldest one is BRIGADNYJ PODRJAD, they started in mid-80s and then they sounded like a powerful '77/streetpunk band with social lyrics. Now they have no original members left, put out a couple of CDs and a bunch of tapes, some of which are rather poppy (the one to pick up is 'Vsjo - Pank-Rok!' from 1988). A couple of members of BONDZINSKIJ played in BP in mid-90s, now they don't. Ah, BONDZINSKIJ is a great experimental hardcore band that plays NOMEANSNO covers and is influenced by FUGAZI, JAWBREAKER, NAKED CITY etc. They have changed tens of singers and guitarists through the years, but the last 5-piece lineup (including a sax player) seems rather stable. They toured Holland, have a tape out, so well. From approximately the same scene originate SPITFIRE (great ska-punk with some social/political lyrics, signed to Germany's PorkPie label - 2 CDs, 1 7", etc.), DAJ PISTOLET (rap/hardcore with social/political lyrics, half the band are buddhists - 1 CD and a live tape), PJAT UGLOV (brutal NYHC-style moshcore, two tape EPs out). On to younger bands: DEKABR plays great melodic hardcore and has a demo out. The lyrics are somewhat nonsense poetry, the singer's got a great voice (that sounds a little like that of Russian rock star Yuri Shevchuk) and he's a very nice fellow. Back in the days his old band featured my schoolmate Fil Volokitin. The dude's also still active in music field, until recently he played drums in 'noisy folk grunge' band ZLOI POP (very cool experimental punk/indie rock) and in non-music, too. He's the mainstay of a noise ensemble TALONOV NET that plays harsh hard japanese-style noise and has released tens of tapes all over the world, most are on his own label One-Touch Recordings. He also does a zine, last issue was #6 (the title was in Vietnamese, I give English translation down there in address section). It is advisable to get in touch via email first, as Fil seems to be moving to South of Russia soon. The zine we do, "Knives N Forks" is also approaching its 7th issue, it's gonna be kinda huge and will be out sometime this year. The label I do, Sztuch Sound System, has released stuff by TOXIC NARCOTIC, CLUSTER BOMB UNIT, POSLEDNIE TANKI V PARIZHE, and some compilations of local and international nature, all on tapes. The other Knive N Forks dude who also happens to play guitar in SVINOKOP (noisy hardcore band that is like a sleeping beast), Dzhordzh, also has a pocket label - most notable releases include a compilation with PICHISMO, Norwegians VICTIMISED, locals KARIES and SVIN' I V KOSMOSE and a POSLEDNIE TANKI V PARIZHE/NAPRASNAJA JUNOST' (r'n'r punk from Volgograd) split tape. To get down with local kids, there's distro that will trade your vinyls for all sorts of local hc, punk and metal, Kangaroo, and a zine called Voice - debut issue features IGNITE, SNAPCASE and PJAT UGLOV. Boo-hoo.

Well as there already were a couple of honourable mentions, it's time to move a little northward (but not far enough to cross the Finnish border). The Leningrad region town Vyborg has some of Russia's best punk bands at the moment. POSLEDNIE TANKI V PARIZHE ('last tanks in Paris') are a bunch of guys whose ages range from 15 to 29 years, they play very melodic hardcore-punk with great lyrics, some are love poetry, and some are addressing political issues too. A bunch of tapes and a CD are out, soon a couple more will be ready. Their drummer is borrowed from SVIN' I V KOSMOSE ('pigs in space'), a teenage boy band that is one of the most tight and fast hc-punk bands around at the moment - the lyrics are mostly political/social. The singer who is slightly older than the rest of the kids is likely to go to the army, so there will be some lineup changes. They have a demo and some rehearsal tapes.

In a similar fashion we shall deal with Russia's biggest city Moscow and it's suburb Himki - there is a relatively big scene in our capital and a couple of noteworthy bands nearby. B'67 (now sometimes called xB'67) is old school straight edge hardcore band with some political lyrics. Their singer Sergei does a zine called Old Skool Kids, one offsite issue out last

year, and together with band's bassist Andrei 'Bivis' is involved in a distro / label of the same name. From them you can get the 2nd B'67 demo (that features a song that was on Holland's Commitment Records international compilation), the KASSANDRA cd-r (laser version of this German emometal band 7", benefit for Center for ethical treatment of animals) etc. Half of current xB'67 members also play in UNCONFORM which seems to be the most active hardcore band in the city - the music is rather melodic old school with an emo touch and screamed vocals courtesy of Bivis. Their tape you can get from Old Skool Kids is with the old singer, they should record a full-length this Summer. The Old School Kids zine co-editor and sXe legend, Kirill 'Student' after quitting and splitting his old bands SKYGRAIN, TRI KRESTA and B'67 is now screaming in a Himki-based metalcore outfit NOISY DIABLO.

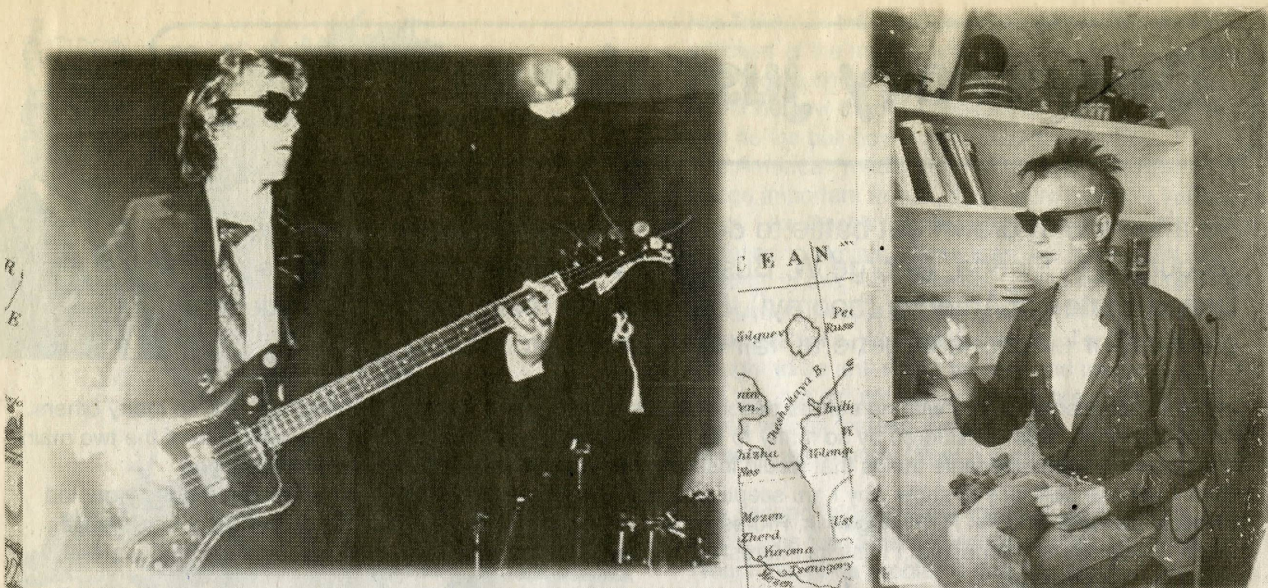
Another ex-member of these three bands and the proud author of a solo piano album, Max, has recently left playing strings in favour of drumming in another Himki band whose lineup forms the core of NOISY DIABLO, LESBIAN BOY, on the first demo they recorded in 1999 they were a duo of singing drummer and acoustic guitarist with bass pedal. Uhm. Noiserock, yeah. Max

is also a sound engineer at Moscow's only independent punk venue, the Jerry Rubin club (you can try to get gigs through the Old Skool Kids). Somehow out of this family-tree is VIA ZUNAME whose music is fast poppy goofy hc-punk with high voice in various languages. When you want more names of Moscow bands, write to Old Skool Kids, they have to know more than I do. But I think I need to mention some more names they are hardly familiar with - LISICHKIN HLEB, SOLOMENNYE ENOTY, KOTY SOZVONILIS and some other play old-fashioned postpunk/folkrock with very good lyrics and sometimes sloppy music, they mostly are pretty old as bands and young as people (Borjan, singer from LH, was about 13 when band formed in early 90s), have boy/girl vocals, put out their zines with limited friends-only circulation and sometimes are pretty weird. There is an electronic project of one of those people, Pasha Shevchenko, called TRJOP, he also helps design the antifa/punk zine simply called Positive - their last issue was kinda controversial and the new one should be out soon.

Well another couple of cities that go together are Volgograd (formerly known as Stalingrad) and Volzhski, they are twin cities and have a large yet somewhat self-centered scene. The best known act from there is KOLESO DHARMY which was the first sXe band in Russia. They progressed from raw punk to a sort of emo-grind, the only constant member being the singer Punch. He recently got married and moved to Tampere, Finland, however, the band keeps going - he got a couple of local musicians and recorded a new demo. The zine he did ("+-8") and his newsletter "Pulja" are pretty much history I think, they were pretty cool though. On one of KOLESO DHARMY demos the drums and bass were played by Pasha 'Radio' (he also drummed with LISICHKIN HLEB on one gig) - he is a leader of his own band RADIO which has been changing style constantly and the editor of Real Art zine which is half translated articles half provocative writing on Russian hc-punk scene. He also did a compilation cd-r of local bands dedicated to the war in Chechnya. Another ex-KOLESO DHARMY member, their first drummer Roma 'Banan' after singing with a metalcore band POSADIL DEREVO has formed BREAKWAR - a brutal mosh metal outfit, a demo is out on cd-r and tape. One more band and one more zine from the region: UTILITARNYJ KAJF - a mix of punk and russian rock, have a couple of tapes out - and Zhest - a new personal feminist zine, 1 issue out.







Now, with most hardcore and punk productive regions of Russia covered already I can just throw some names from different regions together. I'm kinda tired of so much writing, and I guess you must be sick of reading by now (if you read it at all). UNSUBS from Kirov, one of the oldest hardcore bands in Russia. They play NY-styled HC (like AGONISTIC FRONT) and some of their stuff is more melodic (like H2O). They have released 3 tapes. Also the people from UNSUBS have got a couple of side projects, VZVOD also play NYHC with a touch of punk, and MOZGOBOLY is melodic punk in the vein of NOFX. From the same town is Play Hooky!, the longest running russian punk/hardcore zine - 11 issues since 1995. VITAMIN ROSTA from Nizhnekamsk in Tatarstan, the music is pretty cool, '77 punk, they have split up recently but there's a new band formed by ex-members. The singer, Zelfony, is attempting to start up a video distro, so get in touch if you have any ideas. Xerotika is a very well-done handwritten personal zine from a small town in Kaliningrad region called Gusev, 8 issues out, contents include some music-related stuff (interviews, reviews) as well as various other texts and pictures. The editor, Green, also plays in a couple of punk bands and some noise/experimental projects. Lamp Distribution a label/distro from Irkutsk (a city in Eastern Siberia) which released compilation tapes "East Siberian Punk" (in two parts with recordings of local bands from years 1989-98 and some other tapes. I don't know much about currently existing bands from that area so get in touch with Goryna (the label dude and the singer in ZINGAJA) and ask him. Yes, Future zine - started as a small newsletter, now it's a zine, 6 issues out. Its editor Evgenij Zubarev is from Tatarsk, a small town in Western Siberia but now he lives in Kaliningrad, Russian enclave between Poland and Lithuania. He (and the ex-editor Alexei Shvedov who stayed in Tatarsk) is Krishna follower, so you know what to expect - lots of religious content plus a bit of somewhat hardcore coverage. Not to end on such a sad note I'd mention a socialist feminist bulletin called Net-Znachit Net - there are 5 issues out which you can get for postage only. Oh, Oh, Oh, I'm damn cold, I need food, and so this scene report has to end, although I can write so much more. See you next time. Love, Szarapov (May 21, 2001).

SPITFIRE: Denis Kapustin, Gresheskij 17-10, St. Petersburg, 192130, Russia/kashey@hotmail.com/www.spitfire.spb.ru  
 BONDZINSKI: Dmitrij Peitov, Fontanki 5-35, St. Petersburg, 191011, Russia/minka2000@mail.ru/www.bondzinski.spb.ru  
 PJAT' UGLEVOJ: 5 arters@mail.ru  
 DAT PISTOLET: Dmitrij Butasov, Kallontaj 27/1-755, St. Petersburg, 192321, Russia/www.dpbom.ru  
 DEKABR: dekabristsem.net/www.dekabristsem.net  
 TALONOV: Animal Shaped Biscuits In My Soup zine/One-Tonch Recordings, Filip Volokitin, Opochimna 3-20, St. Petersburg, 199106, Russia/ga.ay@mail.ru  
 SVINOKOP: No!G Tapes, Kirill Mihalov, PO Box 51, St. Petersburg, 193339, Russia/noitg@prism.net/www.noitg.cjb.net  
 SVINOKOP: Svin Sound System Knives&Forks: Dmitrij Ivanov, PO Box 30, St. Petersburg, 195009, Russia/no0@prism.net/www.sxxxv.cjb.net and www.knivesforss.cjb.net  
 Voice zine: Egor Rogatov, PO Box 3651, St. Petersburg, 191025, Russia/voicezine@mail.ru  
 Kangarut distro: Alexandr Volkov, Sverdlovskij 59-30, St. Petersburg, 194004, Russia  
 POSEEDNIE YANKI: PARIZHE: Alexei Nikonov, Dekabrista Lunina 4-14, Vyborg, Leningradskaja obl., 188900, Russia/pvp@freemall.ru/www.mp3.com/pvp  
 SVIN V KOSMOSE: Veldja Grebenshnikov, Primorskoe shosse 43-92, Vyborg, Leningradskaja obl., 188900, Russia/viipunks@prism.net  
 B-67/Old Skool Kids zine and distro: Sergei Voloshin, PO Box 64, Moscow, 109147, Russia/svib67@yahoo.com/www.b67.ru  
 UNCONFORM: Alexandr Artyuh, PO Box 64, Moscow, 109147, Russia/unconform@mail.ru/www.unconform.net  
 ZUNAME: vuzupami@yahoo.com  
 LESBIAN BOY: Jerry Rubin club g.o. Max, Leninskij 62, Moscow, 101000, Russia/ameimpshyos@mail.ru  
 NOISY DIABLO: Old Skool Kids zine: Kirill Tokachov, Vasilitsy Kozhinoj 14/7-108, Moscow, 101000, Russia/noisdiab@online.ru  
 LISICHKIN HLEB: pokidko2000@mail.ru  
 Positive zine: PO Box 21, Moscow, 115993, Russia/antipositive@mail.ru  
 KOLESO DHARMY: puzhli1974@mail.ru  
 RADIO/Real Art zine: Pavel Baleevskij, Gromovitsy 4-7, Volgograd, 400093, Russia/realart@mail.ru  
 BREAKWAR: Roman Novikov, PO Box 159, ul. Lepina 97, Volgograd, Volgogradskaja obl., 404120, Russia/valkyrie@inbox.ru  
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 Zhesti aine, zest\_bg@mail.ru  
 UNSUBS: Vladimir Reanikov, Vorovskogo 110-123, Kirov, 610021, Russia/http://unsubs.mtl.ru  
 Play Hooky! zine: Edward Kireev, Sverdlova 15-14, Kirov 610011, Russia/edimirov@yandex.ru  
 Videooizz Videolabel VITAMIN ROSTA: Dmitrij Novikov, PO Box 23, Nizhnekamsk, 423559, Tatarstan, Russia/vitamin\_z@mail.ru  
 NENAVISTA: Xerotika zine Oranges (Un)Music: Kadiy Lepjohin, Malodzhomaya 1-5, Gusev, Kaliningradskaja obl., 238030, Russia/xerotika@yandex.ru  
 ZINGAJA: Lamp distro: Alexandr Gorskiy, PO Box 292, Irkutsk, 664050, Russia/postmaster@toch.irkutsk.ru/http://sibpunk.narod.ru  
 Yes Future zine: Evgenij Zubarev, Moskovskij 135-8, Kaliningrad, 236006, Russia/yesfuture@ecodefense.kaliningrad.ru  
 Net-Znachit Net zine: Anna Shvedova, PO Box 233, Voronezh-center, 394000, Russia/na.ana@netrog.vrn.ru  
 General info: hcpunkru@yahoo.com





# "Democracy just doesn't work"

- Kent Brockman, the Simpsons



So after a long drawn out battle to decide on whether votes should be recounted in Florida, George W. Bush finally became president of the United States of America (hooray!). But can you really call this presidential election, or elections in general, fair democratic processes?

One of the concerns I share with numerous people on this subject is the fact that this election, like so many others around the world, was considered by so many to be a 'two horse race'. From my point of view, both of the two main candidates have questionable things that would lose my vote immediately, without a second thought.

I think I will use statistics to show why I am sceptical to say the least of Mr Bush. Here are some regularly quoted statistics, courtesy of John R. Finnegan Jr, Professor and associate Dean for Academic Affairs, School of Public Health, University of Minnesota. I think its interesting to point out that while Bush was at the helm in the state of Texas, the state ranked:

- 50th in spending for teachers salaries.
- 49th in spending on the environment.
- 48th in per-capita funding for public health.
- 47th in delivery of social services.
- 42nd in child support collections.
- 41st in per-capita spending on public education.
- 5th in percentage of population living in poverty.
- 1st in air and water pollution.
- 1st in percentage of poor working parents without insurance.
- 1st in percentage of children without health insurance.
- 1st in executions (average 1 every 2 weeks during his 5 years as governor)

This is grim reading, and Al Gore's background throw's up a few skeletons in the closet as well.

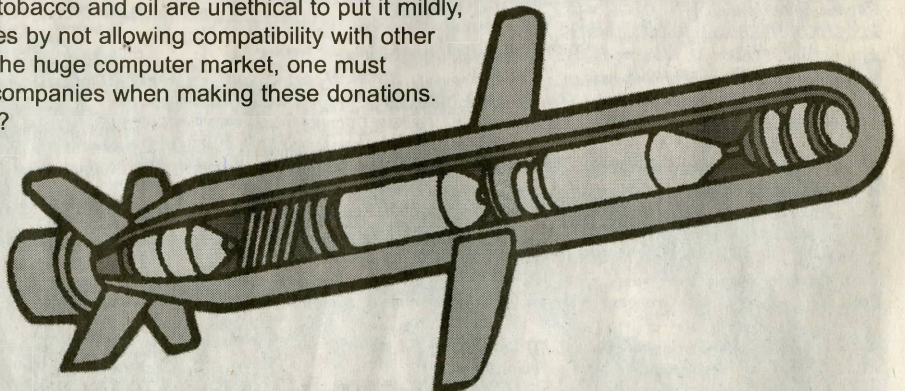
Amongst other things, Gore used his sisters death from lung cancer to back an anti-smoking campaign. Amusingly enough, he grew up on a tobacco farm and has publicly defended tobacco farmers while campaigning in Southern states. So it's hardly surprising to discover that he still accepts cheques from his old tobacco farm....

Also a few of his Business partners are quite 'interesting'. Just take a look at these guys, for example:

- convicted cocaine smuggler Jose Cabera
- Howard Glicker, who admitted soliciting and laundering foreign campaign contributions.
- Franklin Haney, who made illegal campaign contributions.

He also made illegal campaign phone calls from his office and illegally raised funds at a Buddhist temple!

As well as two shady front runners for the electoral seat, the democratic process can hardly considered to be unbiased when you look at it. This was most definitely a media run election, and the most expensive election of all time, with \$3 billion spent on campaign processes. How much more involved could the media have been? More worrying is where this money comes from, contributions from influential Capitalists like Microsoft (\$3.5 million), the huge tobacco Fat Cat Phillip Morris (\$2.5 million) and BP Amoco (\$1.8 million), must have had some say in the campaign process. Industries like tobacco and oil are unethical to put it mildly, and with the way Microsoft operates by not allowing compatibility with other companies and hence controlling the huge computer market, one must wonder at the intentions of these companies when making these donations. What exactly do they have to gain?

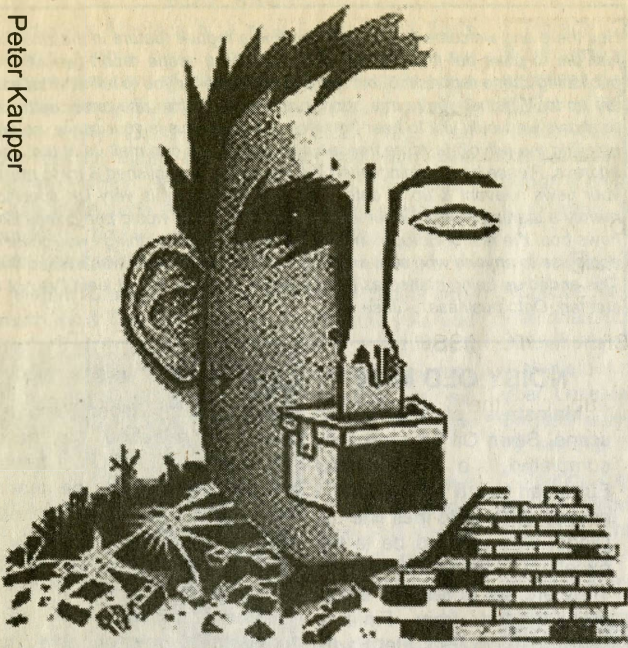


The media coverage was what influenced me into writing this article. I could not believe how little was heard of the 3rd in line contender from the Green Party, Ralph Nader. Excluded from the televised presidential debates because he had less than 15% of

support in polls (as is the rules set up by the Republicans and Democrats)

Nader was the only candidate willing to express opinions on certain issues. He had specifically addressed concerns about the environment and also on the "global corporations who dominate the government", in Nader's words.





His 'failing' in the election was perhaps due to his criticism of the media, who saw him as an outsider who took a small number of votes away from Gore, whilst he saw them as suckers to huge companies and hence ball boys to the two main parties. The American media allowed the two candidates to dodge important issues, if not skim over the surface of them. Like Bush's "strategy for the middle east" which he failed to explain. Since then, we have seen this strategy to drop more bombs and ignore the fact that the Kuwaiti people are being slaughtered by Iraq by ground attacks. Wonderful. Meanwhile, Gore was thought to be anti-death penalty and for increasing the fuel tax, but did not discuss these issues in fear of losing voters! Instead the US public voted in a pro-life, homophobic moron. What a surprise....

The second thing that got me thinking of writing this article was the general election coming up in the UK. Would the same problems dog this election like the US? The same concerns can be asked about anywhere.

What worries me a lot about the talk amongst Anarchist groups and the like, is often about the fact that the country has not progressed under Tony Blair's New Labour (or should that be 'Nu'??). I am not in the least bit a Tony Blair supporter but it worries me that these groups are just back up to what seems to be the Conservatives tactics of winning the election, dismissing all that the Labour party have done, without much more than a diagnosis of the illness, without any ideas for the cure.

Surely the ideas expressed by us should be the idea of positive reform, and not the support of a Tory policy? We need to be creative about this one.

So, I ask myself what are the 'alternatives'?

The Green Party here in the UK have core values of the following (these are vastly simplified, try their website for more info)

- ending activities causing environmental damage.
- gain control of spiralling economic growth (leading to environmental damage amongst other things)
- developing society so it is not dependant on finite resources.
- meet peoples basic needs (food, shelter, housing, health, clothes) first.
- ALL people have equal rights.
- Work for peace not build for war.

Whilst, I'm not saying at all that the Green Party is the way forward, at least they suggest that we must look for the alternatives to the mainstream parties in our countries.

Another idea, which seems attractive is to choose to not vote at all, thus resisting to support the undemocratic process, but to try and control our own environments instead of voting for a supposed more supreme leader. Do we even need one?

But maybe until more liberal ideas are expressed in the mainstream media and society as a whole, and there has shown to be more support for the entire country things will not improve. We shouldn't complain about the running of the country if we do not get involved, right?

But how much of an expression of discontent is voting? Is assigning yourself with a distinct doctrine of ideals the way to express how you'd like your country run? Or is it just to make things easier for the voter? And how far will your vote go towards changing anything? Without proportional representation a party could have a fairly decent proportion of the vote and still not get a seat in parliament. So is it worth it?

Now is the time to think about these things, if you haven't already. As it's the first time I can legally vote, I certainly will.



"I'll show you politics in America...  
 'I think the puppet on the right shares my beliefs.'  
 'I think the puppet on the left is more to my liking.'  
 'Hey, wait a minute, there's one guy holding up both puppets.'  
 ...Go back to bed America your government is in control."  
 - Bill Hicks



# NEWS

as if YOU care...

## MORE PIES IN HARDCORE!

The Tone's LP/CD will be out in September entitled here's another reason to believe in rock n roll, on Rugger Bugger. This will also come out on No Idea in America and Snuffy Smiles in Japan. The Tone, from London, play Clash-style punk anthems.

\* Hard Skin (London) are starting to record the second album in June. It's gonna be full of beer anthems for skinheads. The album will be called same meat, different gravy and will be out on TKO records towards the end of the year. By the time you've read this they'll have played Holidays In The Sun UK.

\* Wat Tyler (London) is more or less inactive as guitarist Smithy decided to move to Aberdeen thus making practising virtually impossible. "We haven't practised in 2 years so you can't really call us a band."

\* Out in September on Rugger Bugger will be an 18 track LP/CD collection from the Omega Tribe - includes material from the Crass Records single and

Corpus Christi LP plus a few unreleased gems & entitled make tear not war. Other vinyl only releases coming in August and September are Blood Or Whiskey - no time to explain and the new Capdown album. Oi Polloi - six of the best CD will be out in June. It has a massive 24 page book and contains six of their singles on CD for the first time. (Rugger Bugger/ Wat Tyler/ Hard Skin/ The Tone, PO Box 357, London, SE19 1AD, UK)

## CRY BABY CRY!

\* Canvas (Leeds) have split up. This won't be news for a lot of people in the UK but everywhere else this may be relevant. John & Andy are currently practising with a new band consisting of Matt (from JR) & Iz (Autumn Year).

\* The Autumn Year (Leeds) are set to split up as bassist Steve is moving to Barcelona, but not before recording an LP for Santos Records. Their split with 30 Seconds Until Armageddon (Newcastle) is out on Contrition, as is their debut CD.

## NOISY OLD MEN

\* Mainstays of the thrash scene, Sawn Off have recently completed a successful European tour & have added a second guitarist to their line-up, Dingo, who used to be in the excellent Minute Manifesto. They are set to release a split with Unkind from Finland. (Sawn Off, c/o Box Flat Earth, c/o 145-149 Cardigan Road, Leeds LS6 1LJ, UK). Flat Earth Records supreme Sned plays drums for Sawn Off. If you were wondering why Flat Earth has been quiet lately, its because Sned has become pretty disillusioned with the scene & asked me to quote "the scene is full of people who owe me money". Flat Earth won't be releasing any new material for the foreseeable future but Sned continues his distro & will always be a force to be reckoned with.

\* John Holmes have a new drummer & are all based in Leeds now. Their singer does Devil Rock Records. John Holmes will shortly release a split with The Kabin Boy (Ireland). The CD is on Devil Rock & vinyl to be released by Scorched Earth Policy. Devil Rock will also be co-releasing the John Holmes/ The Sex Maniacs split 7".

\* Fast as fuck Shank's debut LP will be out this summer on Slap A Ham (US). A European tour is planned for September but their US tour has been put back until Easter. Their split 7" with Unholy Grave (Japan) came out a couple of months ago on Sterilized Decay. (Sterilized Decay, PO Box 16, Barrow-In-Furness, LA14 3GH, UK)

## ALWAYS STRESSED?

\* Armed With Anger Records has just released the new Imbalance LP/CD called wreaks havoc with the inner ear. This is a split label release with Hermit Records. AWA has also co-released The Get Up & Goers/ Dead End split 7". This is the first time AWA has ventured to release anything from out of the UK, with both bands being Swedish. The Get Up & Goers play melodic powerful HC & I'm told Dead End play in a more thrashy style featuring ex-vocalist of Outlast and members of Section8.

\* As well as co-releasing the new Imbalance LP/CD, Hermit Records have just released Future Adventures - movementi il futuro mini CD. In the pipeline is a mini CD by Japanese band Snotty.

\* Future Adventures have apparently split up already. This band was 3/4 of the very popular Spy Vs Spy.

\* Also likely to split is ska punk band The Propagumbhis. Within days of returning from their Japanese tour their practice room was burgled & all their gear stolen. Before they split they'll be recording for a split CD with Caesar Soze on Japanese label Fuxony. The band play their final gig at the AKA 3 day festival in Leeds at the end of July.

## WAKEY-WAKEY!

\* Pylon (from Wakefield) will be on tour with Gameface in August, before recording their first full length, which should be out in the Autumn on Subjugation. I guess you'd say Pylon play emo rock. (Pylon, 22 Ashdown Road, Agbrigg, Wakefield, W.Yorks, UK [www.members.tripod.com/pylon](http://www.members.tripod.com/pylon))

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## RIFF RAFF

\* The Sex Maniacs is a new Leeds band that's getting people pretty excited. 3/4 of them are current members of Voorhees & their bassist plays in The Mercy Suite. The Maniacs play a garagey mix of early AC/DC meets early Black Flag. Their only certain future release is the split with John Holmes which will be co-released by Violent Change Records. At the moment they're planning a demo first. (thesexmaniacs@hotmail.com <http://drink.to/thesexmaniacs>)

\* Violent Change Records is run by Steve from Voorhees & The Sex Maniacs. By the time you read this he'll have put out the 666 Dead 7", which was a band consisting of the drummer & bassist of Heresy & the guitarist & singer of Hard To Swallow. His next release should be a 7" by Kill For Christ, who also no longer exist.

\* Steve (Voorhees, Sex Maniacs) & James (Propagumbhis) run Out Of Step Records in Leeds. If you're ever passing through Leeds you should definitely check it out. They only sell punk & hardcore stuff. (Out Of Step, 7 Crown Street, Leeds, LS2 7DA 0113 2451730)

\* Hardcore veterans Voorhees have been busy in the last couple of years & this shows no signs of relenting. This just proves how having a settled line-up can positively influence things. Their 3rd full length will be out mid July on Six Weeks (USA) & is called crystal lakes legacy. After that should be a split 7" with The Neighbors on Hermit. These are the songs that were supposed to come out on the split with F Minus, but whose US label objected so that release has been binned.

(voorhees@hellion.freemove.co.uk  
<http://go.to/voorhees>)

\* Parade Of Enemies is a newish band from Southampton. They play brutal hardcore & have an excellent demo available for £1.50 post paid from the band, (c/o Jamie O'Brien, Dundrum, Winchester Road, Alresford, Hants, SO24 9EZ. ) A four way split CD between them, Six Foot Ditch & a couple of other bands is on the cards & also a split 7" is planned with Ignoramus.

## FLAT CAPS AND WHIPPETS

\* Crackle Records is, as always, really busy. They've just released Milloy -autodrive! CD & Lovejunk - tribulations CD. Milloy play that emo rock that Wakefield is becoming famous for & will release a full length on Crackle later in the year. Lovejunk are from Ipswich, home of Stupids & ENT. Wolfie Retard (original Stupids bassist) plays in this band. Also, coming out soon will be a CD from Torino 74, another Wakefield band.

\* Stalingrad is no more but don't despair too much. Their 10" is finally available on Scene Police. Haven't heard it yet but can't imagine it to be anything except essential. The Devils is the new band consisting 3 of Stalingrad & drumming legend Stick. They're about to record a demo. They've played a couple of well received shows & will play with DS13 in Bradford on 20th July @ 1in 12 Club.



## ¡VIVA ESPANIA!

Paco, who runs the Spanish label/ distro La Vidas Un Mus, currently lives in London. Shortly he will have out Zanussi 7", 12 Aullidos 7" & the Zanussi/E-150 split 7"(out after the summer). Other Spanish news:

\* ILEGAL magazine ( The RTB in spanish , issue \*2 after the summer ) Contact [belong@netcom.es](mailto:belong@netcom.es)

\* Posession - anoxia CD out now on Don't Belong. (Dystopia/Acme /HHlg type band from Spain)

\* E-150 - discography CD ( all the stuff with the 2 singers ) will be out just before the split w/ Zanussi

\* Bielaarrggghhh!!!!!! 7" comp, same as the slap-a-ham ones but w/european bands, available through Don't Belong.

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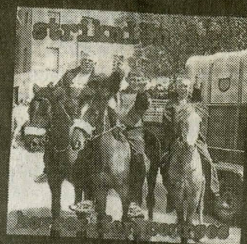
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deep fried obedience

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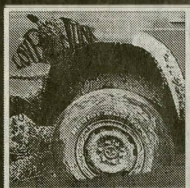
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# BRIDGE • RECORDS

In the last few years, the Swedish hardcore scene has seen a "new wave" of some pretty fantastic bands, far too many to even think about in this space. Closely associated to any thriving scene are the record labels, distros, zines, etc., which make everything "work" and are all part and parcel of the bigger picture. Economists or politicians might refer to it as the "infrastructure", but even in the DIY punk world, those little-seen behind the scene organisers are crucial in keeping the conveyor belts roiling forward. Bridge Records strikes me as one of these crucial components for the Swedish hardcore scene, releasing some 18 records to-date, a label co-ran by the former vocalist of Outlast with some pretty sound commentary and ideals to match. - Richard C

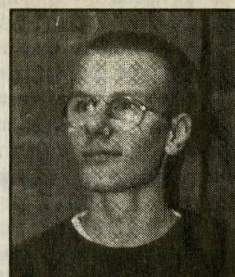
**Can you firstly start off by introducing yourself, the label, how and why you got the label going in the first place, and who's involved**

All right, my name is Henrik Lindqvist, I am 23 years old (in Aug.), I live in Linköping, Sweden. Why the hell did I start this label? I was doing tapes on a label called UPRISING in '94 and then when I had done that for two years and started to get connections around the planet I decided I wanted to try to do a cd. That's how it came about. My brother then started to help out with the label, and we pulled off doing the cd, which is a compilation called "LKPG HARDCORE". The thought from the very beginning was to help out bands that I liked and that are from my area. You know, it was one of the efforts I made to make hardcore music more available in my area. From dedication I guess. Then hardcore peaked around here in 96-98. And the label still helped the local bands to do their records, this means I put out some records that I do not particularly like. But I still think that it was worth doing them for my friends, and people around here seemed to enjoy them. Nowadays there is three people involved. There's me handling trades, the distro, money, making ads and so on, my brother who handles most of the production and a guy who's got an internship here that handles buying records and updating lists, internet and some connections. The label is also closely connected to a collective who does shows and arrange work shops, spoken word, showing movies and so on. So they are involved a bit.

**Could you tell us a little bit more about the collective? Is it also based in Linköping?**

The collective is based in Linköping at a state funded youth house called Skylten. We do shows, spoken word nights, arrange soccer tournaments and so on. We cover all of the more alternative music, punk, hip-hop, death metal and so on. It started

when I got sick of doing shows all by myself and I asked a couple of kids around town if they wanted to help out and also, that way get involved themselves. I got good feedback and we've been going on for a year now and the upcoming event is a free festival in the centre of town this August.



**Do you have any particular "agenda" of your own in doing the label and is there anything you're specifically trying to cover or promote?**

I haven't had an outspoken agenda. What I try to promote is variety. I think that is the only thing that can attract people. I also always promoted a free thinking forum, a Swedish hard rock paper just characterised the label as being a "youth crew" label, and that quite frankly made me sick. I am trying to be a positive guy but that is all I have in common with youth crew. I did put out some records for bands that could be labelled "youth crew" if you only wish to put music in certain genres. I do believe in promoting an alternative lifestyle, a new emotional spectrum and I try to encourage people to act out their desires. The only thing that is important in doing music-products is that you believe in the band and that you think that what they are doing is for real. You decide where they are coming from and what they are saying and make up your mind about the things they say. If they mean it and if it's for real.

**Bridge records has put out a fair volume of records in it's existence. How is the label funded and what's the average quantity of releases you press? Do you repress most of your releases?**

Yes we now released 18 records, and to me that is just amazing. Some of the early records were partly funded by the band. Nowadays we can manage to release records on our own. When we can't afford it we borrow money from relatives. We almost always do 500 vinyl and 500 cd of a release. Most of the time we repress. When we notice that people like it. Some of the early material will not be pressed again.

**Something that has always struck me as being a little unusual about the Swedish scene is that some bands and labels have apparently, at least in the past, been part-funded by Government grants. Does this apply to Bridge? Do you recognise any dilemma's in accepting state funding?**

Bridge is not state funded. To be so you need to know the right people and kiss their asses. The people handling the state funds are appointed by the state, and are people from the record industry. State funding at large could be very neat. I mean, Sweden is a nice country. The money that the state set aside for cultural events should also be used in a good way. Actually, I do not see a dilemma. If the dilemma is taking money from the state that you want to crush, I do not see the problem. Sweden actually gives a lot of cultural funds to people who do art, acting and writing against the state and capitalism. And the state knows that they are giving money to people with those ideas.

**From running a label myself for some time, my relationship with bands are usually very good, informal and based on friendship. Consequently, I see no need, and never have needed to use contracts. I was wondering what your slant on this was, if you've resorted to using contracts to ensure no misunderstandings happen with bands members before, after, and sometimes, long after a record has been released or repressed.**





We have a contract for Great Deceiver since they are being licensed, otherwise we did one with Amulet after we went through some problems with them. Most of the time I trust the people enough to not have to write contracts. I never understood why. We have always been able to work things out with the people we released bands, and that contact makes contracts meaningless. If you make music to make money your not worth my time anyhow. But it can be a good thing so you know where the money that a label make is going and so that the band can be sure they are not being ripped off. The bands trust me enough to never ask for contracts. Two years ago I got a lot of promo's from bands that asked me for a record deal. I never understood why they sent them to me. We have never made a record with a band that we do not know personally, and that's the way I like it.

**Putting out records can sometimes "tie-up" money for quite some time which is something most people don't recognise. How does the financial situation work with the label and are you able to re-coup your investment fairly quickly?**

I do not find this to be big problem, I often make the money back quite fast. Sometimes I am not even sure I do get all the money back. But the label is still working, to be perfectly honest I have no idea. The label is doing fine, but I have no idea how we are doing financially. We could be loosing money with every release, but as long as I can put out more records and keep on finding new people to work with, then I am pleased with the situation. Since we manage to keep this going I guess we make our money back.

**With Reason To Believe, we're really keen on exploring the "mechanics" of the DIY scene, especially in Europe. How closely aligned to the principle of "doing-it yourself" is Bridge and is this principle something you'd advocate yourself?**

Okay, Bridge has two sides. I sell to people who ask me for records, this means I sell records to Burning Heart, or did. I also use MNW for distribution for some releases. They do not distro our new records. Since we are not going to work with them anymore. Actually, since we do not use either of those for distribution anymore Bridge is DIY. I believe that DIY is the most important part of hardcore punk. This might seem to be a paradox, and is. I sell records to major companies and believe that they are actually weakening life itself? I have one argument. I need to sell records to keep going. For myself I never buy major label records, I copy. There is nothing more impressive than a product that a person made out of his own vision. Doing the stuff by yourself is what hardcore is about, about participating in a culture to make most out of out interaction. That is what keeps me going.

**What do you consider to be the strengths and weaknesses of the global DIY scene and how do you think the European DIY scene fits in with this "bigger picture".**

Strengths are absolutely the contact between the different scenes. It is pretty easy to set up a good trade anywhere in the world. There are a lot of active and sincere people out there and the greatest thing is to see all these people making the best out of the situation we are in and acting out on their desires. The negative aspect is the commercialisation of the DIY scene. I know I somehow contribute to that, but what is there to do? I want to keep going and try to affect people. Releasing dangerous records to the commercial world. Suggesting that people act out their desires. The European scene is actually really good at the moment. There is a lot of cool things happening. And touring DIY in Europe seems to be easier now. The biggest scenes in the world are a bit segregated tough. USA keeps to themselves and Europe is trying reach into the USA. I think there could be more interactions between Europe and the USA. Europe on the other hand could try to help less industrialised countries that are having problems getting their music out.

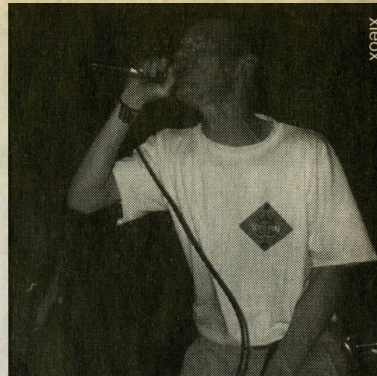
**I agree, and think the DIY divisions between the continents**

**of the world illustrate a pretty clear hierarchy. It's interesting how these segregations are also mirrored in the 'bigger-picture' world of contemporary culture, society and economics. But within the global DIY network, it seems to me that it largely comes down to biased perceptions, like in the USA, the European scene is often seen (but not exclusively) as secondary to their own rather introverted scene. But the European scene is also guilty of this towards 'developing' countries! Do you have any thoughts on how these barriers within the DIY scene and networks can be overcome more easily?**

In more ways than one, the hardcore punk scene reflects the situation in the world. People can be very open minded and still be very prejudiced. The prejudice and cultural domination is reflected in the hardcore punk world. We look at the creators of our culture and follow their trends, and are not too keen on helping other cultures on the way. What we should do is to be as helpful as we can with funds and so on towards the 'developing' countries. It is pretty sad to see that the contemporary culture, society and economics of the west totally enslave the world, and our counterculture as well.

**In some ways, I believe that more localised and devolved DIY networks offer many more strengths, after all, this is the local contact point for the vast majority of people into HC/punk, unless you're living isolated from any "scene" (or have no friends!). Do you think the DIY scene sometimes puts too much emphasis on internationalism, which is often "out-of-reach" for many people who just attend local shows?**

That has been my focus all along. Trying to spread music and ideas to the people around me. And I made it happen. So I do not think there is to much focus on internationalism. Not where I am at. The thing is, I trade with people all over, try to get people in my local scene interested in the stuff. Maybe too many are trying to sell a lot of records world-wide, but the concept for me is to bring stuff that is pretty hard to get here so people can by them from me at reasonable prices. Supporting something worthwhile. Sometimes I set up trades with people I do not particularly like, or labels that I do not think contribute anything interesting to the scene. Sometimes I do it because I know people around here like it, and sometimes because I want to get my records available to others.







**The whole HC/punk DIY distribution network is, I think, full of rewards also but a minefield of thorns, full of prickles where you can get easily stung! How do your principles towards DIY reflect the distribution of your releases in practice and what do you think of the debate that most labels face of using a commercial record distributing instead of the DIY network?**

Well, it doesn't. I do not sell records to any distros at the moment. I am only doing trades. And that form of getting records out there is definitely the most DIY way of distributing your records. I do not, of course, use any labels that are connected to big business, but some that are making a living out of the scene. The thing is that we need to establish better distribution networks in the scene, with people we know we can trust. We both have been ripped off one too many times. That is the main problem with the trading and consignment basis.

**Do you think people under-estimate the amount of work involved in running a record label, particularly the extra work involved by doing it DIY? How easily does Bridge Records fit in with the rest of your life? I know you're also involved in bands, used to be in Outlast and now Dead End, but do you also work/study?**

At the moment Bridge does not fit in with the rest of my life. I have too much to do and Bridge is the work that I've cut down on. I do not know if people underestimate the work, they probably don't, but most of the kids around here are too lazy to get off their ass and do something. I am doing this on the side, and whenever I have time I work with it. Dead End is not a full time band for me like Outlast was. I do the band whenever there is a free weekend and the other guys pretty much handle the whole band. With shows, rehearsals, new songs and so on. Right now most of my energy is spent on my studies. I'm studying to be a teacher in English and Swedish for 10-16 year olds. I finish my first year of studies the 8/6. I also work at a youth house in town and work with kids from 10-16 there as well. I am also a substitute and just started working at a warehouse (Ikea warehouse). So there is a lot to do and not much time!

**Is there anything else you'd like to add?**

Well, thank you for the interview, hope it was satisfying! Contact me for more info, keep up the good work. There is nothing left to do but smash the barriers in our own minds, whatever we want to achieve, we can. We can't be afraid to work for it though. Trust your desires. - Henrik

## BRIDGE RECORDS

Available releases:

- 001 - LKPG HARDCORE COMPILATION Cd-single Classic compilation with the Outlast, Nine, Backside, Interlace and F.I.L
- 002 - Outlast / Endstand 7" - Sold out
- 003 - Interlace "universal" Cd-single
- 004 - Both Sides "injustice" 7" - Sold out
- 005 - Forced Into "profit not people" Cd-single
- 006 - Backside LKPG "it's up to you" 7" - Sold Out
- 007 - Outlast "positive hardcore, positive youth" mc / 10" - Sold Out
- 008 - Forced Into / Bloodpath 7" - Sold Out
- 009 - Section 8 "throw a spanner into the works" mcd / 7" (mcd currently out of press)
- 010 - Nine "kissed by the misanthrope" Lp
- 011 - Amulet "living on the edge of chaos" 7" - Sold Out
- 012 - F.I.L "I know!" 7" - Sold out
- 013 - The Great Deceiver "cave in" mcd / 10"
- 014 - Outlast "a ramble in passion" 7" - Sold Out
- 015 - Amulet "burning sphere" Cd / Lp
- 016 - Backside LKPG / F.I.L split 7"
- 017 - Trapdoor Fucking Exit Cd/Lp
- 018 - Dead End "killing the messenger" 7"

Related release:

- International Noise Conspiracy / Separation 7"
- W.H.N.? "the first year" Cd

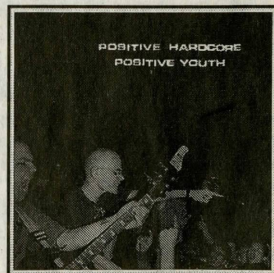
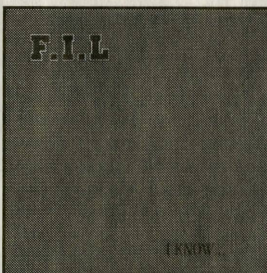
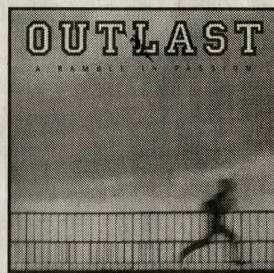
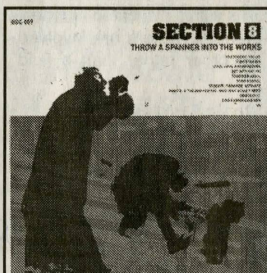
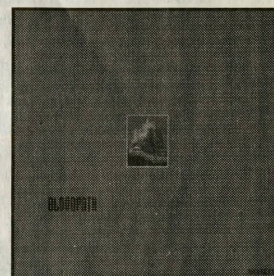
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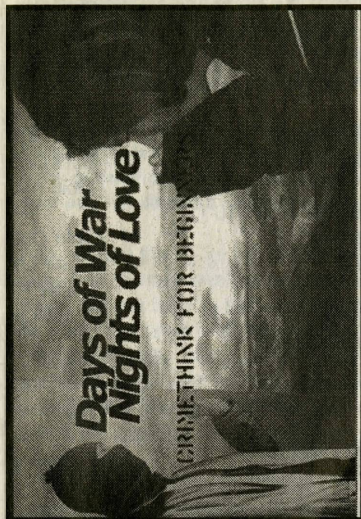


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# book reviews...



## **Days Of War, Nights Of Love - "Crimethink For Beginners"**

Having never previously read any of the Crimethink material such as Harbinger, I had few preconceptions of what this book might have to offer and was positively surprised. The book manages to encapsulate the ideology of alternative lifestyle from almost every aspect; anarchism, morality, hygiene, politics, love, shoplifting, work....an unbelievable wealth of information is covered, but does it say anything useful?

I don't think that there is anything radically new in the concept of the book, however, it brings radical ideas, views and beliefs together in a unique way. It is inspiring and extremely thought provoking. I didn't find myself blindly agreeing with everything mainly because the style of writing is not dictatorial. It avidly promotes you to question theories, encourages activity and proclaims anarchic revolution. A united resistance against corporate and mainstream culture is encouraged, but will the adoption of these principles achieve anything other than a revolution of the individual? The prevailing message of the book is one of individual autonomy. Many might argue that this is a good thing, however, those who view anarchism as a social revolution may disagree.

The authors suggest that the book is to be used as a tool, to be plagiarised as necessary in order to disseminate information. The vast amounts of cartoons and artwork, some of which are well recognised i.e. Clifford Harper, substantially added context to an interesting read and will undoubtedly provide a useful resource for future revolutionary material. The occasional upside down and out of order page were an unusual touch, but were unnecessary if kept just for random stimulation factor due to the wide variation in style and graphic imagery. The book is a little disjointed at times, but this is not surprising when you consider that nine writers are involved and the chapters are arranged in alphabetical order rather than a fluid sequence.

Overall, Days of War Nights of Love has a lot to offer those who are interested in adopting an alternative lifestyle based on individual autonomy. Those who view anarchism as a social movement may be sorely disappointed. (CC)

Crimethink HQ, 2695 Rangewood Dr, Atlanta GA 30345, USA.

Distributed by:

Demon Box, Flat Earth Records and Active Distribution.

## **Do Or Die - "Voices from the Ecological Resistance" Issue 9**

If you've not seen Do Or Die before, it is in their own words "an annual journal crammed with reports and radical analysis from the worldwide ecological frontlines. In these times of concrete alienation, here are voices that shine hope from movements taking action to defend nature, create revolution and re-wild humanity." The latest installment of Do Or Die includes detailed and lengthy analysis of the IMF and World Bank demonstrations in Prague during September 2000, the global fight against genetic biotechnology, detailed discussions of the new Terrorism Bill and how it affects all of us, an A-Z of top tips for planning your own direct action, an interview with two ex-members of The Black Panthers, globalisation and the dole, current news from the UK's direct action camps, an account of a Zapatista jungle meeting, and a whole lot more.

One characteristic of Do Or Die is their distinct content formula, striking a fine balance between well written articles, clever graphics, and humour in a

very readable, attractive format. Do Or Die isn't afraid to cover articles or issues that rarely get covered elsewhere, breaking a very predictable formula that other similar radical publications fall into. For example, this issue has an interesting history of radical football, putting the game into its historical context, as a game for the working classes which was at many times a thorn in the side of the ruling establishment ever since medieval times. The article covers how football used to often create urban disorder, social defiance of the law and threw the authorities into panic! What an entirely different world away from today's Manchester

United's! Another interesting example is an article titled "Give Up Activism". An interesting self-critique of the "Activist" identity, this piece explores the consequent mentality and the relationship between a so-called "radical sub-culture" and the rest of "real-world" society. It is argued that by adopting an "activist mentality" inevitably leads to being a self-regarded "specialist" in social change, and the perception of being more advanced than others in your appreciation of the need for social change, in the personal knowledge of "how to achieve it", whilst at the same time being at the forefront of the practical struggle to this create social change. Consequently, this leads to huge gulfs between the "Activists" and the "rest" of the masses, which is argued keeps people separated, reinforces hierarchies and is the base of a key misconception that only "Activists" "do" social change, whereas of course class struggle is happening all the time.

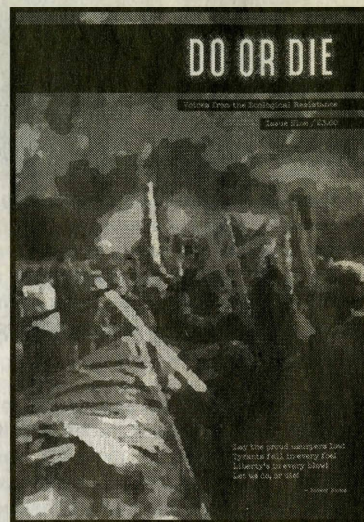
As Ivan Illich once said, "Professionals disempower"!

Do Or Die #9 also contains an interesting analysis about the direct action movement in Spain, focussing mainly on the post-dictatorship period, but including a good summary of the hugely influential Spanish Civil War and the processes of collectivisation and social revolution that flourished in parts of liberated Spain during the civil war. The article also contains some interesting examples of squatted abandoned villages in remote parts of the Pyrenees mountains with people attempting to build isolated self-sufficient idyllic communities, sounding rather like the communes that sprung up during the 60's and 70's across Europe and America.

A minor critique of Do Or Die is that the articles, written by a range of people, sometimes inevitably contradict themselves a little, which isn't necessarily a bad thing, but it doesn't necessarily make the journal as cohesive as it could be. Also, Do Or Die occasionally feels a little "outdated", containing for example, an account of the WTO Seattle actions from 1999. Certainly relevant, but I must have read about the WTO actions in Seattle at least a hundred times already. My wish would be for Do Or Die to be published on a more regular basis, though I can image the faces of horror on the overworked editors right now!

Do Or Die is the kind of quality publication to emerge yourself in, to use and then regularly refer back to in the future. It provides a rare space to discuss developments, achievements and the failures of the direct action movement. Do Or Die also provides a hugely important opportunity to share "good-practice", to analyse and learn from our mistakes, to stimulate discussion, share ideas, and keep people educated and aware of what's happening, not just in the UK or across Europe, but also globally. Do Or Die also contains detailed reviews of other similar publications, huge amounts of resources, lists of contacts across the world, and provides anyone new to this movement (even the old and jaded!) the necessary networks, knowledge and inspiration to become actively committed towards helping make this world of ours a better place, for ourselves. (RC)

**Do Or Die is £5 UK / £6 world (including postage) from:**  
Do Or Die, c/o Prior House, 6 Tilbury Place, Brighton, BN2 2GY, UK.  
Web: [www.eco-action.org/dod/](http://www.eco-action.org/dod/)





"What do you want most in all the world? - more money, a new car stereo, a holiday, to get home from work in time to see your favourite soap? - or is it something more than that, something harder to define? Maybe you've given up on ever realising your true dreams, and you settle for smaller things because they, at least, seem possible. Maybe it never occurred to you to ask yourself if the goals you've been pursuing really are what you want most. Perhaps, like many people, you feel as if you are being compelled to do things, as if your life is not your own. How often do you feel like that?"

**Formed from the nucleus of an essentially anarchist oriented Claimants Union in 1981, representing a creative and grass-roots response to the problems of unemployment and the city's continued industrial decline. The tradition of working class resistance has a long and proud history in Bradford, from the chartist movement in the 1840's, the Manningham Mills strike in the 1880's, the Quebec St Unemployed Workers centre of the 1930's, the anti-fascist "Battle of Bradford" in the 1970's, and finding most recent expression in the 1in12 Club**



**Based in a four floor converted inner city warehouse, open since 1988, there are presently 2 workers with much volunteer help.**

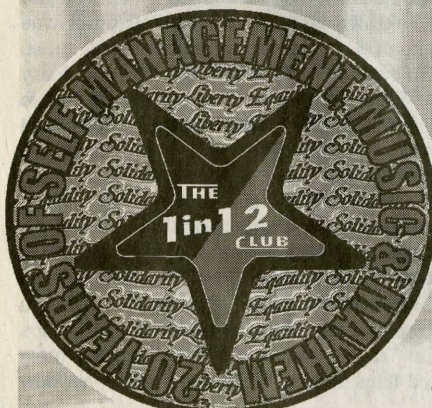
**True to principle there is no 'executive', the weekly meetings are the sole decision making body and are open to all members.**



**The Club is proof that given the opportunity, people have the creativity, intelligence, and above all, the desire to begin taking back control over their own lives!**



**The objective was (and still is) to create a lively and participatory social scene, to stimulate a culture of resistance, a space under the control and direction of the membership for entertainment, debate and solidarity.**



Words and pictures: Sned, Anna, Gords, Russ, Tony, Pete, Julia, Cath, G, Rob, Martin, Jamie, Ewan, Stick, Sarah, Bri, Bryan.



**Co-inciding with Mayday (International Workers Solidarity Day) the 1in12 Club celebrated 20 years of self-management, co-operation and mutual aid.**

**Here at R2B we couldn't let this historic landmark go by without a 'special' on some history and what is currently going on down in and around this Bradford back street.**

**The club is quite known in the world of Hardcore Punk, most notably for it's tradition of Benefit all-dayers and weekenders but this is just a small part of the activity of this autonomous centre, here we aim to spotlight on some other aspects, so here's to 20 more and then some !**



The variety and interests of the Club's members are reflected in the various collectives that operate within the framework of the Club as a whole, here are some examples of what's going on....

**LOUNGE BAR:** Thu-Sun, 7 - 11pm. A space to socialise free from the hassle which characterises many city centre pubs and clubs (we've no tolerance for sexism, racism, homophobia, - and no bouncers!), Table Football, a Pool Table, Jukebox, cheap beer and guest real ales.

**1 in 12 A.F.C.:** - Established in 1994 and holding their own in the Grattan Saturday and Sunday leagues.

**KIDS CLUB:** Saturday afternoons in Lounge Bar: Big screen TV, games and play equipment. it's by the parents for the parents (and the kids!)

**CAFE:** Thursday - Saturday, 12 - 3pm, Top floor. Vegetarian / vegan food at low prices. With more volunteers we could expand the opening hours through the week.. (whether you can spare half an hour or 20 hours a week cooking, serving or preparing food, or help with day to day maintenance) Cafe visitors are welcome to use the facilities, such as the full sized snooker table and library and internet facilities. Outside catering also available.

**EVENTS ROOM:** - A space for bands, DJ's, performance art and theatre, feel free to book your own event! (ask for the 'how to..' leaflet to explain how it's done) We have a 2K in house PA (with engineer) available, and a late licence for weekend events. Also available for hire for classes, workshops, meetings, and jumble sales once in a while!

**REHEARSAL ROOM / STUDIO:** - Some dedicated members set about building the walls and soundproofing a room in the basement for band rehearsals, work is in progress on the recording studio.

**QUIZ LEAGUE and GAMES LEAGUE** teams, playing home and away on Mondays and Tuesdays.

**PEASANTS COLLECTIVE:** - The Club has it's own allotments where we've been growing organic veg and fighting a losing battle with weeds for the last five years. The veg is used in the cafe and for the catering. We are involved in the local community garden and composting schemes.

We promote: **SELF MANAGEMENT, CO-OPERATION and MUTUAL AID.** Through the activities of the Club, the influence of these ideas and the Club itself has spread well beyond the boundaries of Bradford. The 1in12 Club remains a living example of practical anarchism in action. Participation by members is strongly encouraged. After all, survival is absolutely dependent on the contribution of members.

*"Today's May Day march brought colour, noise and fun to the sun drenched centre of Bradford. Led by the famous Red and Black drummers and a giant 'fire bird', the message was one of unity and solidarity in a city that has known it's fair share of troubles. A larger than usual police presence failed to dampen spirits, and the May Day parade marked a successful week of events so far around the 20th anniversary celebrations of the 1 in 12 Club. Elsewhere in London an organised mob of around 6000 heavily armed thugs went on a carefully planned rampage against anti-capitalist protesters there. Like their counterparts around the world, the London police seem hell bent on protecting the interests of global capital against any possibility of disruption."* KDIS Magazine

## BRADFORD RECLAIM MAYDAY PARADE: A PERSONAL ACCOUNT by gords



The 2001 Reclaim Mayday parade met on the old Infirmary site in Bradford around midday on Mayday. The latter is the traditional holiday in which is used to demonstrate and express solidarity with workers and oppressed peoples around the globe who face the same daily exploitation of the bosses and the capitalist system. Mayday has barely ceased to remain and serve this function in the UK and over the last few decades, or more, it has been shifted around by the state in an attempt to mask the days 'true' significance. Its original meanings for me are threefold: firstly it is a pagan celebration of the arrival of summer; secondly, a remembrance of St. Monday (the long undermined traditional weekly workers day set aside for the recuperation of energy after a weekend of hedonism and freedom), and finally, the expression of global solidarity mentioned above.

The attempt to reclaim Mayday serves the purpose of demonstrating the need for solidarity against oppression, in addition to an agenda of reclaiming the leisure time of the Mayday holiday and leisure time in general back from bosses, governments and corporations who now prevent and continue to deny people the right to this traditional workers holiday. Leisure time has subversive and 'emancipatory potential' (Marx, Capital Vol. III). The key to resistance against oppression for me is such a reclamation of leisure time in order that we can forge solidarity and group discussion into an effective and unified public sphere capable of 'biting back' against oppression and exploitation. Thus Mayday is significant in this respect as one of the key aims of it is the 'clawing' back of leisure time in order to conduct effective discussion on how to disrupt and challenge practices of exploitation. Some of the reasons Mayday has been undermined in the UK are: the free market, the introduction of flexible and short term contracts, in addition to the deskilling and new electronic surveillance practices of bosses and the state, the means testing and tightening up of benefit entitlement and the introduction of the 'New Deal'. The upshot of this means that it is becoming increasingly difficult for workers to resist and voice their concerns in a collective forum both during the Mayday celebrations and at any other time of the year. Any challenging conduct in this vein is deemed 'subversive' by employers and governments as this does not function in the interests of the global free market and the capitalist system. Due to the increasing monopoly control the system now holds over our survival needs: EG, food, housing, entertainment, money, benefits and workers rights, it becomes increasingly difficult for people to participate in such critical discussion like Mayday in a collective forum. People are held to ransom and in line by the short-term contract and the constant threat of 'the sack' for subversive conduct. The upshot of this control means that Mayday is gradually fading from the grand demonstration of solidarity it once represented in the UK.

*The 1in12 Club, for me represents one of the spaces described above where an effective public sphere can be produced and hence the reclaim Mayday parade is strengthened by their input. As 'Liberty, Equality and Solidarity' are the 'core' values of the 1 in 12 Club, it is correct that the reclamation of the Mayday should be organised in solidarity with other groups from the Club. The reclamation of Mayday is a reclamation of our freedom.*

To return to the infirmary ground at Bradford. When we arrived there was only a small number of people, some with children, gathered for the parade accompanied by a police van and a number of cops circling the perimeter of the field in order to make sure their 'order' was maintained and upheld. This Mayday was accompanied by some of the best sunshine we have seen this year and raised peoples spirits. To bask in this amazing sunshine on a day of celebration made everything seem worthwhile. Slowly but surely more and more people started to arrive and a police officer made his way over to find out what time the march would set off on their 'designated' route. 12.30 was our answer. Just after this, in the distance, off to the right, I made out the club members with their banners on their way over. Most were dressed in the colours of the club, red and black symbolising the clubs anarcho-syndicalist philosophy of 'liberty, equality and solidarity.' Numbering around forty to fifty and carrying an assortment of drums, banners, whistles and the parade mascot (a red and black chicken!), their arrival marked a feeling that the parade was going to make itself visible and loud. Parade members organised themselves into an order with the drummers and mascot and a banner stating 'Reclaim Mayday' at the front followed by the clubs banners, various groups such as 'Bradford Against Privatisation' and local Trades Unions members and the main marchers at the back with loads of black and red flags waving in the sunshine. We now numbered around a hundred.....



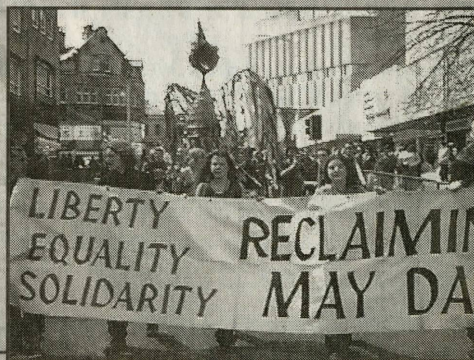
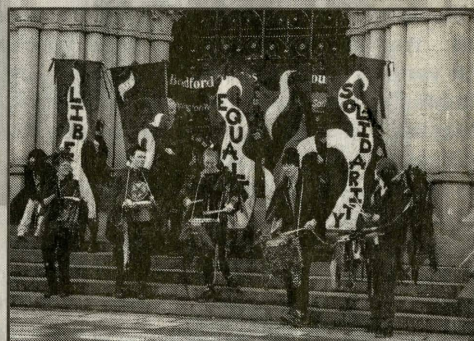
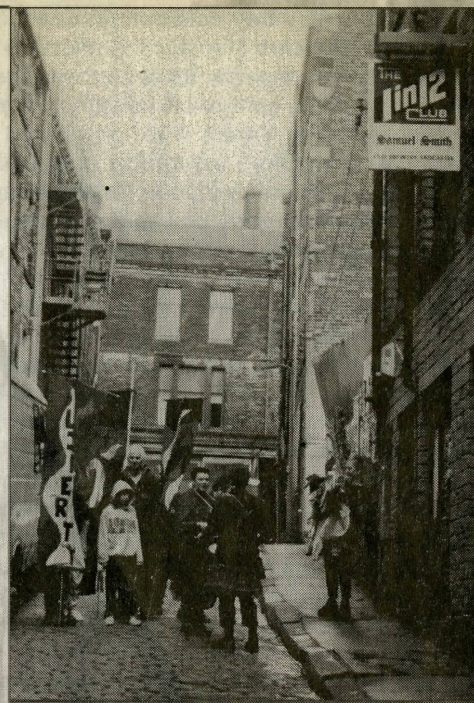
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The parade set off on its route to the city square. As we did the drummers began beating out a rhythm in unison: a demonstration of solidarity. People started cheering and whistles were blown. I carried the 'solidarity' banner which, like all the other flags, blew in the wind. The officers of the law walked along side of us and a police vehicle followed "just in case!", but otherwise the police presence was fairly 'low key'. As we marched people's spirits were lifted and traffic was held up to let us pass. It was difficult to gauge the public's reaction. Some just stared in total bemusement at the whole thing whilst others cheered along. I got the feeling most just didn't understand what the march was about and I suspect this is reflective of how effective the state and the corporations' have been in undermining the Mayday celebrations in England. To counter this unawareness some of the marchers walked along the footpaths distributing Reclaim Mayday leaflets attempting to communicate with the people of Bradford. The 'route' the police 'allowed' us to take kept us on the outskirts of the main city centre until the last section of the march. When we entered this section the drumming intensified and spirit and feeling of autonomy and solidarity at this point, for me, strengthened. To be marching through the streets of branded goods signs and symbols of globalisation expressing the right to Mayday made me feel good. As I looked forward I could see the drummers beating out their rhythm: anarchic and disobedient; as I looked back all I could see was a swathe of red and black flags. The air was filled with the sound of whistles, drumming and cheering. The time was approaching one o'clock. Most of the workers of Bradford were in their lunch breaks. I wondered again at this point whether they would get what we were doing or even care. This was evidence to me that the public sphere we exist in is fragmented. At this point I reflect on our history. During the late nineteenth and early twentieth centuries, Mayday would have been celebrated with all the strength and fervour of the trade unions and anarchist groups. I wondered where the spirit of such mass solidarity is now and why such cultural practices have not been reproduced? How can mass support for such an important event just wither away? Marx uttered in one of his later works "all that is solid melts into air: all that is holy is profaned." I guess here the mass support for Mayday has been purposely 'melted into the air' and 'profaned' in England by the neo-liberalism, Thatcherism and globalisation. But here we are 'grabbing this day back from the claws of the corporations and the state: and demonstrating autonomy and defiance in the face of global multinational oppression, that is insidiously masking itself in celebratory commodity culture. I guess I am doing what Mayday is all about: using this leisure time to reflect upon the system we exist in and to think about how it is controlling our lives by administering to us all the things it thinks we want instead of what we really want: to work less and begin to produce a culture for ourselves, by ourselves without the need to impose the profit motive onto everything.

I snap out of my daydream. The final leg of the parade marched straight into Bradford City square where some supporters were waiting to meet us and the marchers stood in front of the entrance to the Town Hall displaying the banner that had been at the front of the parade 'Reclaim Mayday'. The drummers stood in a circle continuing to beat out the steady rhythm that characterised the march. The 'club' chicken was set down in front of the drummers only to find itself victim to the strong winds that had begun to build up between the Bradford sunshine. On each side of the drummers, the banners and flags were displayed. I was to the left holding the banner. My thoughts at this time went down to London, to the anti capitalist demonstration there I feel solidarity with them and the stance they are taking against globalisation and its associate evils. I think of all the demonstrators who were experiencing a lot more hassle than we were at that point in time. We are making that protest visible to the people of Bradford. At that point I wish that all the public squares in England could be full of dissent right now. I notice the cops by this point had all but left us alone. With such small numbers I guess we were not a threat. After about half an hour, the drumming stopped and people from the parade began congregating on the grass in small groups whilst others gave leaflets out to the passing public, who still looked confused by the whole event. Someone had brought some free plants to give away whilst others had brought music. The aim was to attempt to create a relaxed holiday atmosphere with a critical edge. We certainly achieved that. Maybe after an hour or two most either went and did their own thing or went back to the club in need of refreshment. Mayday was over for another year, but we'll be back next year and hopefully we'll claw a bit more of it back then too!

Gords May 2nd 2001

*(send comment/abuse to [alastair\\_gordon@hotmail.com](mailto:alastair_gordon@hotmail.com))*





As part of the May Day celebrations, and to celebrate 20 years of the 1in12 the club displayed a selection of different peoples artwork, brought together through the influence of the club and the culture of resistance. I spoke to club member Sarah who organised the 'Anarchist Artworks' exhibition as well as organising the drumming band for the May Day march, through a series of banner making and drumming workshops at the club.



Sarah and daughter Holly

Thanks to Sarah for taking time to answer these questions.

**R2B: What first gave you the idea for the 'Anarchist Artworks' exhibition?**

erm... because my hobbies are anarchy and art and meeting people! Also a few years back I saw one of the 'Punk Art Shows' at the 'ABC No Rio' venue in New York which was quite inspiring and later sent some of my photos over for another show. I thought then it would be interesting to do something similar at the 1 in 12 one day...

**R2B: How important a part do you see visual art playing in the field of underground politics, d.i.y culture?**

I feel that people in certain sections of d.i.y. culture attach too much importance to just a few styles of music, which I can sort of understand as a drummer - getting obsessed with a certain sound or feeling comfortable with a certain way of expressing yourself...but I'd like to see more risks being taken musically, artistically or whatever both within communities and d.i.y. culture to help us all make some sense out of all the mad shit going on out there and go some way towards finding creative solutions, even if it's just on a personal or local level.

**R2B: As the club is an alternative to the mainstream, is it important for the club to be involved in more 'underground art' events, therefore making 'art' more accessible for those who possibly don't relate to art in elitist galleries, presented as yet another product to be consumed?**

It's something that I'd like to see happen, including as well as exhibitions participatory arts workshops so that people who don't even consider themselves to be artistic or musical can gain the skills and confidence to produce stuff and get involved in various events.

**R2B: You have been involved with the club for a no. of years, with various projects- such as Docs & Frocks, Riot Grrrls, the Witchfests and more recently, drumming and bannermaking workshops for Mayday, how do you see the club in relevance to political activity, as a platform etc?**

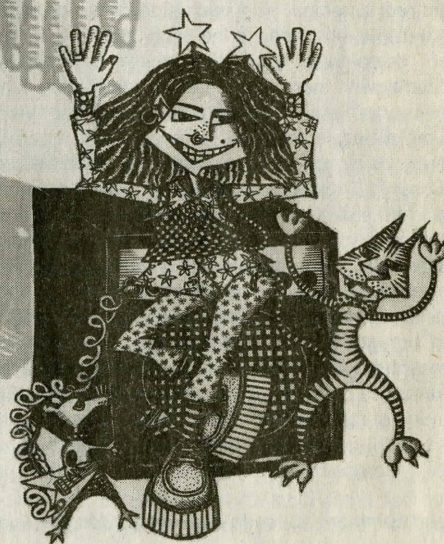
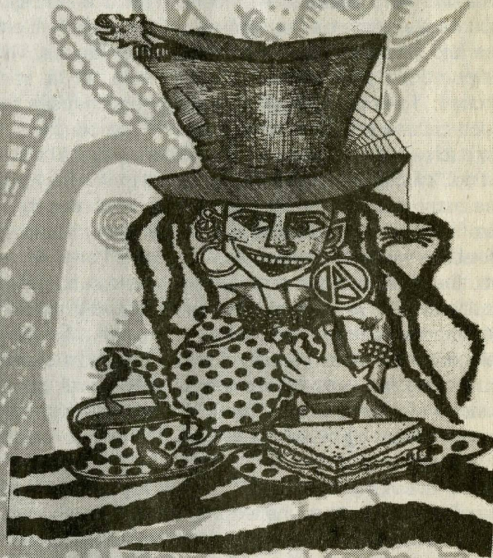
The club is a cheap alternative space to commercial pubs and clubs and due to the relatively tolerant attitude of most members it is more accessible for putting on events with a political or campaigning edge or totally uncommercial weird stuff. It's not perfect of course, sometimes it's inspiring and pushing the boundaries at other times it's frustratingly conventional in a lot of ways, but still a thing of great usefulness and a wonder in that it works at all!

**R2B: How 'successful' on a personal level did you find the May Day march?**

Well I was amazed at how well the drumming band turned out considering that 90% had never drummed before we started a couple of months earlier! Although I knew quite a lot of the people in the band before from various places including the club, it's not often that you get to socialise on another level other than drinking a few pints, so I really enjoyed the whole process of working towards the day with a different, much wider group of people than I usually create music with.

**R2B: Lastly is there anything else you would like to add, plans for the future?**

ooer...don't get me started...







## 1 in 12 Peasants Collective

Cath interviews Julia

*The Peasants Collective is a group of people who choose to grow their own food for themselves and for other members of the 1in12 Club.*



### What is your current role in the peasant collective?

I'm trying unassertively to co-ordinate the collective. We haven't done a lot this year because a few of the key members have left. We're trying to maintain the space that we've got because it is a bit too large for the number of members to cope with. This summer we are going to decide if less allotments would be more manageable. At the moment the seeds are coming out. The potatoes are in and the courgettes and tomatoes have gone home for a spell in the greenhouse. The main difficulty of my current role is planning and hassling people to get involved.

### What else is the collective doing at the moment?

We have been involved in developing community sites on the plots that aren't let. We've planted some fruit trees and cleared an area for a willow dome and a pond. We've also helped build the infrastructure for a compost area on the street.

### What is the history behind the Peasants Collective?

We first rented the plots in 1995, so this is our sixth season now. We have a total of three allotment plots. We had a lot of interest when we started, but the people involved have often had their own growing spaces to maintain as well so the numbers have fluctuated. We have always managed to maintain a fairly high level of productivity though.

The initial idea behind the collective was to produce food for the 1 in 12 cafe. However, the opening hours and business of the cafe has varied so now we mainly supply food for members of the club. If there is any food left over then that goes to the cafe. The cafe cannot rely on the produce of the allotments alone because there aren't enough people involved to produce the amount of food that is required. The main aim of starting the collective was to have control over what you grow and eat and to reduce food miles. You can also grow choice crops such as seasonal fruits which you wouldn't normally be able to afford to buy.

It's an investment to keep it going. This time of year is really hard because of the weeds, but it's good to know that when the food is ready, there is a demand for it and it's rewarding to be able to supply it.

### How else does the collective link in with the 1 in 12 club and its other (collectives) ?

The collective links in most strongly with the cafe and with the catering aspect of the cafe collective. The cafe and the peasant collective can be hired out to do vegan and vegetarian buffets. We did a lot of catering for the council because they knew about us from our allotment tenancy. The outside catering was once a big part of the cafe collective. We also have a lot of links with other club members because of selling food and catering. We have ran classes at the club on growing organic food, these have been successful and will hopefully continue in the future.

### Have you any tips on how to set up a DIY food/ allotment collective?

- Mainly for people not to take on too much initially.
- Start small.
- You need a group of people who are equally enthusiastic about the idea.
- Organise the workload effectively.
- Identify each person's role within the collective
- Allow for fluidity- be aware that people's outside commitments vary and there may be pressures on their time.

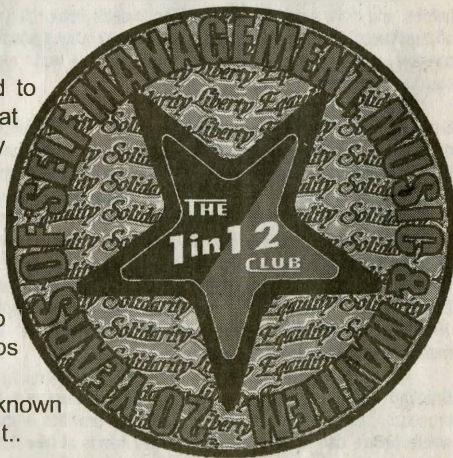
### Where do you see the peasants/ cafe collective going in the future?

The cafe collective will possibly introduce a box scheme to supply food to people. Possibly with linking with Goosemore Organics to supplement what we produce on the allotment. A number of club members are already involved in other organic collectives, such as Paradise Greens.



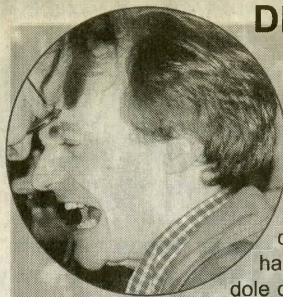
Erecting the Polytunnel

I think the peasant collective will probably need to reassess what we can manage realistically on the allotments. Maybe we need to introduce more perennial crops to cut the workload down. We need to make the choice known and decide what people want..





## DRAMA COLLECTIVE INTERVIEW with Pete, and Martin (pictured)



**R2B - The current production for the collective is 'Bradford Bad Lad' - the story of Harry Goldthorpe...**

P - It's based on a book Harry wrote called 'Room at the Bottom' in the 50's about his experience of the depression of the late 20's and early 30's, Agit-Press republished it in the 80's and now 1 in 12 publications have re-published it again, obviously some things have been slightly changed to make it all fit into a continuous play, written by Alice from CHUMBAWAMBA - (the title comes from a song they did on a 1 in 12 album) The story goes from the unemployed of Bradford getting treated like shit, they all have their dole stopped and they basically start helping themselves, Harry getting arrested for smacking a dole clerk, from then getting it together to open a 3 story warehouse as a social centre for the unemployed,

working together to make something out of their lives, and the sort of things they got up to to help them survive, they get sent to prison cos they catch a police spy and tar and feather him and that's as far as the play goes - the book goes into more detail..

**R2B - History's repeated itself in some ways with the 1in12 Club then ?**

P - Yeah, the actual 'Quebec St' club that they had is 150 yards from the 1in12, the building's still there but its fairly derelict, very similar - the difference was that theirs was completely alcohol free and our obviously isn't!

**R2B - This is the 5th production for the Drama Collective now, how did it all begin ?**

P - In May 96, people from the 1in12 went over to Barcelona for the Mayday celebrations, came back full of it and decided they were

going to come back and do it in Bradford, for Mayday it was decided it would be a good idea to have a play on, the first one was about the Haymarket martyrs of Chicago which is what led to Mayday being the day it is. A guy called Noel Batstone set about writing the play, got a group of people together to auditions and we did it. The following year we did the story of Durutti and the Spanish revolution, again it was changing history somewhat to to the format of a play, Noel did a trilogy of: before a revolution, during a revolution and the final one he wrote was 'Uses of Disorder' which was his vision of society after the revolution, where people are basically doing what they want but discussing it amongst themselves, to try to suit everyone's needs.

We didn't do a play for Mayday 2000 later that year we put on 'Murder in the Library' written by Lin Gunn, a comedy farce type murder mystery.

**R2B - And that was actually staged in the 1in12, which to me that was excellent to use the space in the club for something other than gigs and discos... Now, about the collective - how is it structured, it's all amateurs, people who've never acted before or..?**

P - Basically, when Noel had more or less finished writing the first play, he put up signs, mainly in the club asking for people to go to auditions, and a few of us went down, he still didn't have enough people so he went down to the Priestley Centre to their student group and a few of those joined in, after people had seen the first play, some were like - 'oh I'd like to be in the 2nd one'

**R2B - So it's picked up over time**

P - yeah, and other people through friends have got involved

**R2B - Do you have a group of people who have been in consistently over the years**

P - I think there's only me and Lin that have been in every play.. Kier's been in 3, most have been in 1 or 2....

**(enter Martin, Director)**

**R2B - You only recently joined the Drama Collective - how did that come about..**

M - I came in here on a wednesday night for a game of pool, Johnny I was gonna play pool with didn't turn up so I was just sat at the bar, and Gary came down from rehearsals and asked me if I'd mind reading a part for 'Murder in the Library' I'm thinking someone hadn't turned up, it'll just help everyone else if I read the lines - and at the end of it Lin said 'right I'll see you all again on sunday' and I'm 'ah fuck that man - what?' - went off with Gary and Brian to get stoned and thought well, it was a laugh, and yeah well, I'll come again on sunday.

**R2B - So you got the bug?**

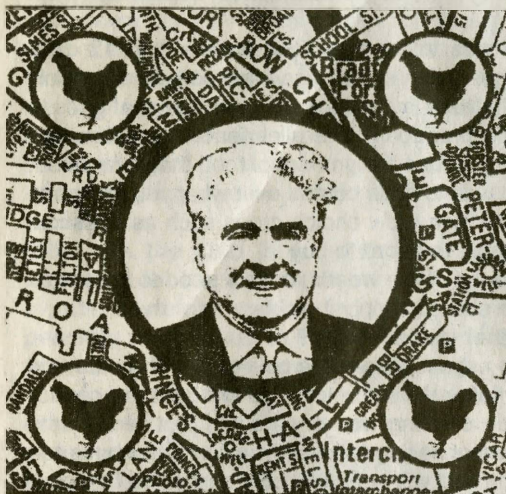
M - Not then, I was nervous as hell about it and it'd gone too far to quit and everyone would think I was a knobhead if I did, so I ended up doing it, it were a total laugh! First night I were totally shitting it, terrified, but the buzz when it were all over after like 3 months of doing it - were beauty! Woke up the monday morning, thought 'shit, what am I gonna do with half the time that I've spent doing that for the next 3 months'

**R2B - Next production...**

M - Then, nowt happened for ages and when the Mayday stuff came round there was talk that Noel was gonna come back for 6 weeks and direct this 'Bradford Bad Lad' thing that Alice had written, but then that weren't gonna happen... Lisa was gonna get some ra-di-da thespian person to come in and do it, but like - sod that y'know.. some professional person coming in and swanking over...

**R2B - How's that worked out in the play, is it all just like, clubbers and....**

# BRADFORD BAD LAD



(above and below) Programme front cover and intro page of 'Bradford Bad Lad' performed 17 - 19th May 2001



**Bradford Bad Lad** is loosely based on Bradford own Trouble maker Harry Goldthorpe and the Quebec Street Club he helped found in the late 1920's. The Play deals with a period of British history when the working classes were intensely politicised and the street corner rabble-rousing was part of the culture. Those who fought in the First World War were promised a land fit for

heroes, and many were just not prepared to settle back into a life of deprivation and poverty. Between the Wars anything seemed possible, and there was wide spread belief that the world really could be turned upside down.

Since May 2001 sees the 20<sup>th</sup> anniversary of the 1 in 12 Club, the drama collective wanted to perform a work that had significance both in terms of Bradford's history and the 1 in 12 Club's ethos. Quebec Street's insistence on self-help and social justice lives on in the activities of the 1 in 12. Written specially for the drama collective, Bradford Bad Lad is a black comedy that shows what determination can achieve and that hero's have human flaws. Some of the incidents fictionalised in the play have been taken from A Room At The Bottom, a pamphlet written by Goldthorpe in 1959. This pamphlet has been reprinted by the 1 in 12 Club members and is on sale at the theatre.

Bradford Bad Lad is the 1 in 12 Drama Collective's fifth production. Like the rest of the 1 in 12 Club it provides a space where people can be creative and try their hands at new things



er.. scum! (haha!) in this one, cos I remember in some of the previous plays there was a little bit of tension between, like 'actors', and yer kind of '1in12' riff raff..

M - There were a bit of that apparently, the point I think behind the play and of anarchism, and especially about the unemployed workers, it's the unemployed and scum like us that are doing it! It's the whole DIY thing, doing it. Don't talk about it and read about it and all that, just get on with it!

**R2B - Acting doesn't have to be some thespian thing.**

M - fuck, no!

**R2B - Same for like, art or whatever.., it's acceptable for folk like ourselves to kinda form a band or whatever, but people don't really think in terms of plays, there's talent there, there's great talent y'know within people here, which hasn't really been tapped into. I see over the last few years with the dramacollective that it's being tapped into and someone like yourself has just come along and is already directing, bringing out talent that maybe wouldn't have come out otherwise..**

M - When we heard Lisa was gonna bring this guy in maybe, who never turned up anyway and it was not gonna happen, I thought well... we were in the Beehive, totally wasted, and I thought, after seeing how Lin did the last play, I just thought it'd be a shame not to have a Mayday play as there's a tradition going of having them, there's a group of people who want to be in it if it happens.. so at one of the meetings I just said yo, I'll direct it - why not? - thinking it'd be quite a bit easier with the whole collective idea of it - you're not director as in y'know 'do this, fuckin do that', people have all got their own ideas as welll, but it's just.. send the script to me!

**R2B - Did you give Chapman (sitting nearby) a shit part?**

M - Nol - it's a reet sinister git is he!

P - I'm the chief superintendant of Bradford Police - I'll have you know.

M - he is, he is!

**R2B - Oh, you made him the top cop! (laughs)**

M - It's very chumbafied...

**R2B - A new word for the glossary! How would you define 'Chumbafied'**

M - Well, Dunstan did the backdrops and they're very stylised, if it weren't a play it might have been a CHUMBA's gig, but it works y'know - it comes off alright

**R2B - With Chumbawamba's high profile has it given the play maybe more of a foot in the door at the arts centre or in the press or wherever..**

M - Yeah, I think it has but I think its a poor do really, because the press that this ones got, the other Mayday plays might have been just as good or better in their own right but it's a bit of a shame that it's got all the press, simply because of Alice and Dunst being in Chumba's, I mean it's good for us but it's 'Alice Nutter from Chumbawamba' as opposed to the 1in12 Drama Collective that's in the media.

**R2B - I'd say it's a 2 way street..**

M - Oh, totally.

**R2B - What's next then, is there quite a tight group of people now..**

P - There's 8 or 9 and it's come together from a collective in word to start with, I think maybe and now it's solidified. Lin's written a pantomime for xmas, so that's gonna be done down here (at the Club) again.

M - ...and this guy Christian at the theatre last night, it's quite funny - he wouldn't leave me alone actually for about half an hour, cos he couldn't believe that a bunch of like... 'losers'!

P - ...who turn up hungover every rehearsal!

M - ... had sold out 3 nights in the studio, when on friday some of us went to see 'See How they Run', this farce that the Priestley Players.. bloody radida Royal Ballet people and all that were in it, and they had a week run (as in for a week) but it was weak in the sense that the highest audience they got was like 64 people, and a load of losers like us can sell it out..

Is that because they do it all the time and the losers only get a go at it a couple of times a year.

M - The thing with theatre though is... I think there's so much pretention about it, all the people that come to our play wouldn't go and see 'See How they Run', and if I'd have known a bit more about it I wouldn't have gone meself cos it were rubbish! If they know it's the Drama Collective - then they know it doesn't come with any high faluted pretensions of what it's meant to be - it's no more than what it actually is, does that make any sense?

**R2B - Totally, one of the aims of the collective is to bring back drama / acting / theatre back from the thespes to the 'common people' as it were - am I right? I mean, that's what Shakespeare was all about, back in the day..**

M - That's what I thought about it when I said I'd direct it, and saying I'm the director is just like, fuckin y'know.. Bri is stage hand but like, what he couldn't pick up (between scenes) everyone else did when they went off and picked it up, moved it..

**R2B - In a collectively run, egalitarian anarchist manner!**

M - Also, in Italy and Spain and all that, theatre was the way of telling people stuff, and it wasn't all thespians, it was groups of people doing it to get points across and stuff like that

**R2B - In the punk scene in my travels I've seen a little more theatricality used with bands from Italy or France like TROMATISM, CONTROPTERE, stuff like that, people seem to express more, the British are generally..**

M - Up tight and anal - yes.

P - You see with the plays over the past 4 or 5 years, people when they start are quite wooden - and as they start to get into it, they lose that inhibition and they actually act..

**R2B - so, it's about letting yourself go a little!**

P - It's fuckin' nerve racking though standing in front of 70 people

**R2B - It's been one of the most inspiring things I've seen at the club and I've seen hundreds of bands there..**



## Harry Goldthorpe 1895 - 1973

Harry's Book "Room at the Bottom" was originally published in 1959, (with an Copycat press reprint in 1988.)

Now, in 2001 1in12 publications bring this book to new generations.

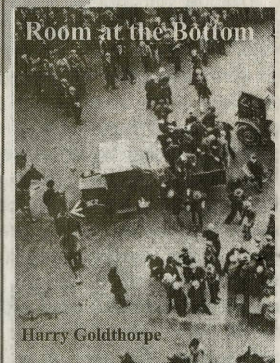
From the foreword by

Gary Cavanagh:

*"an authentic slice of working class history, whose compelling narrative style graphically illustrates the hunger and dire poverty experienced by the unemployed in Bradford during the 'Great Depression' of the late 1920/30's, the resonance of 'Room at the Bottom' is that it documents the untidy of people who rather than be submissive and 'cap doffing' in conditions of hunger, abject poverty and repression, instead resisted, organised and thrived which was virtually unique during that generation - providing an inspirational source for today's generation of activists."*

£2.50 (uk, elsewhere add on some postage) from 1in12 Club Publications. Or get it in your library:

ISBN 0948994 16 9



cover picture: unemployed demonstrators jumping out of commandeered lorries during a police charge on the 1932 hunger march.



## The history of the 1in12 - from a hardcore punk's perspective

- Russ

I moved to Bradford in late 1986, ostensibly to pursue a degree in Peace studies at university, I had previously lived in Northern Ireland for a while and was used to the tight, close knit anarcho - punk scene of Belfast, I thought Bradford would have something similar what with classic bands like Anti - System coming from the city, but I was wrong. There were gigs but they tended to be poorly attended and it seemed that the old punk scene was on it's way out, I decided early on I didn't really like the place.

However a chance meeting changed that for me - I met some of the 1in12 people at a freshers fair at the Uni, I thought they were a bit strange, really into their class politics even then [which despite things like the Miners strike was a rare thing - your average Joe Punk back then was more concerned with animal rights, squatting, banning nukes or just getting pissed/glued/drugged up] I learned that they had acquired an old warehouse in the city centre they were renovating to turn into some sort of anarchist centre and immediately wanted to get involved. I started by helping flypost gigs [which then were held in pubs in the city like the Metropole and Royal standard] and have vivid memories of trudging around Bradford with a paste bucket covered in freezing wet paste trying to avoid the cops [there was no internet to advertise shows then!] I also started helping with the building work at the club, which was pretty backbreaking sometimes. There was an odd mixture of people there, a few punk kids, hippies, feminists, class war anarchists and all round wierdos - I started going hunt sabbing and went on various demos, some of my punk friends roped me into helping out doing gigs at the Caribbean club near the BCFC ground, we put on most of the 'classic' bands of the late 80's: The Amebix, Culture Shock, Christ on Parade, Chaos UK, Antisept, Civilised society, Deviated Instinct and loads I've forgotten. Me and another kid Glenn were getting into a lot of faster [foreign] hardcore and managed to get BGK and Heresy to play at a 1in12 gig at the Metropole, this was when the late 80's HC scene was beginning to explode with bands like Napalm Death and the whole 'crossover' thing getting major media attention. We were amazed by the turn out! loads of new local kids and metallers - the sXe thing was just in it's infancy around then as well. John Peel even turned up and wrote a review in the Observer! It was awesome! we had put Bradford on the map. We continued putting bands on there there for a year or so until a few of us got involved in a mini 'riot' after the barman decided to smack a few punks around [me included] then proceed to pull a sword from behind the bar and stab my girlfriend in the leg. Cue Bradford pigs charging in bashing heads and arresting people. I fell out with some people at the 1in12 at this time as they continued to meet at the pub and generally blamed us for the trouble, I began hanging around Leeds more and more where I had more friends.

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THE SIN-EATERS (USA), STALINGRAD,  
SCATHA, MONTH OF BIRTHDAYS,  
EBOLA, VOORHEES, BOB TILTON,  
KITO, QUARANTINE, POLARIS,  
IMBALANCE, HARA KIRI, CANVAS,  
KILL FOR CHRIST, INBISS, KOTIAN,  
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Around 1988 - 89 the scene really started to implode, there was a major split between the sXe/ 'hardcore' kids and punks in Bradford over some pretty trivial shit [probably fuelled by bands such as Judge or equally by the get pissed up at all costs mentality of a lot of people I hung out with!]. The 1in12 started getting a name [sometimes deserved] for being 'right on' or 'too PC'. There was outright hostility to the 1in12 from some quarters and there were frequent punch ups with nazis and other

dickeheads who thought they had a right to ruin other people's fun. As people lost interest, a small hardcore of us carried the punk flag putting on gigs at the new 1in 12 building on a monthly basis; I can't remember much about this time as I spent a lot of it in an alcoholic haze but we had bands like Gauze, The Ex, The Scraps amongst others Flame in hand also started putting on shows in Leeds - the Bradford/Leeds scene seemed to be pretty much one unit at this time.

However the 1in12 soon got into debt and there were serious problems with the PA system, punks in Leeds were getting a lot of unwelcome attention from the cops - there were arrests and beatings at punks picnics and evictions of squats, and soon people started turning on each other - rivalry replaced cooperation and there was a lot of bitching and backbiting going on. A lot of people lost interest or moved away. Because of this and

work commitments I dropped out of things for a while and pursued other interests. Despite this a whole new crop of people moved to Bradford in the early 90's - a new hardcore scene was beginning to emerge as people put aside their differences and a new crop of bands began to emerge in the States and Europe. Two amazing shows the 1in12 put on at this time were Contropotere from Italy and the legendary Neurosis. Slapshot, Voorhees and bands like Quicksand also played the club. One amazing memory was seeing Rorschach play in front of 30 or so people - they completely blew me away! This was when I started getting involved with the PA system and met and became friends with people like Ian Leck from Voorhees and Rich AWA who was involved in organizing the legendary 1in12 HC festivals. The scene was still small and tight but fairly mixed and you knew a lot of the people both locally and from other cities, the 1in 12 nurtured and supported a lot of local bands such as Health Hazard, Headache, Stalingrad and Witchknot as well as bands such as Bob Tilton who used to play every crappy punk show going. It was a fun time I personally am glad I was there - it just shows what can be done with a bit of hard work, belief and enthusiasm. I might sound like some old fart talking about the glory days but the 1in12 HC festivals still carry on the tradition of the real punk community and there's still fun to be had.

Author deep in  
concentration at mixing  
desk 'back in the day'







## Sunday Skool Hardcore

Ewan has been putting on gigs at the 1in12 for a while now, including a few sunday afternoon matinee gigs and an awesome all dayer when Dragbody came over. This interview was done with Ewan by Jamie over a series of emails.

**RTB-Ewan, what are you up to at the minute, what have you got planned?**

I'm currently stressing over my university finals. Stuff I've got planned is putting on loads more gigs at the 1in12 over the summer and also organising the UK tours for Racebannon and Creation is Crucifixion. Oh yeah, and selling out and moving to Leeds!

**RTB-What sort of stuff do you do at the 1in12 on a regular basis?**

I organise gigs on a fairly regular basis. Also I work behind the bar and occasionally do the cafe.

**RTB-Will you be continuing any of these things when you move to dirty Leeds?**

I'll definitely be continuing to organise gigs at the 1in12. There isn't really that much need for any more gigs in Leeds at the moment because there's quite enough already.

**RTB-How did you get involved in the first place at the 1in12?**

I'd heard of the 1in12 before I came to Bradford because of all the hardcore gigs that happened. Once I moved to Bradford I started going to the gigs and got talking to people. Then at the end of 1999 there was a big

meeting about whether or not to close the place.

Thankfully people chose not to. I learnt more about the workings of the club from that and then decided to start putting gigs on and I've slowly just become more involved.

**RTB-What was it like being the new kid on the block, do you think a few younger people should get involved?**

Not as bad as you might expect. I got loads of encouragement from people which helped. Also people were supportive of the gigs I was putting on. For some reason I thought that only dodgy crust punk gigs were allowed which is a common misconception of the 1in12. Yeah, more younger people should definitely get involved, older people too!

**RTB-How do you see the club developing over the next few years?**

I have no idea to be honest. The music side is coming on really well. The gig floor's just been renovated, there's the practise room and a studio is going to be built as well. Hopefully a few more people will become involved which would mean that it would be good development. Basically how the club develops will depend on what ideas people come up with.

**RTB - Finally, what's best, mesh caps or bandanas?**

Probably bandannas. They can be worn all over your body whereas mesh caps are just for your head. Also I look even more stupid than usual in a mesh cap!



The Record Collective is a non profit making organisation which produces compilation LPs within the 1 in 12 Club. It functions to transfer the efforts of the bands and artists who play the club onto plastic without restricting their music or capitalizing on their efforts. All money recouped from the record sales is re-invested into the collective to ensure that we continue to chronicle the musical history of the Club.

*The collective is out of action at present as sales were poor on the last release, which is a shame as it's a really great comp and a benefit too.. Hopefully, as Stick said in his interview the Record Collective can be resurrected as there are a whole new crop of bands in existence since the last release. For history / info / updates check the club's website.*

### STILL AVAILABLE:

#### 'A DECADE OF DISSIDENCE' CD

Dawson, Health Hazard, Dog On A Rope, Witchknot, Headache, Stalingrad, Manfat, Kito, Revolt, Sawn Off, Cress, Blood Sucking Freaks, Hard To Swallow, Voorhees, Happy Anger, Month Of Birthdays, John Holmes, Polaris, Glue, Conclude, Jimmy Saville's Wheelchair, Extinction Of Mankind.

*A benefit for the people of Kosovo.*



## ZINE LIBRARY - appreciate the value of keeping this culture alive...

I've kept every zine I've bought since around 1982,

I've lived in about 20 places since then and the ever growing pile of paper would come with me, this was a bit of a pain in the arse when it was time to move on but I'm glad I kept the lot, friends who were travelling the world / having clearouts were throwing out their zines and I came to realise that unless there are some librarians in the scene the zines and zine culture would be lost forever - sunk without trace!

So... friends were donating their collections to me and now I've got a whole load more paper and house moves were getting extremely difficult!

Time to turn it into a proper library, finding some space at the 1in12 Club to set it up I've started alphabetising them, when that mammoth job is finished I'll be putting the titles and details on a database which can then be added to as zines come in..

Later this summer, when the room has been painted / shelved and seated the library will finally be open! (details in the next R2B)

OK, so here's the bottom line:

- DON'T THROW OUT YOUR OLD ZINES!

- SEND THEM TO ME!

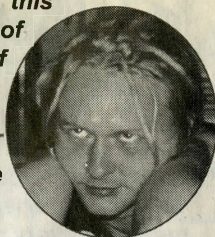
sned/Zine Library c/o 1in12 Club, 21-23 Albion St, Bradford, BD1 2LY, UK. I'll even try and help you with postage costs if that's a problem to you:

contact [zinelibrary@flatearth.free-online.co.uk](mailto:zinelibrary@flatearth.free-online.co.uk)



*The practice room is one of the newest projects at the club, as music is a key element of the 1in12, from the gigs to the records it makes sense that the club now provides practice space for bands at affordable rates, this also helps to generate some kind of income for the club, keeping it self sustainable,*

**Thanks to Stick**  
for taking the time to answer these questions. *Questioning by G*



**Firstly can you explain how the practice room operates ?**

The practice room is basically a room purpose built down in the bowels of the club by a few club members so bands can rehearse at ear splitting volumes for a mere £3 per hour, and we still get on with the neighbours/ you can hear yourself talk in the bar, these were the main problems we encountered with rehearsing on the gig floor. The money we get from it goes into helping the other music orientated projects we have on the go.

**So how did the idea come about in the first place, and how did club members go about getting it built ?**

The idea for the room was raised about 2 years ago & seeing as the space we wanted was a mere dumping ground no-one complained, but I got the feeling people were a bit cynical that we could achieve what we set out to do. We had no real experience of this so we read up & roped in people who had practical skills. People also helped by raising funds for bricks, cement timber, tho' we used wood from reclaimers & scoured bradford skips/ demolition sites like demented wombles for stuff to build with. Another break was when BFD college were relocating their studio so we blagged some stuff from there.

**How important do you feel it is to operate the practice room (and related projects) on a d.i.y basis and within the ideals of the club ?**

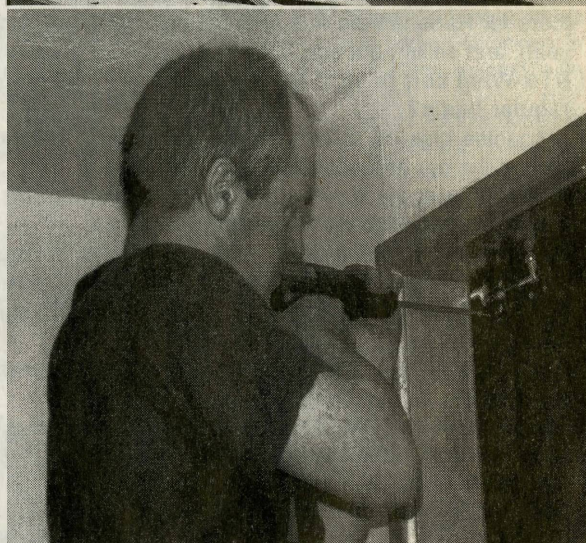
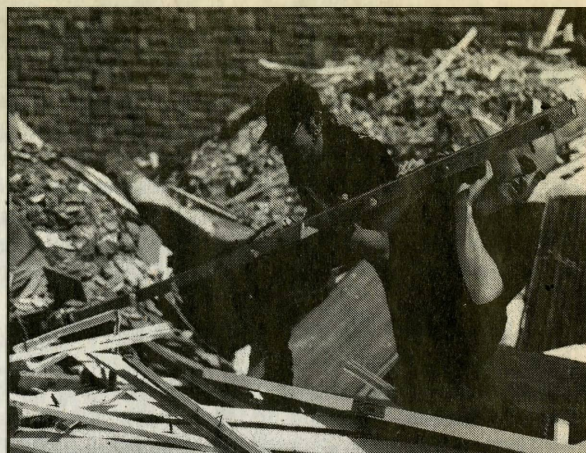
I feel if we can take as much stuff in our lives out of "business" peoples hands the better. The idea that by rehearsing in the clubs space I'm helping fund the other projects such as the future studio, rather than some bloke making a fat profit for himself. If we can make the club a cheap, but good place to rehearse, record & play maybe we can inspire others to do similar projects along similar lines.

**Do you see this as a positive example of how people can incorporate d.i.y ideals into their day to day activities ?**

I can see the positive sides in the fact we redecorated the gig floor with funds we collected, it inspires me when people have noticed the improvements. Hopefully people will then want to use the space & people will do stuff that will inspire other folk into action (s)

**What are the other parts of the club which have benefited from the practice room being set up, and are there any future projects in the pipeline ?**

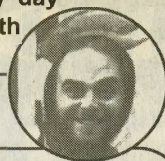
We recently amalgamated the funds from the gig floor/P.A, practise room so we have a bigger budget to use on whatever project we decide needs funding at the present time. We focused on the gig floor for the Mayday celebrations & spent lots on things like paint/varnish, wood for new speaker cabs etc, but the next big project is the recording studio. This will be located next to the practice room (which will act as the live room during recording sessions) I think it will be of real benefit to local/club bands, also the money will go to improving the facilities we have so they get the benefits in the way of new PA, lights whatever. I hope with the studio up & running we can revive the flagging fortunes of the club's record label...watch this space.





The middle weekend of the 1in12's 20th birthday celebrations (which involved all the may day festivities) was the 3rd International football tournament. This took place over the weekend of 5th and 6th May in Northcliffe park in Shipley.

by Rob  
w/ help from Dom



The event was the culmination of the efforts of some of the 1in12 F.C's and Republica Internationale's most committed servants and was a marvellous reflection of their efforts.

The draw for the tournament had been made on the friday evening at the club and it threw up some interesting clashes between sides that had met in previous tournaments as well as the much anticipated debut of tournament newcomers.

Group A was dominated by 'The Lunatics' of Antwerp. Menston Rangers and the Aliens of Hebden Bridge were solid in qualifying for the quarter finals. Republica Internationale of Leeds scraped through in their last game by beating the inspired '*Kick Racism out of Football*' from Manchester 1-0. The Republica Internationale Women's team were eliminated at this stage but not before Andrea had scored a famous goal to send the large crowd into raptures. The events of the opening stages of Group A were marred by Pete Bullock of 'Aliens' breaking his leg. Group B was also dominated by one team, that being the popular 'Easton Cowboys' of Bristol. The White Stag of Leeds and Athletico Cowtower of Norfolk safely negotiated this stage and they were joined in the last eight by the 1in12 Club AFC who survived a few frights to pip Bradford Ukrainians and The Ark of York to the final spot in the latter stages.

Sunday's action began in slightly damper conditions than that of saturday's play but nonetheless there was a large gathering enjoying the action and of course the liquid refreshment on offer.

In the quarter finals there was a shock when Republica held on to draw 0-0 with the Cowboys, then won a thrilling penalty shoot-out. The 1in12 fought gamely but went down 2-1 to the strength of the Lunatics.

After the Lunatics beat the White Stag in the semi's, Menston beat previous winners Cowtower.

All eyes were now on the final between Lunatics and Menston Rangers which was won by a stunning goal by the Belgians much to the delight of the majority of onlookers.

The event was wrapped up with the awards ceremony, special mention goes to the top scorer award goes to Andrea of Republica Women and to the young Steven of The White Stag for his series of Champagne moments. One to look out for as they say.

Heartfelt thanks to all those who helped out with serving, lifting, litter collecting without whom none of it would have been possible. Lastly a big thanks with respect all those from the 1in12 and Republica who were involved in organising this great event - Johnny, Grainne, Dom, Craig, Gareth..

**From this tournament and reserves from previous tournaments, we raised 1000 pounds towards staging of the Alternative World Cup in Dorset, in August.**

**ORIGINS** - The 1in12 FC began in the early 90's under the banner of our motto 'Unity is Strength'. Football is a way that the principles of Liberty Equality and Solidarity that the 1 in12 holds dear can be used within the local community. The football club is not just a means of getting a game on a saturday, it is a way of sharing our beliefs with those around us. We play to win and to better ourselves in a sporting sense, but we are part of a club that is determined to be open and honest to all. We try to play fair, to respect our opponents and to represent collectively what we believe in. There are now 2 teams, for Saturday and Sunday, the spirit of inclusiveness is involved on Sundays, whilst the premiership stars of the future play on Saturday.

If you are interested in playing football for the 1in12 Club and therefore being involved in local league football as well as alternative tournaments around the world, you are more than welcome, all we ask is that the ethos of the 1 in 12 club is respected. Contact [robkito@hotmail.com](mailto:robkito@hotmail.com) for details. To get involved in the Republica womens team contact. [battyjen@yahoo.co.uk](mailto:battyjen@yahoo.co.uk)

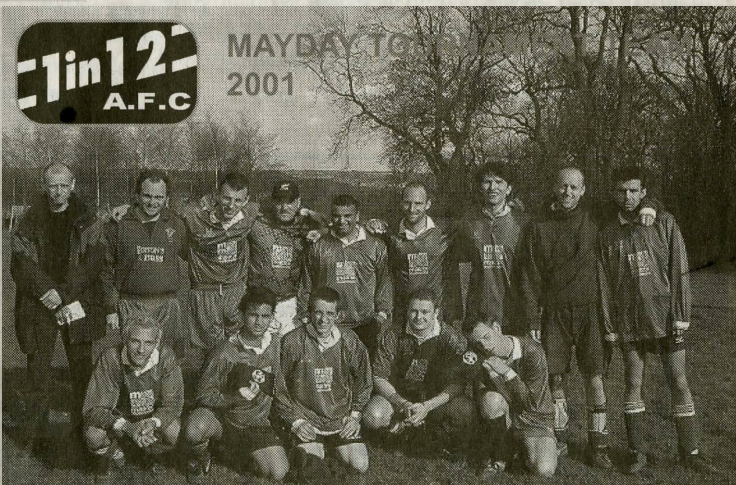
If you're not from the WYorkshire area then look around, there are always people like you who want to play football. Organise something, play fair and enjoy your footy!

**Other E-mail Addresses:**

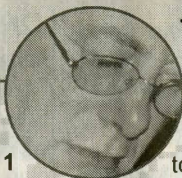
[info@oksir.pl](mailto:info@oksir.pl) (Boys Lecknica from Poland)  
[redluna@village.uunet.be](mailto:redluna@village.uunet.be) (Nico from the Lunatics)  
[N.Shaw@lmu.ac.uk](mailto:N.Shaw@lmu.ac.uk) (nigel from Republica)  
[paulc@kmj2567.freemove.co.uk](mailto:paulc@kmj2567.freemove.co.uk)  
(Paul Cupis from the Cowboys)



MAYDAY TO  
2001





**KDIS**  
*Online***1 in 12****PUBLICATIONS****1in12 PUBLICATIONS  
COLLECTIVE /  
KNEE DEEP IN SHIT***interviewed via email  
with Anthony Taylor*

**R2B: 'Room at the Bottom' is the latest from 1 in 12 publications, covered elsewhere in the zine - can you tell us how long the collective has been in existence and other work published so far..**

Well, the 1 in 12 Publications Collective officially came into existence in 1986, when we published our first book "Striking Stuff", which was a book of poems written about the miners strike, by Jean Gittins who was involved with "Women against pit closures". We met Jean through solidarity work with miners groups locally. We wanted to do the book as a benefit, for the NUM Solidarity Fund which was there to aid all those miners who had been imprisoned and sacked through their activities in the strike. So we raised all the costs in advance through donations (it cost about £1000 to publish), then got it printed. It soon sold out and every penny went to the fund. We've published a few books since then, including "Spies at Work" which was an investigation into a secret right wing business organisation called "The Economic League" which was involved in systematically "blacklisting" union and political activists. Publishing that book was also part of a campaign which eventually successfully led to the EL folding after 90 years in existence, so that was a definite result. Other books include "The Pickles Papers" about Eric Pickles reign in Bradford (he's now an MP and Tory shadow minister for Social Security) and "The Freemasons in Bradford". Then of course there's KDIS mag...

**R2B: 'KDIS' Magazine: is it still coming out regularly and what kind of circulation does it get - i know it used to be in my local newsagent in BD8!** Knee Deep in Shit started as a fanzine, but evolved into a fairly heavy local investigative news mag. It still appears occasionally in printed form, but is now mainly a web-mag ([www.kdis.org.uk](http://www.kdis.org.uk)). Circulation is tiny, just a few hundred copies locally, but a lot of people read it on the web (about 1000 hits a month).

**R2B: Any stories relating to reactions to the reportage, any law suits ???**

KDIS has had loads of threats over the years - threats to sue, threats to sue publishers and threats of violence against individuals responsible. But none has ever come to anything. The latest was a threat of legal action by a senior Bradford Council officer following some postings on the KDIS on-line discussion forum about dodgy deals in Bradford South. But funnily enough, it was the Tory council leader Margaret Eaton who came to our aid on that occasion and disowned the particular officer. When we published the stuff on the local freemasons in 1986, all hell broke loose, with club members being lifted by the cops left right and centre for all kinds of stuff, from bomb plots to sabotage (none of which stuck). Obviously this was just coincidence. Recently also local fascist "hard men" have threatened several times to sue KDIS and our Internet Service Provider as well as making the usual threats of violence, but we're still here. We are careful about being accurate about what we write. There's no point in putting out stuff that's just wrong. There needs to be an alternative source of information. The local paper, the T&A, has a total monopoly and is of course, just part of a huge multinational corporation - Newsquest - that owns the vast majority of other "local" papers in this country. The management of the paper have their own agenda - they are major "players" locally, not just detached observers. They actively promote certain political and business interests; they are major backers of the Aire Valley Trunk Road scheme, for instance, and the district-wide CCTV spy network. So there has to be an alternative outlet, even if it is tiny.

**R2B: The Internet: has it taken over from printed media as an effective means of getting info across ?**

Yes, pretty much. It's just so much easier, quicker and cheaper. It's also useful because the material accumulates, creating an on-line library, that's searchable. We intend eventually to put all the books we've published on the site too. Some are there already, including most of those mentioned above. So hopefully that becomes a long term useful resource.

[www.kdis.legend.org.uk](http://www.kdis.legend.org.uk)

**e-mail: [publications@1in12.com](mailto:publications@1in12.com)**

**KDIS ONLINE - INFORMATION WITH ATTITUDE**

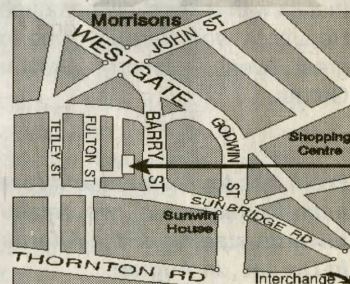
**1 IN 12 CLUB, 21 - 23 ALBION STREET, BRADFORD, BD1 2LY, UK.**

**TEL (01274) 734160**

**EVENTS@1IN12.GO-LEGEND.NET**

**BECOME A MEMBER! - TO JOIN IS ONLY FIVE POUNDS (WAGED) OR TWO POUNDS FIFTY (UNWAGED) AND THAT WILL TAKE YOU UP TO APRIL 2002!**

**[www.1in12.com](http://www.1in12.com)**

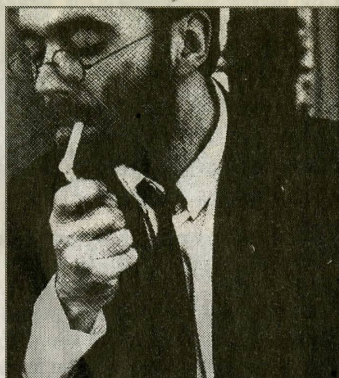




# CLIFFORD

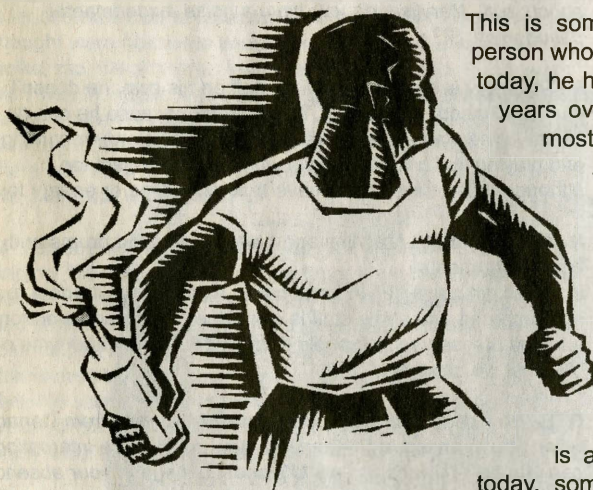
# HARPER

Clifford Harper is a self taught anarchist artist who amongst other things has produced his own book 'Graphic Guide to anarchy' which is a concise history of anarchist beliefs and practises illustrated with Clifford Harper's distinct woodcut style graphics. He is someone who I hadn't come across until reading this book and was totally impressed by his writing and artwork. This book may not be an in-depth academic manifesto, but it doesn't set out to be; Each chapter is dedicated to a different area of the subject, making this an easy to follow introduction to anarchy. I would recommend this to anyone who is interested in learning more on the topic, although this book is worthwhile buying for the artwork alone.



***"The visual Art that I most enjoy is Art that describes the Human form.."***

The other Clifford Harper book available is 'An Education in Desire' which is an A4 collection of over 40 of his graphics as well as the translation of a 5hr interview between himself and the American author. I found this book a really inspirational read, reading it all in one go. This is a pretty in depth interview with Clifford talking at length about his life experiences, from living in a commune in the 60's to squatting, to how he found his own political views. He talks extensively about his artwork, about how he struggled with his technique (ooh err), making conscious decisions to change style etc. There's a lot here which I could relate to- about his way of thinking, seeing things. He also talks about his main artistic influences and speaks passionately about how people should 'develop their art'.

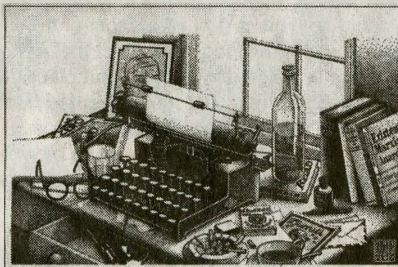


This is someone who comes across as a determined person who has had to work fuckin hard to get where he is today, he has come a long way from having to slog for 3 years over the chaos comix to becoming one of the most plagiarised artists in the alternative scenes, I've seen his art reproduced for a lot of posters flyers etc. As the interview progresses Clifford Harper seems to benefit from being able to discuss his work with someone, helping sort out his own views and ideas, his own situation in life etc. I s also very open about his own personal relationships and how love fuels his life.

Aside from discussing his art work this book is an insight into an anarchist thinker in Britain today, someone who is well aware of the patriarchal society in which we live, recognises the roles people are forced to play, talks intelligently about deconstruction, and male/female relationships; a topic which I believe isn't discussed enough especially in relation to 'alternative communities, as I think sometimes we are so busy discussing other 'right on' topics, animal rights, politics etc that issues between males and females are brushed aside all too often. This is recommended book, an extremely relevant insight into a talented and determined anarchist illustrator, a good example of how if someone believes in themselves and is true to their ideals then they can pull it off.

Graphic Guide to Anarchy was published in 1987 by Camden Press Ltd,  
43 Camden Passage, London N1 8EB, England.

An Education in Desire  
The Anarchist Graphics Of Clifford Harper  
Anarres Co-operative, 10 Bradbury Street, London, N16



***"As far as I'm concerned, most radical artists are Anarchists..."***



# NNY

interview

**RTB-** NNY means 'No Name Yet' right ? - or are there other meanings to the name that are flying over my head ???

E- We originally chose the name with the idea of asking people who were organising gigs for our first tour to come up with something from NNY. In my opinion the best so far were "Nagasaki Neon Yuppies" and "Necro Nihilistic Youth". Some people are just pronouncing it like "nee". Great concept huh?

M- I didn't think it would last more than a year I so didn't care much. I'd like to change it for "one Barbie, two Kens, a lot of Plastic".

**RTB-** For a band with no name yet you're certainly very well travelled around europe - and I quote: "on tour right now, in macedonia. bulgaria and turkey were fucking weird but very rewarding. met good people. the "war" here is bullshit, propaganda for CNN and NATO.", could you fill us in on some of your more far-flung experiences on the road..

E- Don't really know what to say really, we've toured a lot in the last year, and have definitely tried to concentrate on the more "off the beaten path" places. Part of the reason for this is the fact that the punk rockers of western Europe are really turning into jaded, boring, Americanised, losers. Maybe I don't need to be so harsh in my opinion, as this is definitely not something people are unaware of. It needs to be said anyways. At the same time, I find the idea a little uncomfortable to go to into the "east" and turn them into jaded fucks like ourselves. Of all our concerts, the ones in the eastern sectors were not necessarily so different or special, especially since a lot of the time you have to play in clubs and deal with all the bullshit that goes along with it (ie. getting ripped off by asshole owners, renting equipment, not getting fed, etc.) - because there are no squats or youth centers. But the people, and their hospitality really were incredible, far beyond what I could ever expect. It was really a culture shock to go to some of these places and see fucking CocaCola billboards everywhere, to see the reality behind the twisted propaganda about the war in Macedonia, and the generally devastating effects of western imperialism everywhere. Also the standard of living and things that we really take for granted here. Imagine getting paid 150DM/month, and to spend 100DM just to pay your rent! How would you get the money to buy instruments, and to have a practice room? In Turkey nobody had amps or a drumset, so the only possibility it to rent a studio to practice in. This is normal in most of the "third world". Punkrock is a luxury. Also imagine the fact that people living at a normal standard in Bulgaria or Turkey and places like this can't get visa's to go anywhere. The people we met from Bulgaria couldn't even get a visa to go to Macedonia for a festival. Really incredible shit, and it makes you feel a bit weird when you go there with so little problems, even people like us who don't have much money - we're fucking rich.

M-Fucking rich tourists. We keep contact with the people we have met. Some of them want to go around and see something else than destruction. I hope we will manage to help them correctly.

**RTB-** I heard you dress up / put some work into the 'theatre' aspect of your live show, having not witnessed you live I can't

comment any further other than do you have your own individual characters like the SPICE GIRLS - or is it uniforms like CRASS / KRAFTWERK

E- The theater aspect of the show is not yet at the level we'd like it to be. We have some dance moves, and several costumes. Nothing conceptual really, other than trying to make a mock of fashion and trends. It's funny and it takes people off guard. People need to see something unpredictable, there is so little variety in the "DIY scene" these days. How many bands do you know that make people laugh? Just because Discharge weren't funny doesn't mean that everyone else can't be!

M-I've never witnessed NNY live show either.

**RTB-** Titi and Eric AKA 'Bleb' and 'Hermit', both are acclaimed noise /experimental geeks in the diy underground - any plans for these projects, or are they binned for NNY ? - any other off shoots etc.. Marylise, do you have a noise /experimental pseudonym ???

E- Titi (Bleb) is always recording stuff on his own, he doesn't care at all about releasing it, but it's good because he can do whatever he wants, unlike with NNY. I'm still slowly recording and playing live once in a while with my ego-project too, although these days I don't have that much time or energy for it.

M- Hi, my name is Marylise and I play improvised drums and other instruments in the all girl noise Italian band called Allun. We've made a tour and recorded and some stuff is out. Other drums and electronics and shit is reserved to friendly ears, under the pseudonym of "At least we are trying".

**RTB-** How does your label 'Manufacture' operate from Canada when you're based in Switzerland, how much more international can you be??? Does 3rd world planet continue in your absence Eric ?

E- My label doesn't operate from Canada, I just use my mothers address on my records because it's the only reliable permanent address I could think of. My new secret headquarters are here in a secret cave in the secret Swiss alps, but just for the time being. Mysterious eh? T.W.P. doesn't exist anymore, the drummer had moved to Poland, but is now back in Canada.

**RTB-** Your LP reminds me a lot of (titi's ex band) Headache, does that comparison annoy or please you? What are the other Headache folk up to now? - any hits in Japan and re-formation plans (Ala TAP)

E- I think the comparison is inevitable, Titi has a very identifiable (stubborn maybe?) style. He's been playing the same song all along. It doesn't bother me too much when people say this, although we've always tried to avoid the typical "ex-..." tags on flyers. I'd like people to be able to go to a concert not having to worry about who was in what band before and blah blah blah. It's happened a few times booking tours that we'll contact someone and they won't be interested in doing the show, but you mention Headache and suddenly they realise that it's actually possible. This is fucking ridiculous. The other Headaches? Max is in Morocco, BRD is playing with Anima,





and I think Seth lives in London. No Japanese reunion tours, but they should have a discography CD sometime on Life Is Abuse.

M- I had no idea what headache was when I started to play with TT.

**RTB-** Titi told me the lyrics were all from metal songs, I get references in song titles to MANOWAR, IRON MAIDEN, ACDC and MOTORHEAD and the sneaking in of SABBATH's 'Iron Man' in one song, and of course your unique version of geordie metalers VENOM's 'In league with Satan' - are you really in league with satan? Any metal references I've missed on ? - Who are the true metal kings?

E- You've got a good ear Sned, the "Ironman" riff is well hidden. We've had enough arguments about this already because Marylise doesn't care much for heavy metal. There are actually a lot of references to other styles of music, and people we just thought were ridiculous enough to mention. Punkrock, techno, polka, rap, it's all there. Indeed ever since I was 13-14 years old I was in league with satan. Maybe that's why I still find it so funny. There isn't nearly as much imagination, fantasy, and just downright badtaste in "DIY" or popular music these days, as there was back in the "metal years". Amen. True metal kings? Ha, Manowar without doubt.

M- I discovered the lyrics after we had recorded; being at the back of the P.A. speakers all the time, I had never heard them before. Actually, I had never heard Titi and Eric singing at all. I had confidence...So you can imagine I was shocked when they told me that these stupid lyrics were not even a product of themselves but from their machomen metal heroes. Fuck all that. No satan, no master. Now I don't have inspiration to write lyrics yet but I sing and try to pay more attention, and I really enjoy what the old kids have written lately.

**RTB-** "Don't happy - be worry" is your LP title, you're a cheerful lot aren't ya, what are ya trying to say, like?

E- Uh, like, the point is that there is no point??

M- Now this is the true story...In Koper (Slovenia) live this crazy fifty-year-old couple who have great ideas about disturbing people's minds and they are very active about it. They often organise incredible festivals and meetings gathering all kinds of people of eastern and western Europe, trying to support any kind of creativity against americanisation and commercial thinking. They invited us last year to make a tour in schools, an experimentation that led us to write the flyers NNY For Kids, and to notice that above thirteen years old, kids don't make mosh pit any more, they stay reactionless to the energy brought by the music. Worrying... Anyways this couple is so busy that, to get rid of the stress, they were used to saying "don't worry, be happy", until the over-repeated expression became meaningless, so they had to say it the other way round.

**RTB-** What's are future plans for NNY -elaborate.

E- If we don't kill each other first, we plan to tour the Spain and Portugal next month, the north of Europe again, and maybe record again and make a video. I'd be nice to tour somewhere

even more distant than where we've already been. China has been talked about, and I'd like to go to Canada - but heh, these and big plans and ideas.

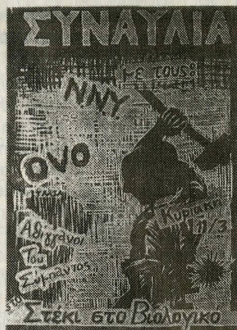
M- I will kill TT with a flying saucepan and Eric with a screwdriver if they keep beeing negative and motionless. I'd like to tour England sometimes but it would take more than a carrot to bring TT there.

**RTB-** The inevitable 'anything else'

E- The inevitable - Thanks a lot for the nice interview Sned. Contact us if you want:  
NNY@gmx.net  
<http://noiseweb.com/nnny/>

M- Moi aussi je t'aime.

NNY/Manufacture Recordings  
<http://noiseweb.com/nnny/>  
email: [nnny@gmx.net](mailto:nnny@gmx.net)





# Review Policy

1. 'Promo-Only' material will NOT be reviewed. We will only review releases with their actual artwork / packaging.  
Demos are okay - remember to include an address.
2. We have the right not to review anything that we consider contrary to the ethos of the zine.
3. The reviews are the opinions of individuals, so don't complain if your release gets slated. No one likes a bad sport....

THE REVIEW CREW:

LH=xleox,  
SN=Snedra  
SD=Sheep,  
JK=Jase Kilvo  
AG=Alex Gunn  
JW=Jamie West  
SW=Steve Watts

Send Hate mail accordingly

## ABUSO SONORA - "Herencia" LP

Twelve tracks of awesome political thrash punk from a band that have been stalwarts of the Brazilian hardcore scene forever. There are loads of bands around that sound like this but this really stands out as being one of the best. I hate making comparisons but imagine something somewhere between DROP DEAD and THE NEIGHBORS. Great production and great packaging, including a huge pull out insert in both Portuguese and English with extensive socio political comment/analysis on each songs content makes for inspiring reading and listening. This record is awesome. (SH)

Agipunk, c/o Milani Giampiero C.P. 63 27100 PAVIA ITALY

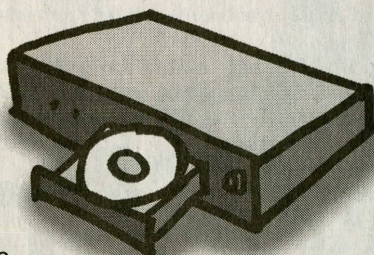
ANFO - "Latino America Resiste" Cassette tape  
9 tracks of thrashy punk rock, which I gather from the images they use are of a political theme. The lyrics are in Spanish so I can't really tell you much about them, but there is a nice picture of ultraman zapping a swastika! (AG)  
Eduardo Acosta, U.V. Matute block 30A, dept.5, Lima, Peru.

## ANARCHY SPANKY - 'Sugar and Spice' CD

What's the band name about I wonder?  
ANARCHY SPANKY are 2 blokes and 2 women from deepest Lancashire and are as Punk as Fuck in a UK early 80's way. Simple straightforward songs sung with a real conviction dealing with the violence and aggression in society, and fighting against ignorance and intolerance, the song "Sugar and Spice" is about how females are supposed to follow the perfect media image, to quote: "Dress care, Hair care, Fuck care, Don't care!", and there's a cover of X RAY SPEX' "Oh Bondage up Yours" to round it off (SN) £3 uk to: PO Box 152, Burton, Staffs, DE14 1XX, UK

## ANNALISE - "Too much music and too many bands" CD/EP

First time I've had a really good chance to listen to this band after hearing quite a lot about them and it's quite an enjoyable 3 song EP. Pinpointing their sound is not easy, but after much contemplation it reminded me of some of the early to mid 90's Lookout! bands, the ones that weren't just Ramones clones, Pansy Division for example. These influences are taken in and a bouncy, pop-punk sound in produced. As I said, it's really enjoyable, the lyrics are interesting, and all in all it gets a thumbs up for making a good EP from a genre that all too often suffers from the problem in the title, but don't they all! (JW) Boss Tuneage, PO Box 19550, London, SW11 1FG, UK



## ASSEL - s/t 7"

Apparently Assel contain a DS13 member, but that's where the similarities end, except to say this is a damn fine record. This is thrashy hardcore, with a classic early 90s power violence bass sound, plenty of variation to keep you interested & lots of powerful angry vocals. A sure fire winner. (JK)

Putrid Filth Conspiracy, c/o Rodrigo Alfaro, Sodrapark 35, 214 22 Malmö, Sweden  
putridfilth@bigfoot.com  
Busted Heads, box 275, 901 06 Umeå, Sweden  
fukk47@hotmail.com

## BARCODE BIOPSY - 'Soul Music from the Heart' CD

This drum and bass duo... no - not THAT kind of drum n bass! Ok, let's say bass and drums duo were active around '95 - '97, and it took them until now to get this fucker mixed down and released!! ('twas originally to be on Flat Earth on vinyl but the waiting just too much..) self produced home made music and social comment recorded with home built gadgets in a cellar in Bradford so small it could only fit 2 people in! BCB face the harsh realities of a changing world with "As the state took control of events in front of me, it nailed shut the coffin of my political naivety", themes flowing through relate to alienation and apathy. Music-wise SABOT, MAN IS THE BASTARD (sans geeky vocals), and RUINS come to mind, with the odd foray into dub territory. As the title says - 'from the heart'. (SN) union@ukonline.co.uk

BILLION DOLLAR MISSION - "The Cup" CD/EP  
This is very varied musically, full of ideas and sounds. The music on the first track initially sounds like something Duran Duran would do! Despite the initial thought of 'what the fuck?' the CD develops over the 4 songs, with a lot of tight, atmospheric, pop rock. It's catchy without being annoyingly cute, emo that isn't up it's own arse and isn't whiney. After seeing them live, I would say they definitely come across better on record, perhaps because the good production brings out the feeling in the songs. Definitely worth picking up. (JW)  
Immigrant Sun, PO Box 150711, Brooklyn, NY 11215, USA

## BITCHIN' - s/t 7"

This is really nice! The guitar sound reminds me of early Majority Of One but with a bit more pace and raw edge to it. The female vocals are sweet enough to be sincere but not 'girly' enough to be poeey pop punk, which makes this very listenable. Straight away I could tell its American though, which is just as well cos this '3 girls and a guy' band are from Gainesville florida and do have that sort of sound and feel, even with the artwork and lyrics. I wonder if they all have bushy beards too? Hey, if I were a Movie Director then I'd put this in as the sound track of one of my Teen Angst Films, when the main character and his high school buddies suddenly take off on a road trip cross country. There'd be obligatory shots of them messing about in petrol stations, drinking 'sodas' out of big paper cups, singing along to the radio and the all important bit of them all quiet and asleep depicting time slowly going by as they keep on driving through nowhere.... You know the score. (LH)

Scene Police, c/o DPM, Humboldtstr. 15, 53115 Bonn, Germany, www.scene police.de

## BREZHNEV - "North America Sucks" CD

I remember a year or so ago Kilvo, me and a couple of others driving around Leeds trying to find the venue where BREZHNEV were playing. Alas we never found it and Judging by some of the zine excerpts that came with this CD we missed quite a gig and indeed, tour. There is definitely stuff going on in Holland that rivals the big US scenes like Boston and New Jersey and as the title says North America sucks because most people ignore what's going on in Europe. Anyway this CD was recorded in 1997 and these guys looked old then! Just how I like it, sweaty old men playing old-fashioned punk! Reference points would be early eighties punk from both sides of the pond. If that sounds like your cup of tea, ahhhh cup of tea mmmm, nice, "it's 4am and I can't think of anything to write" WAIT!! This isn't a fracture column Nooooo!!! (AG)  
Vitaminepillen Rec. Burg. Loysonstr.27 NL - 6373 PB Landgraaf The Netherlands.  
Brezhnev - www.euronet.nl/users/dred

## BURNING AIRLINES - "Identikit" CD

I thought Burning Airlines were ok when I saw them, this is the first record I have heard of their's, and I am totally impressed. They are grouped with bands like the Promise Ring and Braid, but while I think PR and Braid are ok, Burning Airlines are so much more musically interesting whilst retaining pop-sensibilities. But when a guys from Government Issue and Jawbox are in a band, you know it's going to be a bit special! Musically I guess they take elements of Promise Ring and Fugazi and come out with some really interesting songs. Frontman J. Robbins had a big influence on me whilst writing for guitar magazines about DIY touring, recording and how good Husker Du were, pretty cool considering punk rock reading material was restricted in the small town where I grew up. All in all, additive, melodic, superb. (JW)  
Southern, Unit 3, Cranford Industrial Estate, Tottenham Lane, London N8 9DG, England

## BUZZKILL - Demo CDR

O.K. first off this looks the part for a CDR, nice two colour card sleeve - simple but effective. A lesson to us all on the concept of less is more. Now for the music, I really wasn't really ready for how fuckin ace the first track is! It sounds like BL'AST, yep that's right BL'AST!!!! Oh yes! The other five tracks are a bit of a let down for me personally but then ska influenced punk has never been my thing even though BUZZKILL still manage to sound different. Just give me that first track again! Ah, my mind wanders and dreams of skating with Jason Jesse. SKATEBOARDING IS NOT A CRIME!(AG), buzzkill@evil.co.uk

## CATTMERIA - "Santi Di Marmo Case Di Fango" / CORROSIONE "Umane Abitudini" Split LP

CATTMERIA deliver five tracks of floor to the floor drumming, metallic guitars and atypical screechy and deep throated growls. It reminds me of old grindcore stuff like SOB. Lyrics are in Italian and from what I can make out are socio-politically minded. Like the attitude. On the flip side are fellow Italians CORROSIONE who deliver seven tacks of tight and polished mid-



paced punk rock in an AVSKUM (circa Crucified By The System) vein. This kind of reminds of loads of those DIS influenced Swedish bands but isn't trying to sound like DISCHARGE if you know what I mean. I really like the CORROSIONE stuff. Worth a look. (SH)  
Agipum, c/o Milani Giampiero C.P. 63 27100  
PAVIA ITALY

CLOUDBURST/ACRIMONIE - split 10"  
 Acrimonie starts off with a big sample in french.  
 Wish I'd started awake in French. class. They  
 kick off playing fast with lots of screaming.  
 Always a good start. They alternate between fast  
 (some times blast beats too) to mid paced  
 screamy metallic hardcore. Pretty good shit. One  
 of the singers is wearing a charles Bronson shirt  
 in the live pics so that might give you an idea as  
 to one of the elements of their sound. Lyrics in  
 French. My shaky translation makes them out to  
 be pretty political, along a kind of anti  
 conservative intolerance angle. Maybe. The  
 linear notes suggest that the band is named after  
 some dude called george acrimonie. Should I  
 know who he is/was? Um. oh well. Flip the  
 pancake & we find cloudburst rocking out in a  
 similar screamy style, but with more added  
 melody. I think I prefer this side of the 10". The  
 1st song title pretty much explains the lyrics: to  
 die for the sake of beauty. The 2nd deals with  
 apathy or lack of a force of change within the  
 scene. Well, that's my take on it. It also starts  
 with a kina drum 'n bass techno type intro that  
 works well. A nice slab of vinyl. Mine came on  
 red if that makes a difference to anyone. One of  
 the dudes in one of the bands put this record  
 out, & for the life of me can't remember which  
 band. Maybe cloudburst. I lost the letter that  
 came with it. Silly me. (SS) Exutoire, Dumont  
 Arnett Dimitri, 6 rue maxime lalanne, 33800  
 bordeaux. France

CORRECTIONAL INSTITUTE - 'Hungry and Hopeless' and 'I am not Alone' CD's  
After some time off, this is Pete (of BARCODE BLOPSY, KITCHENER among others) getting all creative to the max, releasing 2 albums - both over 70 minutes in length too. He's one of the best drummers in my world so it's great to hear him back in action, and though drumming just occasionally comes in and out of the flow. "Hungry and Hopeless starts out sounding like a full band, with an overdriven emo sound ala mid 90's when it felt real, this gives way to a whole smorgasboard of styles flowing into one another. SLINT type stuff, experimental noise, Bass and Drums (ala ex band BARCODE BLOPSY), percussion bits, and long repetitive loops of notes and chimes (anyone remember ATVs 'Vibing up the Senile Man' LP ?) This guy should be doing films soundtracks. The words are softly spoken/ sung or sampled around concepts of life under capitalism, isolation, the numb daily existence, inner turmoil and 'the road is long'. The second album 'I am not Alone' has more quiet parts and is more drawn out and dare i say it 'ambient', a mellow listen but with a real dark undertone to it. Superb! (SN)  
union@ukonline.co.uk

**COTTON WEARY - s/t CD**  
Can't quite believe this is a debut CD! Tight, catchy, energetic emo-punk that takes the better elements of the Fat Wreck sound (from, say, Face to Face) and chops it up with melodies in the vocals and guitar. The blend works really well and the variation after 8 songs keeps the music interesting. Elements of the Weakerthans and the Get Up Kids are noticeable, and "Painted for a view" is one of the best acoustic songs on a punk record I've heard. The lyrics are soft as the proverbial shite but, hey, what did you expect! If you have any interest at all in the stuff I've mentioned then pick this up, I think you'd find it a great release. (JW) Positive Outlook, PO Box 233, Peterborough, PE1 4FH, UK

**CRAVING - "Comparable? Traces!" 7"**  
Quirky, jerky post hardcore rocking grooves kind of like The Division of Laura Lee, Big Black and The Fall jamming somewhere in Chicago and having lots of fun. The Mod looking artwork is as erratic and inventive as the music, with its tight

guitar drone crunches and boogie-ish riffs. I'd never heard of these guys till now, but I'll definatley look out for them in the future, and so should you.... "Yeah-Yeah-Hell-Yeah-Yeah-You!" (LH) Scene Police, [www.scene police.de](http://www.scene police.de)

D-RAIL - 'communication under neutral territory'  
CDB

I saw this band live before hearing this cd and they blew me away. And better still, they're from Leeds!! Get the fuck in! they totally reminded me of boy sets fire, but in a good way. But, this cd doesn't come anywhere near their live show. Apparently the songs are quite old though & that might explain why this cd doesn't do them justice. Maybe they should have scrapped this and recorded something new, cos the singer was screaming a lot more live than he does on this cd. And screaming is most definitely good!! But there are a lot of nice sung/screamed contrasts on here akin to the first BSF cd. Although not as sweetly sung, it still satisfies my inner emo child. These guys should get into a studio & put some of their new shit out pronto. I want more. (SS)

Raw Nerve Promotions [www.d-rail.8k.com](http://www.d-rail.8k.com)

DEAD INSIDE - 7"

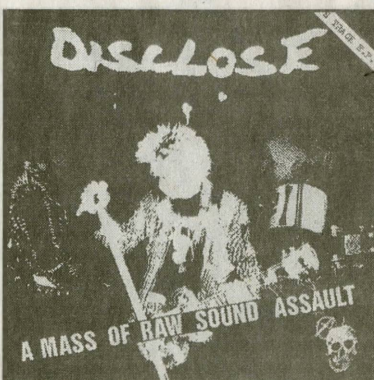
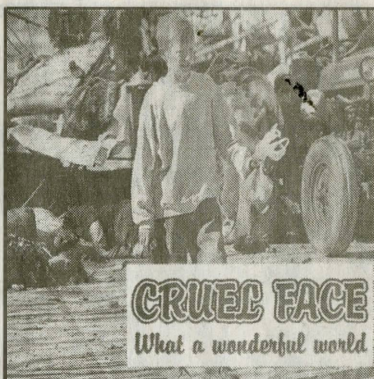
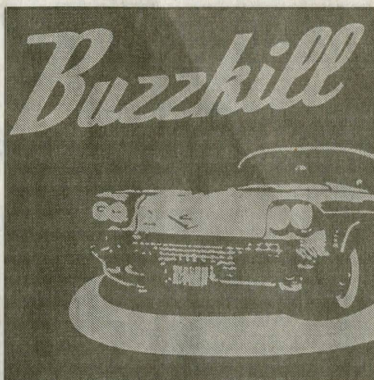
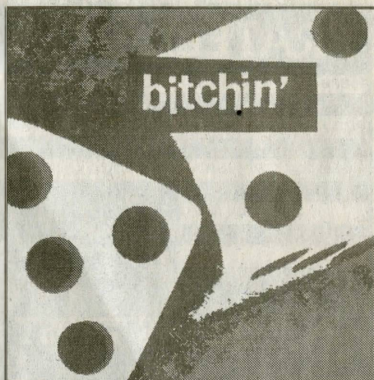
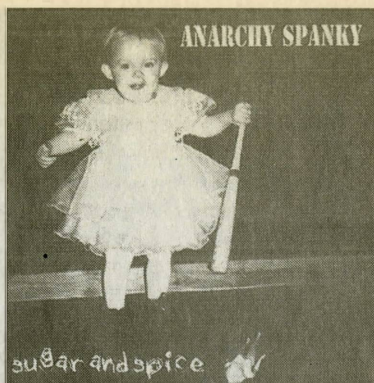
This band has been hyped up a bit in the UK of late probably due to the extensive ex-members factor, but is that hype justified? I think not. It's not that this is a bad record or anything, but it's just missing that vital energy, which is also the impression that I got when I saw them play live. The comparisons that other people were suggesting were BLACK FLAG and ASSFACTOR4 but I'd add maybe a bit of DRIVE LIKE JEHU. These bands are all what I'd describe as intense but DEAD INSIDE just don't quite pull it off for me. It's a shame because it's a really nice weighty record in a gatefold sleeve and I can see where they're coming from. If you want a band that can pull this sort of thing off, look out for TRAPDOOR FUCKING EXIT.(AG) Land of Treason, P.O. Box 2454, Dorchester, Dorset. DT2 8YT. U.K

DISCLOSE - A Mass of Raw Sound Assault? 7"  
DISCLOSE put out records as often as this zine comes out so get used to this review! Again Kawakami and yet another new rhythm section plagiarise early DISCHARGE to the n'th degree (DISCHARGE are referred to in the cover as 'Gods') in song/lyric structure/layouts - they even wear the same jackets! "D-Beat Raw Punk" is DISCLOSE's self description, i fucking love this shit! Lyrically it's business as usual with the horrors of war being dealt with for the most part, the last song on the EP "Just another Drunkard" is about getting drunk and having fun - come on!, DISCHARGE wouldn't have done that! - don't turn into GBH please! (SN)  
MCR Company 157 Kamiagu, Maizuru, Kyoto, 624-0913 Japan.

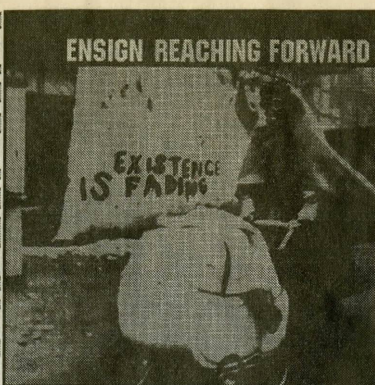
DJ 381-813 vs DJ SLO MO split 7"  
"Book Burning Beats" with 381-813 of London,  
snatches of speech sampled over a lazy beat  
with that early 90's tekno keyboard sound, would  
like to hear more! - don't know if the 7" is the  
right format for this kinda stuff.. San Francisco's  
DJ SLO-MO is by nature as in name, is this on  
the right speed? yeah it is - echoey drum  
machine meets dark synth lines and "We're  
going to room 101" from 1984, play at night in  
the dark! (SN) P.O.Box 411194 SF CA 94141 -  
1194 USA

DOUGLAS – "Phase 2" CD  
I'm guessing that this is acting as a stop-gap between Persona and the next full-lengthier, and in that respect it does a fine job of giving a glimpse into where the band are going. Much more of a rock, and yes, emo feel than the last outing – get it. (SW) The 23:59 Label – 32 Splott Road, Cardiff. CF24 2DA

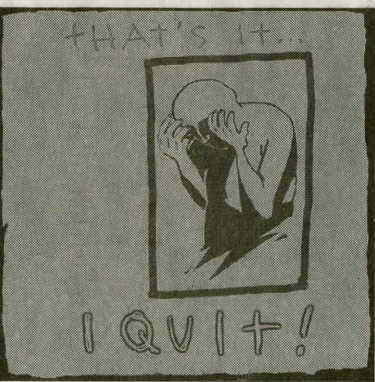
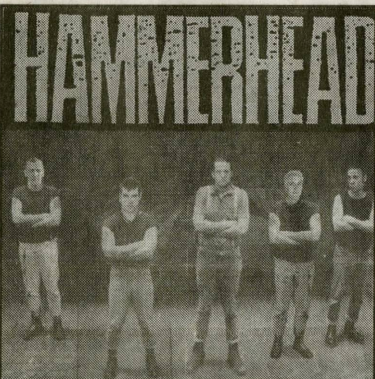
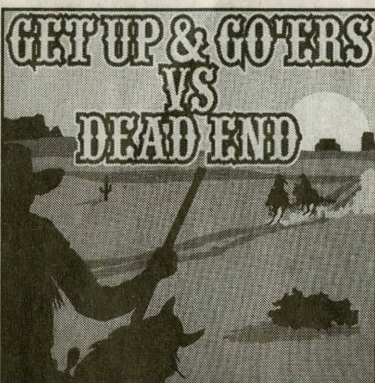
**DOWN TO FAIL - 'The Monkey Suite Pt 1 7"**  
Chaotic screamy metalemo HC outta Sweden in  
the vein of BOTCH and all those bands. Angst  
ridden lyrics open to the listeners interpretation.  
2 tracks only, bam! and it's over. (SN)  
Flower Violence, Augartenstrasse 15, 68165,  
Mannheim, Germany.







# FRATELLANZA



**DROWN IN FRUSTRATION** – "The Noise Reveals What Is Real" CD

Not exactly that new, but here goes anyway. I've heard a lot of people comparing them to Snapcase, but I couldn't really hear it. Vocally, Andre does have a fairly high pitch, but I'd say that's where the comparisons begin and end. The 6 tracks on the CD go from fast obvious moshy stuff to subtle melodies to chuggey build-ups and various other peaks and troughs inbetween. Good, mostly personal lyrics, consistently great vocals, a cool-looking inlay and an awe-inspiring (!) rendition of Manowar's Kingdom Come top this off as a definite recent favourite of mine – and they're awesome live. (SW)  
Defiance Records – Ritterstrasse 52, 50668 Köln, Germany

ENSIGN/REACHING FORWARD Split 7"

Previously Ensign have had a reputation of being a Judge tribute band, and to me the last Reaching Forward LP "For the cause" sounded very close to Youth of Today. So on being given this 7" I wondered if their styles would change. Ensign once again stick to the formula of chugging old school hardcore, and after a couple of listens I really enjoyed their own song and also the Killing Time cover. RF's side is slightly more aggressive than the LP, the second song 'Cage' is my favourite of the 7". You can picture a circle pit while reading the cool lyrics (on which RF maintain their attack on our "standards of beauty" which are "killing people everyday".) Each band has one good song and one average one. A pretty good record with a nice note from Ensign about supporting your local scene as "American bands will come and go." (JW) Reflections, Spornegstraat 117, 6828 AP Arnhem, Netherlands

EVERSOR - 'breakfast club' CD

Eversor are one of those bands who I keep hearing about but never manage to get round to actually hearing. I know they've put out a load of stuff before but I never quite got round to listening to it. And it turns out I didn't lose out on much. Mid paced poppy post hardcore stuff. It slows down every once in a while. The vocals are reasonably well sung but just not catchy enough for me. I was hoping the title might be some tribute to the seminal film, but there is no reference to it on the disc. A sample might have been cool? Samples rule. The lyrics are fairly run of the mill emo lyrics. All in all, this isn't bad, but when it has to compete with jimmy eat world and weezer for a spot in my stereo it loses. I notice the 'screaming sheep' crew got a thanx on the cd. That has me wondering..... (SS)

Green records, Via S. Francesco 60, 35100 Padova, Italy. [www.greenrecords.net](http://www.greenrecords.net)

FORGOTTEN, The - 'the singles collection' CD  
Fuck, am I pissed. These guys played leads a  
few weeks ago & I didn't go cos I had no cash.  
Then I hear this cd, and I start to wish I'd  
mugged an old lady & gone to the show. This  
fuckin rips! I don't listen to all that much punk but  
this made me sit up straight & listen. To me this  
sounds like a mix between the business, the  
misfits and AFI. I bet I get shot by some purist for  
saying that, but that's what it sounds like to me.  
And I love it. It even reminds me of some of the  
less ska bits of op ivy. The lyrics rule too, but  
there is no lyric sheet which kinda pissed me off.  
Nice artwork. I can just imagine the live show  
with lots of drunk punx singing along. This is why  
doing reviews rules: free records that rock!! Get  
the fuck in! (SS)  
Bad Dog records, PO Box 610641, 10937 Berlin,  
Germany.. [www.coretexrecords.com](http://www.coretexrecords.com)

FOUR LETTER WORD - "The Band That Time Forgot" 12" EP

If you don't know the story about the legal problems this long running Welsh band has had recently in the US then check out our last issue or pick up this record. This is a reissue of "Words that burn", an EP that was released in 1995, plus a spoken word piece by Andy Higgins of JSNTGM records and a couple of extra tracks. The tracks from the EP are more melodic than the other material I've heard from the band and they reminded me of SHUTDOWN (no not the

American one) definitely got that mid-nineties UK sound. The vinyl is nice and thick and is a lovely shade of luminous green! And comes with plenty to read, all wrapped up in a sleeve that looks like a B-movie poster. Support this band and their fight to use their own name! (AG)  
£5+P+P from JSNTGM records PO Box 1025, Blackpool. FY3 0FA. UK. [www.isntgm.com](http://www.isntgm.com)

**FLUX CORED WIRE - 'Actions Speak Louder than Words' 7"**

4 track EP opens out into highly amusing poster cut and paste with the band and their mates, always good! Lyrics are mostly in their native Japanese tongue, the bits I could make out seem full of rage "Turn up your Wick" and "Let yourself Go" for example. Relentless raging ♪ Japancore is the order of the day ala DEATHSIDE or JUDGEMENT with the odd Fast Eddie Clark era MOTORHEAD guitar bits. ow! (SN) MCR Company 157 Kamiagu, Maizuru, Kyoto, 624-0913 Japan.

FUTURE ADVENTURES - "Moveimenti il futuro"  
CD

This is the band featuring 3 ex-Spy versus spy members, and the 7 track CD follows the progression that SVS seemed to have, away from the Braid influenced poppy stuff and more towards being a Shellac influenced erratic rock outfit. Despite the more abrasive guitar work, it's still quite melodic and catchy in places. The only quarm I have about this record is one or two of the songs drag on slightly too much, otherwise it's a pretty good effort. (JW) Hermit records, PO Box 309, Leeds. LS2 7AH, UK

GET UP AND GO'ERS/DEAD END split 7"

Two Swedish bands, 4 record labels, 7" of solid gold, one great split. Dead End feature members of two similar but both awesome Swedish old school bands, Outlast and Section 8. They have more of a Lifetime influence than the aforementioned bands, quite simply it rocks. Get up and Go'ers are another brilliant hardcore punk band. Their music makes you want to swing your pants, sing along and jump around all at the same time. If you haven't heard them, Kid Dynamite isn't a bad reference. I would recommend this to ANYONE into hardcore or punk, buy this. (JW)

HAMMERHEAD - st 10"

Now this I like! Bursting straight into loud snotty Deutch Punk, I can smell the beer soaked clothes and sweaty breathing already. For those of you who dunno what I mean by the term 'Deutch Punk', its kind of like street-punk-Oi, but with a much more hardcore-esque edge to it.... Its loud, its fast and its nearly always in German. They usually stick a lead guitar in there too for good measure. Even though I struggle to figure out what the lyrics are about, I'm sure its about 'punk issues' and beer. I dunno, I feel so ignorant at times, and I bet all you german speakers out there are thinking "Ya! Dias ist einen Ascheloch".. well, I'll defend myself to that by saying "Ha! Go back to your Lader-Hosen, Knee-Slapping, Beer-Fest sing songs" whilst I sit back and sip my cup of afternoon tea.

Stereotypes aside, this record will go down well with those of you who like good solid punk rawk the way it should be (Oooo! Rather rash statement there!) and pogo-ing around like a maniac, no matter how much the emo-kids disapprove. "Ya! Der Mosh-Pit ist mein Freund!" (LH) Scene Police, c/o DPM, Humboldtstr. 15, 53115 Bonn, Germany. [www.scene police.de](http://www.scene police.de)

HATE FUCK TRIO - "My girl do not think I funny"  
7"

1 sided (turquoise vinyl) 3 songs of childish geeky pop punk, not very PC, although I doubt it was meant to be. It is pretty funny in places, especially the centre label of the non playing side which says "for best results turn the record over". Contains the bass player of ALL. Apparently porn star Ron Jeremies sang on one of their otherrecords. Now I'd like to hear that. (JK)

Boss Tuneage, PO Box 19550, London, SW11 1FG, UK. [www.bosst.freemove.co.uk](http://www.bosst.freemove.co.uk)



#### HEAD HITS CONCRETE - 7"

15 fast, furious, frenzied tracks of power all on one 7" platter! How do they do it? Extremely well that's how! These dirty looking Canadians have song titles like "Breathing Futility", "Fraud, History and Market Economies" and "I Shit God", so you know they kick ass! I was surprised to see Good Clean Fun in their thanks list, but not surprised that it's been released by Rodrigo of Putrid Filth Conspiracy, under Sounds of Betrayal Records. Well worth your money kid! (LH) Sounds of Betrayal, c/o Rodrigo Alfaro, Sodra Parkgatan 35, 214 22 Malmö, Sweden putridfilth@bigfoot.com

HELLBASTARD - "Blood, fire & hate" CD  
Wasn't really impressed by these crusty veterans. Standard LEMMY vocals over 80's speed metal. Mostly mid paced, the guitar wanking never relents. The "unhappy with" list on the sleeve makes interesting reading, especially their dealings with Metal Blade. Sadly dated, a bit like me. (JK) Control, PO Box 6591, Dun Laoghaire, Co Dublin, Ireland

HERODISHONEST - "Pleasure Disgust" CD  
Short fast songs that are not dissimilar to bands such as MINOR THREAT, GORILLA BISCUITS and Y.O.T. although HERODISHONEST manage to avoid that "youthcrew" sound with raw dual vocals and a punkier early eighties feel. Together with their intriguing lyrics and nicely illustrated artwork/packaging this all adds up to another killer release from Finland. (AG)  
If Society, Kauppakartanonkuja 3f 70, 00930 Helsinki, Finland.  
info@ifociety.com

HHH - "Making Changes" CD  
Damn this is good! It's been out a while now, but I'll review anything I'm given. But having listened to it a few times now I wish I'd bought it ages ago! Dunno why I didn't... Maybe its cos I'm dole scum that the inherent laziness meant I never got round to it. Procrastination isn't always a bad thing when you've nothing to do, but this band inspire you to move away from all that TV watching and do something productive, which is a plus... But that probably won't mean I'll end up with a job tomorrow though if I listen to this non-stop all night long. The music is definitely solid, catchy yet inventive 'old school' with heartfelt and decisive clear vocals. Progressive you might say... It has bits that remind me of Outlast, and bits that remind me of Iron Maiden.... then theres the odd jazz bit and guitar solo thrown in for good measure. And the sing-a-longs..... Well, they certainly are top notch mosh pit anthems, with a real friendly vibe, which sums up the bands great attitude. Top all this off with some great, insightful, well written lyrics ranging from the media's recent interest in HC/sXe, scene conformity, and being true to yourself and you've got a winner. I hope to see alot more from these guys in the future. Nice one! (LH)  
Positive Outlook Records, 14 Huntly Grove, Peterborough, PE1 4DJ, UK  
www.positiveoutlook.freeseve.co.uk

#### I QUIT - "That's it..." 7"

Heh heh heh! This is rad! Its so fucking fast and gnarly with a cool sounding jangly heavy guitar sound that its over before you have time to work out the tunes. I feel it uses that old showbiz trick of keeping you yearning for more straight after its over. Nice and simple packaging with great lyrics about human stupidity and apathy, which we can all relate to (especially YOU pal). (LH) Busted Heads Records, Box 275, 901 06 Umeå, Sweden, www.ds13.com, fukk47@hotmail.com  
or try www.thatshit-iquit.com, info@thatshit-iquit.com

#### IMBALANCE - "Wreaks havoc with the inner ear" CD

Many people, including me, consider Imbalance to be of the best live bands and one of the most important bands in the last 3 or 4 years. So many shows I've seen and enjoyed have had them blowing everyone away on the bill. With this CD Imbalance have surpassed themselves again, it's incredible. The production brings out

the real power in the songs, something the last couple of releases didn't really do, although they were good. Songs like 'The future is a joke', 'Root cause' and 'The American says dance' are probably going to be live classics like 'Absurdity', 'Spouting rhetoric' and 'Bus ride'. The record will hopefully give Imbalance a passage to recognition outside the UK, something they very much deserve. If you haven't heard them, they've got the method of writing original hc punk songs like Avail and the intelligent anger of Refused. Lyrically they are as strong as ever, 'If you care as much about this world as you say you do, then do something, and I don't mean join a punk rock band.' - 'Music scenes ain't real life', (JW) AWA, PO Box 487, Bradford, BD2 4YU, UK Hermit, PO Box 309, Leeds, LS2 7AH, UK

IMPRESSIONS - "Anthems of a Failed System" 7"  
Individually made cover (good in theory but irritating after you've made about 50 right ?), mine's an old pizza box. They sing in english but translations to German are within. Musically it's that 1-2 posi-HC with lots of bits for jumping in the air, a clean bass sound and breakdowns. IMPRESSIONS have a strong DIY stance - this is what they say on their poster included with the ep: "DIY represents a denial of authority, of the way of working of the capitalist economy and of a partial and very uncritical cultural society, all these aspects are based on a political movement that confronts the present system with a subculture that is found on self-determination! - exactly this is what we're fighting for!". Nice picture of a woman kicking a bloke in the balls on the label too! (SN) Hobsons Choice, Chris, Schachtstr.5, 66280 Sulzbach, Germany.

#### ITCH - "Knuckles" Demo CDEP

I'm not into this at all, it just sounds like a pretty bad indie band from a few years back but with shouted vocals at times. Anyway the music is not what I wanted to talk about with this band, but the letter that accompanied the cd. ITCH say they they are looking for promotion, gigs, management, record deal or just feed back. O.K. here's the feedback. The music isn't doing anything for me but why are you asking for promotion? By sending your cd (which I presume you already got pressed yourselves and you did the artwork, right?) to be reviewed you already did your own promotion. Why pay someone else to do the same thing? You are already doing fine on your own so why not continue to do things your own way. You don't need a record deal or a manager. I think I would be right in saying that most bands and labels featured in this magazine work on a friendship basis with each other and that none of the bands have managers telling them what they can and can't do, fuck management, we in the punk scene spend our lives trying to be free of the constant restraints that society puts on us and we can manage on our own thank you very much. (AG)  
ITCH P.O. Box 17, Batley, WF17 8YR, U.K  
mikemilner.itch@btinternet.com

#### JILTED - "Follia omicida" 7"

4 songs of raw fast hardcore, 3 originals sung in Italian (I'm always a sucker for that) & a cover of NEG APPROACH's tied down (unfortunately not sung in Italian & obviously the best song on here). I like the overall sound they've gone for, backs to the wall straight up hardcore, ie. pretty basic. I liked it, but the songs didn't really grab me that much. Promising more than essential, but well worth a listen. (JK)  
Angry, c/o Fulvio Dogliotti, C.P. 280, 15100 Alessandria, Italy  
agryrec@iol.it, www.angelfire.com/ne/angry

JUNO - "A future lived in past tense" CD  
Awesome! I've been given something to review that's on De-Soto records for a change, and its a bit of a winner. Definitely mood musicians, Juno hail from Seattle, dubbed the home of that mid nineties media trend 'Grunge', which I managed to avoid by remaining true to my hardcore skate crew (though it did creep up in the odd video back then). But this goes beyond all that flannel shirt wearing, greasy haired spotty teenager in purple Docs stuff I winced over as a teenager.

Waaaay beyond. This release is full of driving guitar drones of varying pitches and tempos, huge build ups of rocking rhythms, delicate string picking, and sincere sounding vocals (how bad was that sentence?) Some bits remind me of Jawbox/Burning Airlines, and some bits quite unusually remind me of bands like The Water Boys or Echo And The Bunnymen. Its certainly a good listen if you like guitars, like I do (damned if I think I can play one though) and more so if you're "grown up" and like to chill out. Also, there is plenty of opportunity for me to namedrop with this release, but I'm not going to do that. I think the music is able to stand on its own and doesn't need me to mention who their friends are, who helped them record or who did the nice artwork. So there! Get it if you like more than 3 or 4 chords to your ears. (LH)  
De-Soto, PO Box 60932, WDC, 20039, USA  
www.desotorecords.com

#### KAOS & DISORDEN "Sinmemoria" Cassette Tape

Yet more fast paced melodic punk rock from Peru. These songs remind me of bands like SATANIC SURFERS - really fast but really catchy too, there's plenty of guitar widdling and who-oh's which add to the fun! (AG)  
caosydisorden@yahoo.com

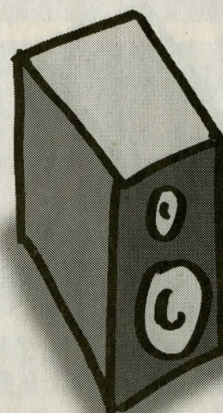
KAOS GENERAL/SITUATION HOSTIL - split CD  
Rock & Core, according to the inlay, intends to bring back local bands from Lima, Peru, who were active in the 80s "rock subterraneo" scene. This is a nice CD to start my collection of South American hardcore, it is currently, erm, limited. First up is Kaos General, who play early 80s DC influenced hardcore punk, somewhat like the Circle Jerks but nastier and, obviously, the drumming is not so astounding. It's a pretty raw recording which suits them well. Situation Hostil are a more metal influenced crossover band, also with a lovely raw recording. It switches from fast, thrashy stuff to heavy, pounding riffs. The only frustrating thing is that I have no idea what the lyrics are about, but, of course, fair play for singing in their own language and not bowing to the pressure of the english speaking masses! If you're tired of buying the same old US and European over-produced crap, get this. (JW)  
Rock & Core, PO Box 18-0798, Lima, 18- Peru.

#### KID WITH MAN HEAD - "Fond Memories Of The Halibut Rodeo..." CD

Bad band-name, worse cover and inlay - me and my damn preconceptions! So when I actually listened to the CD I liked what I heard. Meanders between melodic pop-punk and what those US college kids rock out to, and sounds pretty damn good for it. Maybe I'll get some metal to review next time! (SW) Boss Tuneage - PO Box 19550, London, SW11 1FG

#### KOYAANISQATSII - LP

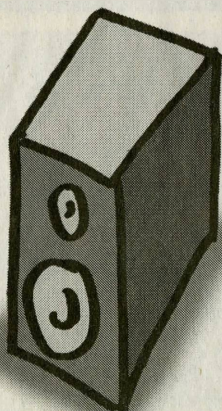
The definitions of 'Koyaansqatsi' (from the Hopi language) 1. 'Crazy Life', 2. 'Life in Turmoil', 3. 'Life Disintegrating', 4. 'Life out of Balance', 5. 'A State of Life that calls for another way of Living'. The record: part angry emo, part anarcho-punk of 80's UK (among other styles), a real mixture here. nearest comparison I can give is their friends PEACE OF MIND. Songs are in Deutsch





with translations to English and are strongly political in content - attacks on capitalism and fascism - the song "Goebbels-Platz" is about how world market forces are paving the way for a repeat of events of 1930's Germany with "Turn towards the future - Germany is stepping on the gas again" - forced labourers and victims of human experiments have been demanding compensation from German companies since WW2 while most of the old nazis got well paid chief positions, Carl Duisberg - developer of the forced labour model died in 1935, his friend Hitler wished his name would be held in honour, with schools, streets, squares and parks in his name to this day, this is an outrage! This record is what I'd regard as 'real' - real anger and frustration directed at real problems. What it's all about. (SN) Koyaansqatsi, Postfach 300737, 51336, Leverkusen, Germany.

**KNEEJERK** - "The halflife of kissing" CD  
I admit, I was all out ready to have a great time slugging this CD off straight away, based solely on what I thought I thought. Sure, I did think their last split release they did was awful and they never did much for me live, but fuck me! this is one of the most surprising and intelligent releases by a UK band I've ever come across!! Whatever expectations I had before hand, these three (obviously) highly intelligent chaps put me right in my place straight away, which gets my respect instantly. The first thing that hits you is that it starts off, daringly with a drum and bass type track, which I have to admit is actually pretty good. Usually I loathe the drum and bass to the degree that it makes me violent, but I find it ironic that here is a young (ish) HC band doing it better than any "Fat Boy Slim" or whoever the fuck it is who produces that kind of shite, to then burst into some of the most intense, powerful noise, yet ultimately catchy riffs, reminiscent of 108 or Cave In. From there the whole thing just flows in and out of superb musical writing, excellent production and a hell of a lot of passionate emotion. I sense there is a fair bit of influence from bands like Austrian technical whizz kids Cameran, and maybe even Bane (yeah, wierd eh?) in the musical direction, but what it all boils down to is a damn good listen. They seem to take it in turns to sing the songs, play the instruments and each have their say in the lyrics. Its very "hardcore" in the sense that it works extremely well based on the expression of the individuals involved, and the feeling of sincere humanity it evolves to the listener. Some songs are heavy as fuck, some mellow, some catchy, most with brilliant lyrics (I especially like track number 6) but all are well constructed and fit nicely next to one another, preventing you from getting bored. They even have some neat samples from Teen Movies and poetic-type readings and funny noises, which show Kneejerk know what they are on about throughout this whole recording, without being up its own arse. What I really like about this though, (apart from that you can hear their posh accents when they sing) is that Kneejerk obviously are not in the least bit scared to go ahead and do something different and highly personal, with a whole melange of styles and degrees of intensity, that it pulls off as being really sincere and heartfelt,



which is what too many "emo" bands lack these days. Sakari Empire have got themselves a winner here and it'd be shame if people were to simply give it a miss due to their own pathetic prejudices and misconceptions of these ex-Eton boys (like I almost did!) (LH) Sakari Empire

**LOVEJUNK** - "Tribulations" CD  
First off this sounds totally American but these fellas are from Ipswich, UK. Reminds me of all those college rock bands of the late 80s, early 90s but instead of relying on feedback & pedals this relies on top tunes. The songs are quick enough to keep my attention & I'll listen to this when I want to hear something not so heavy but still energetic. A good one for the car. Wolfie Retard (original STUPIDS bassist) plays bass & he still looks the same age as he did on Retard Picnic. Bastard. Cool. (JK)  
Crackle, PO Box 7, Otley, LS21 1YB, UK  
crackle@freeuk.com, www.crackle.freeuk.com

**MANOS MAL QUE NOS GUSTA LO PEOR** - compilation CD  
This is a comp featuring Peruvian bands such as FUTURO INCIERTO, Q.E.P.D. CARRENO, 3 AL HILO, ASMERIER, METADONA, AEROPAJITAS, and METAMORPHOSIS who all play the kind of catchy upbeat pop punk made popular by labels like Fat. The exceptions are MANGANZOIDS who sound like a sixties garage band (complete with Hammond organ and a psychopath on vocals), and PSICOSIS who play ska with a distinct salsa injection and a bizarre rendition of that stupid song that you are made to sing at new year. (AG) Calambre Discos P.O. Box 18-0798 Lima 18 Peru.

**METAMORPHOSIS** - s/t CD  
This is speedy pop punk with a touch of ska and a dash of hardcore. I think this is what bad nightclub flyers refer to as "skatepunk", although this CD is way too raw for the MTV "extreme" generation. This seems to be a self released album which is actually way better than most of the crap around in the genre nowadays. (AG) Guillermo Peratta 228-Dpto.301 Urb. Liguria, Santiago de Surco, Lima, Peru.  
Morph\_one@hotmail.com

**MILES APART** - 'some memories last forever' CD  
This is the better of the two CDs I got from green (the other being evorsor). This has a Texas Is The Reason/Get Up Kids/happy indie rock kinda feel to it. Its not as good as the afore mentioned bands, but I still enjoyed listening to it. I hear they're coming over this way sometime soon so I'll be sure to check 'em out. I like the layout of the CD, simple but nice. They have the obligatory emo pics on the front cover, but its not too cheesy. I think there may be some member connection to evorsor here, but there members list on the evorsor CD so I don't know for sure. (SS) Green records, Via S, Francesco 60, 35100 Padova, Italy, www.greenrecords.net

**MILK'MAN** - "Fresh fruit for rotting aliens" CD  
Relentless fast Dutch hardcore with a twist. This is a concept LP about an alien invasion. From the beginning it tells a twisted tell of being captured by little green men. Slightly distorted vocals overtop notch fast hardcore. Some of the lyrics were a bit stupid but overall I liked this a lot. (JK) Kangaroo, Middenweg 13, 1098 AA Amsterdam, The Netherlands tyson@xs4all.nl

**MILLOY** - "Autodrive" CD  
7 songs of slickly delivered emotive rock. You can tell they're from Wakefield, (near Leeds) as it is the same vein as other Wakey bands. The guitars have a really punchy sound for this type of genre. A couple of the songs are true pop anthems but it gets lost a little in the middle but redeems itself at the end. Impressive stuff. (JK) Crackle, PO Box 7, Otley, LS21 1YB, UK  
crackle@freeuk.com, www.crackle.freeuk.com

**MINDLOCK/SEE YOU IN HELL** Split 7"  
"This Record is Brought to you by the Ass-Kicking Powers of International DIY Cooperation" it says on the inside cover. What more could you ask for? This split release of grindy speed thrash

from the Czech Republic is awesome. I initially picked this up cos it said "church of skatan" on it with a cool live-jumping-about-band illustration on the cover, but it's not what I had expected at all. The music is a more sloppy, crustie grind-core style of thrash than I thought it would be, but its certainly well done and not at all boring on your ears. Both bands have their own sound in terms of vocals and guitar tunage, which is another plus, and its neither too long nor too short. What I especially liked about this though, is that the cover opens up to become a rad booklet with more drawings and cartoons, plus some interesting explanations and photos of political type things (including last years WTO protests in Prague, and some stuff about the "VRAH club). Some of it is in Czech and some of it is in English so its good for just about everyone. This is worth getting if you like heavy thrash so keep an eye out for it. Oh yeah, and this is a benifit for the Czech autonomous club VRAH in Roznov pod Radhostem, so buy it for that reason if no other! (LH) Mindlock, PO Box 40, 752 01 Kojetin, Czech Republic, xchurchofskatanx@seznam.cz  
See You In Hell, c/o Martin Koubek, Vaculikova 3, 638 00 Brno, Czech Republic  
gaschamber@email.cz

**MORNING BEFORE** - 'the new romantics' MCD  
The latest offering from these kraut rockers. They basically sound like copper, but not as good. As if anything could be as good! I wanna check this band live for sure. The green layout works well, except for the barcode on the front & back covers. Strangefruit is (as far as I know) a small label (this is only #3) so I guess the barcode is part of the design rather than the stamp of satan. Either way it looks fuckin' stupid. I would've liked some explanations to some of the songs, but wait, I forgot, emo bands aren't allowed to do that.... (SS) Strangefruit, Sicherstr. 31, 73329 Kuchen, Germany www.strangefruit.de

**MY NAME IS SATAN** - "Refuse to Kneel" CD  
My name is, my name is... some of them are slim and some are shady but this aint no EMINEM record, it's the long awaited posthumous release for this short lived band of Belfast lags. A fucking superb sound c/o king Marty - it kicks in mid period NEUROSIS style and you're hooked, other comparisons coming to mind are DEBT and BLEEDING RECTUM. Killer riffs, chuggy bits, dual guitars playing off each other and dual vocals of similar pitch. Dark, dark lyrics on the hypocrisy of religion, the state endorsed conception of normality, the 'new pornography' of our increasingly voyeuristic culture. A glint of hope in the last song 'Together we Ascend' with "Dare to rise and touch the sky". If this lot were from the U.S and on Hydra Head you'd be coming in your fucking baggy pants! (SN) Enslaved, P.O Box 169, Bradford, BD1 2UJ, UK

**NINE SHOCKS TERROR** - "Paying Ohgmage" CD  
Eleven tracks of thrashy screamy punk which will appeal to fans of stuff on the darker side of emo. Actually I really like this and it does remind me of some the more brutal stuff coming out of San Diego over the past 5 or 6 years. Great production leaves a smile on the face. (SH) Sound Pollution, PO Box 17742 Covington KY 410017 USA


**NJ BLOODLINE, SETTLE THE SCORE, SWORN VENGEANCE** - split CD  
I guess this is some east coast meets Europe meets east coast (in that order) affair. Its pretty boring actually. I was kinda expecting this to be good cos a bunch of people were raving about NJ BL after their London show, but they just don't move me at all. I was expecting it to be waaay more brutal, but they just fail to pack a punch. Boring NYC style hardcore. Nice answering machine sample tho. But, they use the word 'cocksucker' as an insult in one of their songs. I mean, that's a pretty damn lame insult to start with (a tough band only needs to say FUCK YOU. A lot.), but do they have a problems with gays or just un-PC? Hmmm. STS are pretty boring too. Along the same lines as NJBL.





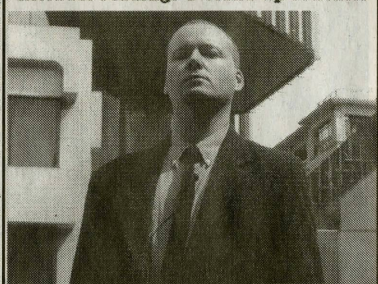


the steam pig



deep fried obedience

**STEWART HOME  
CYBER-SADISM LIVE!**  
Includes readings & stand up routines



SHANK / UNHOLY GRAVE 7"

The SHANK stuff is 2 years old, a bit of a clearer sound than on their other splits - it's from the Leeds Basement sessions still.. SHANK's lyrics are followed by indignant rants on cultural imperialism in HC, the bullshit that is work and TV and a good pop at the 'militant' hardline vegan pro-life jokers (straight white alpha males as always) with "Go live your natural lifestyle and jump under a fucking bus" - I wonder if they'll take heed? The music? - fast, screaming, downtuned 'Power Violence' for want of a better term. Japan's UNHOLY GRAVE on their umpteenth split are always a treat with their crazy and comical vocals over manic thrash. They turn in 2 self penned numbers: 'Contrary Views' seems to accept both sides of the meat-eating/vegetarian ways. (poppycock I say!) "Delusion" has the final word on religion and the 2nd coming with "give me, give me, give me a break!" Oh, and 2 STUPIDS covers too. (SN)

Sterilized Decay, PO Box 16, Barrow in Furness, LA14 3GH, UK. (Lee SD's email died - the new one is druid@mrnice.net)

SIN DIOS - 'Ingobernables' CD  
Anarcho HC Punx from Spain, SIN DIOS are hugely popular there and this is at least their 3rd album, they really make the effort with their releases from the whole diy co-operation / self production (3 labels involved in this release) to the over 100 page book that is the cover and the 'pay no more' of under 5 quid! Proving that DIY can be top quality AND cheap! The music varies from raging fast stuff to more IMBALANCE style posi-moments along with that eastern europe sound characterised for me by bands like DEZERTER. All singing/shouting is in Espanol with the exception of 'Eeuropa' which speaks out 'against the europe of the multinationals'. The booklet is illustrated really well, so even non-spanish speakers can pick up the gist of the texts. Songs/Articles on: Europol, 'progress' the music business, prisoners . SIN DIOS support the Anarchist union CNT and the Anarchist Black Cross, there is so much stuff in here it's positively inspired - no one is doing this stuff better and more thoroughly than SIN DIOS, R2B interview soon! (SN) Difusion Libertaria (La Idea) Apdo 18.251 - 28080 Madrid c/Santa Barbara 7, 28004. Madrid. Spain.

SOON THE DARKNESS - 'unscripted' CDR  
3 tracks, no lyrics. Not sure if this is a proper  
demo or just something they're passing round to  
a select few. Nice & simple layout, but I do wish  
there were lyrics. It says on the accompanying  
sheet that they sound like refused, merel,  
unwound & born against. The latter 3 maybe, but  
not refused. And besides, if I have the cd to  
listen to, why do they need to tell me what it  
sounds like? I wasn't too keen on the first listen,  
but its growing on me. Discordant (the most over  
used word in a review, EVER!) slightly chaotic  
emo rock screamo if you want to pigeonhole  
things. Reminds me a little of frail, which is a  
good thing. Plenty of little build ups and so on. If  
this band don't fall over lots and break stuff when  
they play I'd want my money back. If they were  
from germany they'd all dye their hair black and  
wear tight dickies. I wanted this to get fast in  
places, but it never materialised. This hasn't  
blown me away, but its still cool. It just doesn't  
up the stakes enough for my liking. They might  
cry live. That would be fun. + they get points for  
being from London without having a single  
'beatdown'. (SS)  
PO box 3064, South Croydon, CR2 7ZB,  
[www.soonthedarkness.co.uk](http://www.soonthedarkness.co.uk)

SPiRiT CARAVAN - "Elusive truth" CD  
Amid the current wave of "stoner" rock comes Spirit Caravan, but this is way more rock than stoner. Sure its set at BLACK SABBATH pace, but the guitars are really clean & drive you along at an incredibly steady pace, no real tempo changes just great tunes. If you've heard any of their other stuff this is just an extension of that, but I feel its a bit more consistant. Wino, their singer & guitarist, was in ST VITUS & OBSESSED, if that makes a difference to you. Brought to you by Joe Lally from Fugazi. This is lazy Sunday afternoon listening in my house. (JK) Tolotta Records, PO Box 4412, Arlington, VA 22204. USA. [tolotta@dischord.com](mailto:tolotta@dischord.com)

STEWART HOME - "comes" and DOLPHINS  
"live" CD  
This CD features tracks from Stewart Home's  
bands. The first is Stewart Homes comes in your  
face, this is a rawly recorded straight forward  
punk, it's ok. Dolphins is next, better recording,  
better vocal, better songs, slightly faster, not bad.  
Then there's a recording of him ringing up a  
radio phone in, which is mildly amusing, then  
"Colours 180 degrees of hell", some  
experimental music. Musically this is pretty good,  
but lyrically it's pretty average for someone who  
writes political lyrics. (JW)  
Overground, PO Box 148, Hove, East Sussex,  
BN3 3DQ UK

STEWART HOME - "Cyber-Sadism Live!" CD  
When I was a kid (or should that be a 'younger' kid?) we didn't have a TV in my house for many years. My dad said it was because "there is nothing worth watching on it". I guess that still holds true to this day. Anyway, instead of TV, my brothers and I used to lounge around the front room listening to the BBC world service, to programmes like Outlook, Jazz For the asking, and John Peel (which is where I first heard Fugazi waaaaay back in 88). I guess you could say this might have had something to the way I've turned out now. Anyway, as well as music and news programmes we used to listen to radio plays and comedy shows late into the evening after we'd done our homework, brushed our teeth and gotten ready for bed. I remember hearing on Bob Holmness' Anything Goes, some stand-up comedian fella reciting a political-esque (or at least it was to me, aged 9) piece from some book he'd written. I can't remember his name, or what it was about exactly, but I must have thought it was cool to hear some guy be rude on the radio. This is what this CD reminds me of, though I guess its alot more antagonistic and even ruder than anything Bob Holmness would dare play. Spoken word and readings from a pysudo-anarchist social criticism isn't mainstream radio play.... I dunno. Stewart Home manages to pinpoint most contemporary social ailments, getting it all sound digestable, interesting, yet amusing, despite droning on at



times. He cleverly wins over his audience to his political viewpoint though the use of humour and literary wit, and manages to pull it off pretty well most of the time. Whenever he doesn't I presume he's just playing devil advocate. But at times I thought he was a bit of a 'careerist'. I mean, he's making money doing stand ups, slugging people off and out of telling people what to think, and acting as some sort of "right on" spokesperson a bit too often. I guess I don't really need nor want to hear that type of thing, though I especially like his story about tribute bands called "a cheap night out" (LH) (catalogue No. HNTSAB 002) Sabotage Editions, BM Senior, London, WC1N 3XX, UK Overground, PO Box 148, Hove, East Sussex, BN3 3DQ, UK

**STREAM PIG - "Deep Fried Obedience" CD**  
I'd heard good stuff about this band, from Dublin, but I was expecting this to be more Oi than it is. This is mostly fast street punk. Its pretty good but it didn't blow me away. The second half is much better than the first, the standout being "a drop of scarlet", which had me jumping around the room. They're better when they slow it down a bit. Contains the now compulsory Irish punk jig at the end. Undecided. (JK)  
Rejected, PO Box 6591, Dun Laoghaire, Co. Dublin, Ireland. rejected@thumped.com  
Mad Butcher, Bergfeldstr. 3, 34289 Zierenberg, Germany, mail@madbutcher.de

**SUBCUT / CRUEL FACE split 10"**  
2 great bands from Sao Paulo, Brazil. CRUEL FACE are being sarcastic when they state on their cover picture "What a Wonderful World" - explained within, it's Kosovo '99 and as usual the politicians and generals stayed at the back and only innocent people died. Good lyrics concerning religion, capital, drugs (there is a big crack problem in S.P) and on the Portuguese language songs there are english explanations. Musically it's like old RDP, the word "crust" comes to mind too, and they put their own tunes to 2 HERESY lyrics. SUBCUT is more lo-fi, with a sound like fellow Brazilians UNDER THREAT, a 2 vocalled relentless blastbeat punctuated grind attack, they're growling about how shit the system is and how we've got to fight it! What a fuckin wicked record - turn it up! (SN)  
Panoptic Vision, PO Box 3590, Uddingston, G716YG, UK.

**SWELLBELLYS - "Self destruct" 7"**  
So kids, what will you do when you get a mid life crisis, buy a nice car, get a young girlfriend? Not these guys, they decided on playing raging old school hardcore punk in a similar vein to some stuff Voorhees have done, but with a more 'street' feel to it. The lyrics make the band feel like a real barrel of laughs, not. It's all about stuff they hate in 3 word yelps, including a song about revenge on paedophiles. Musically ok, but lyrically, well, reading the Sun less might be a good idea. (JW)

**TEMPO ZERO - s/t CD**  
Mama Mia! This thing is pretty hot! 16 clean and choppy sounding Italian 'progressive' hardcore tracks with some damn nice packaging. Kinda reminds me of Hoover but with maybe more melody and more of a Quicksand/Handsome type sound to it. Sung in Italian with plenty of "Spirito de Punto" kick and passion, it has the same kind of appeal as a bitter sweet espresso followed by an ice cold glass of cheap cola. You can feel the ceiling moving closer inwards and notice the sway of the waitress's hips as this thing drives along with lots of energy and bite. Truly continental, this cd has French, Spanish, German and English lyrics written out underneath the Italian ones which is an awesome idea. Reminds me of one of those menus you get in touristy parts of European cities. "Garçon! Encore de cafe noir s'vous plait" (LH)  
Green Records. Via San Francesco 60. 35121 padova, Italia, greenrec@geocities.com

**THE BABIES THREE - "A hole where my heart should be"**  
This came out a bit ago but we've just been sent it for review. TB3 slot somewhere into the large

emo genre, combining different styles. It's a frustrating record because while some of the clean guitar stuff is really melodic, the heavy guitar stuff lacks a lot of energy. The vocals are also a tad moribund. It's a shame, 'cause I like songs like 'Sellout kids' and 'I spy'. I'm not too fussed about this record. (JW)  
Scene Police, c/o E.Aktas, 2 Church Meadow, Surbiton, Surrey, KT6 5EW, UK

**THE GREAT DECEIVER - "Cave In" CD**  
The fact that the singer from At The Gates is in this band is lost on me I'm afraid, but the His Hero is Gone comparison aroused an interest! On listening this comparison is pretty accurate, thick, heavy guitar riffs and throaty vocals are the order of the day. I can also sense a tiny whiff of bands like Cave-in and Botch, not their experimental stuff but some of their guitar work. What usually attracts me to music like this is if it has a lot of atmosphere, like Breach. The Great Deceiver don't have this but they rock and I quite like this. (JW)  
Bridge Records, Box1903, 58118, Linköping, Sweden

**THE INFORMERS - "Mondopoly" CD**  
What a clever title eh? At least I think so.... I'll confess I like this, mainly cos its got lots of admirable merits to it. Melodic French HC punk like Bad Religion but more politically vocal in a way like, well, only the French know how. There's some catchy tunes on this and well written english lyrics (also in French) which is always a plus with me. Hey! What's the name of that French farmer guy who smashed up his local McDonalds and is now seen as a major inspiration to direct action movements all over the world? Oh yeah, Jose Bove... Like him, its pretty inspiring stuff. Just like Asterix and Obelix (granted though that they are actually Bretons) being a fine example of revolt against a centrifed government (in their case the Roman Empire) and practising unity and friendship on their travels.... I like this. C'est tres bon! (LH)  
Fuxony Records, 142 Springfield road, Brighton, BN16BZ, UK Negative Records, 80 Avenue de Saint-Ouen, 75018 Paris, France  
www.the-informers.fr.st, the-informers@fr.st

**THE JABS - "Time of Negligence" mini CD**  
This is quite a surprise! Straight forward chugga-old-school hardcore from tropical Singapore. From what I've heard, these guys are local heroes, and do great live shows (so long as the local Police allow one to take place). You can tell from the songs that these guys are full of energy and like to mosh about and finger point with the crowd. With lyrics about stuff like 'backstabbing', 'absent mindedness' and 'drug abuse' you know these guys are filling the void and representing the basics of hardcore over in a country with a pretty oppressive regime. Okay, so its nothing too challenging on the old noggin, but hey! thats why I like it. Its just good to listen to and there is a real groove to it. Even some bass slapping too! The simple black and white budget packaging is nicely done and isn't typical of this type of band, which is as refreshing as a tropical fruit juice on a hot sticky day. The recording isn't that great though. The guitars are a bit 'flat' sounding, and the dual-vocals and chorus singalongs are a wee bit muddy, but the actual songs are pretty good overall. Lets blame the sound engineer for all that. I bet he's just some old rocker with kids to feed. With beatdowns, mosh parts, fast bits and a definite sincerity this comes across as well worth checking out. (LH)  
Straits Records, Blk 225, #02-58, Pasir Ris, Singapore 510225 or from AWA in Europe (go look for that address elsewhere, I can't be bothered finding it)

**THE NEIGHBORS - "Negative Attraction" CD**  
The follow up to last years "The More Money..." mini LP, The NEIGHBORS doesn't dissappoint. Perhaps a little faster than last time out but not loosing that snooty street punk edge that made their last release stand out from the crowd. 17 tracks over 17 minutes isn't the best value in town but this really is worth checking out. (SH)  
Six Weeks, 225 Lincoln Avenue Cotati CA 94931 USA

**THIS TIME TOMORROW - "Architects of Well Found Glory" CD**  
Everything about this 3-track demo is very impressive. It is obvious that a lot of effort has gone into the packaging and production which most bands don't seem to bother with when it comes to demos! Music-wise the vocals are very Gorilla Biscuits although the whole thing is much more melodic, like a faster Boy Sets Fire. (Excuse the fairly clichéd comparisons: this is just what occurred to me.) The tunes are pretty catchy and I was bopping along in my bedroom as soon as the first riff kicked in. The lyrics seem to be very much about losing loved ones and general emotional desolation... which is fairly depressing stuff but something we can all relate to I guess. Definitely worth getting this demo: I'm not sure how much it is but you can probably pick it up from a distro somewhere. (CB)  
Skipworth, PO Box 19388, London, W4 1GA, UK. thistimetomorrow@hotmail.com

**TORQUEMADA - s/t 7"**  
Fuck me, the best hardcore record I've heard in ages. This has everything. Most songs start off slow then explode into a concoction of fast 80s straight edge mixed with early Italian HC & genuinely angry sounding vocals. But there are also some great heavier bits thrown in for good effect, too. This just drips with energy & class, I can only hope there's more of their stuff out there. (JK)  
Agipunk, c/o Giampiero Milani, C.P. 63, 27100 Pavia, Italy

**TRAGEDY S/T CD**  
This fourteen tracker is brought to us by three ex members of HIS HERO IS GONE and doesn't stray far from the track. It's not quite so downtuned and depressing as later HHIG and has more of a punkier edge to it. The thought provoking social/political lyrical content can make for some depressing reading but is such an essential part of this record. If you like your hardcore fast and heavy this is a must. (SH)  
Tragedy Records - no address

**UNITED BY FATE - "Bloodsoil" Cassette Tape EP**  
I'm stoked I got this to review! Its fucking great! Real inspiring stuff here from another dose of Singapore Hardcore. I never thought I'd have so much to say about a 6 song tape! This band definatley have thier own style based on a huge range of influences, and they pull it off rather well. It manages to mix old school mosh, crustie grind, traditional Malay rock, Iron Madien, and the odd emo bit all together with solid song structures, clear sound production, inventive guitar riffs, and furious drumming. Its also got great personal style sXe lyrics (about standing up for yourself) met with intelligent political and environmental ones about compusory Military Service ("I'm a dog in my masters war, what do I get to go fighting for?"), US interference in The Gulf, and Multinationals/Globalisation (in a country full of StarBucks Coffee Houses they sing "I live to serve you as your slave. To fulfil your greed you trap all our minds. Fuck your words, fuck you policies, you scum, you must die. To work for your fucking profits? We will rebel and see your downfall. Die you corporate fuckers!!!"), which are all very relevant in a place like Singapore. Plus its all done without sounding preachy. Seek and ye shall find. (LH) One Voice Records, BLK 126, Bishan Street 12, #02-147, Singapore 570126, onevoice@singnet.com, http://1voice.cjb.net











nick cobbing

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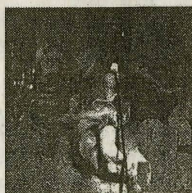
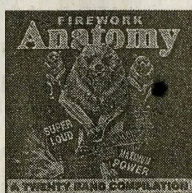
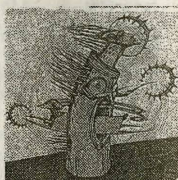
##### **IGN008 One Last Thing / Crosstide - CD (HWM meets Mineral)**

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AN INDIVIDUAL WITH A SOFT SPOT FOR PUNK ROCK TRAVELS  
TO THE INNER HEBRIDES TO LEARN ABOUT PERMACULTURE...

### WEDNESDAY 18th April 2001

I'm sitting on the train in Ardlui; we've stopped for a while. It's a cold but sunny day. The scenery is gorgeous and has been for hours. It was even beautiful around Helensburgh leading up to Faslane\*, Britain's trident submarine base. I went there for the 12th Feb blockade, I didn't realise the train went past it. It was quite spooky to see it again, you wouldn't even notice it if you didn't know it was there. Someone has painted over all the railway signs and redecorated them with CND symbols. Last night I had two pints and five hours sleep, so I'm feeling a bit fuzzy. My friends Davie, Cynth and Jenny turned up this morning at 6am to have a vegan fry up breakfast and give me a lift to the station. I'm amazed they turned up! Jenny made me a gorgeous vegan chocolate brownie. It's a good job they came as I had great trouble cutting down my belongings. I have too much stuff! One bike (essential), big rucksack with sleeping bag, raincoat, clothes etc (sensible) and one rucksack full of luxury items (ridiculous) drum sticks, practise pad, books, oil pastels, glitter-various colours, material- gold, silver, shiny pink, various shades of blue, fake purple fur, coloured paper collection, holographic sticker paper. Totally lost the plot! Seven tapes, strange mixture of ska, dub, hip hop and goth, I don't know why I just grabbed them. There's no electricity in my caravan, but I've got a wind up radio for entertainment. Thinking of taking my tapes to a friend's house, that's why there's no punk in my collection, he'll have the lot, Oi! Poetry included. Gary Johnson- "Working class got, football, 'n' Rock 'n' Roll, to keep 'em, from the dole", or something like that. It was interesting when I changed trains at Glasgow, but I worked out I could have one rucksack on my back and one balanced on my bike. I've had a few full-length conversations with complete strangers, mostly with old people. I think I'm feeling a lot more friendly now I haven't got a job in the 'service industry'. Coming out of Edinburgh this couple pointed out to me that the houses on the new estates (that'll last fifty years at the most), don't even have chimneys! It's starting to snow. It's now extreme snow and mist...so I'm on my way to spend the summer working on a permaculture forest garden type thing. Sandy (Rhuba Phoil's mama), seems to be obsessed with herbs, which makes it all the more exciting for me. They've also got a brilliant woodland walk that leads to a volcanic rock beach, with a good view of the seals that hang out on nearby islands. Hope I don't lower the tone too much with my fake fur and holographic stickers. Trailer trash lands in the enchanted woods. Louise, another friend, has been threatening to bring up the mirror ball she got me for my birthday. I mean, I've always wanted one, way back since my dad's band was playing Elvis covers in the working men's clubs of Stoke on Trent, but I just don't know if now is the right time in my life for one... Brilliant sunshine again. At this point I have to stop writing, as the mountains are too stunning. Wow!

\*Faslane Peace Camp need more people! Faslane Peace Camp, Shandon, nr. Helensburgh, G84 8NT, 01436 820 901  
faslania@faslanepeacecamp.org, <http://faslanepeacecamp.org>

Faslane is where the Trident submarines are based when they are not at sea. Coulport which is 6 miles away stores the nuclear weapons that are not on the submarines. If you want to find out more write to them at the above address or check out their website!

### THURSDAY 19th APRIL 2001

#### A COUNTRY LADY ROCKER IN Culture SHOCK

I've been thinking about coming up here for months, in fact impatient to do so, so I'm surprised to find myself in such overwhelming culture shock. I pretty much knew what I was letting myself in for but it's funny to see what is shocking when you first come into real life contact with it. For example... Being introduced to the compost loo was not shocking at all, all very civilised. Then being taken around the corner to see the biggest Broccoli I've ever seen (sheltered city life) and Mark saying "that's my human compost", did make me stand back a little... Mark with his Broccoli. (Please note the loo does not normally live there, it is only there to demonstrate a point!)

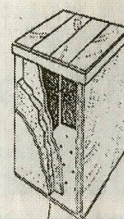


### Dealing With Shit

We have a rather basic loo system, a bucket that sits in an old caravan chemical loo, in a tent house made from old sails. Instead of flushing you cover your crap with organic matter that you collected earlier. When the bucket is full it's thrown onto the compost heap and covered again. It is rather a pleasant lav, my pal Yaz says it's one of the best loo's she's experienced. There are various ways of turning human shit and sanitary waste into compost. A more sophisticated way to do it is to have two compartments, each one about cubic meter. A dodgy old caravan chemical loo could be your throne, or maybe a nice sanded down plank of wood with a hole in it. After you've been for a crap you can throw on dead organic matter to cover it up, aerate the compost and prevent it from smelling bad! You can use dried leaves, last years flower heads, reeds, broom any herbs that have been cut back and left to dry, so basically dead organic vegetation. When it's full you simply move your toilet seat to the other loo and cover up the old one, which you leave for a year.

Rhuba phoil does have a worm farm, but I want to make another one nearer to my 'house' and veggie patch. They'll sort out all your kitchen waste and even munch up paper and cardboard, turning it into brilliant worm compost.

### DIY Worm Farm



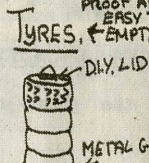
#### D.I.Y. insulated worm bin

- Single board base drilled with drainage holes.
- Lid and sides consist of double layers of hardboard sandwiching 1" thick polystyrene.
- Line base with moist newspaper, add bedding and worms - continue as instructed for dustbin (see opposite page).
- For outdoor use.
- No extra winter insulation needed.
- Rat resistant.
- Detailed plans available from HDRA.

insulation layer  
between hardboard walls

#### USUALLY

FRESH!  
WARM  
SECURE  
VERMIN-  
PROOF AND  
EASY TO  
EMPTY!



D.I.Y. LID.

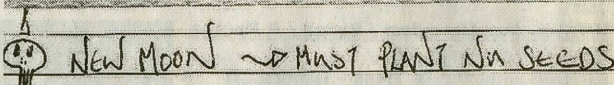
METAL GRILL/CHICKENWIRE

### SATURDAY 21st April 2001

Sam the inventor, fixed up another shower. You get your hot water, pump it up by hand onto the roof and get in it quick! At the moment you heat your water in gas heater, but ideally we want a solar heater. We later got a tap on it!

### MONDAY 23rd April 2001

Mega bramble clear from the chicken pen, they are now my friends. Spontaneous wood rescue, the folk down the road are burning loads of planks of wood to get shot of it, we can use it for raised beds or just stick in the recycling area for whoever. The Wombles descend.



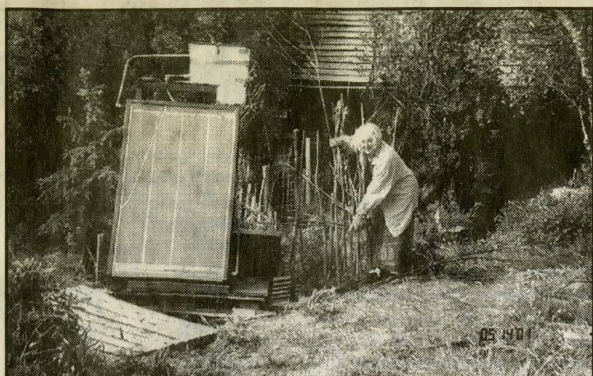
### SUNDAY 29th April 2001

Dave from the village arrives with a solar panel, (water heater), he made as an experiment!

### MONDAY 30th April 2001

Sam fixes up the solar panel. Sod's law prevails and weather turns stormy. As it's an experiment, he put it outside away from the house. Sandy decided an outside shower like on Mash would be just the thing, so started to weave a screen with fast growing willow. The panel heats water really





well. There are two pipes. One puts coldwater in at the bottom, as the water heats up it rises through the panel, so the water in the tank gradually gets hotter and hotter...

**ECO TERRORIST PLANTING** -take a bundle of chopped up willow, about 50cm long, make sure you know which way is up. Stick it in the ground about 2/3 in. Walk away as though nothing has happened and watch it grow from a distance (optional).

#### TUESDAY 1st May 2001

Spring has arrived and we're getting rained on, despite previous weeks of tropical weather. Listen to Mayday celebrations in London on the radio; the morning is brilliant, afternoon depressing.

#### AN IDEA

*There's a lot of energy wasted these days 'round these parts. Young lives frittered away with bad TV, junk food, and computer games. All these folk sitting in offices plotting the destruction of the planet then driving to some expensive gym in big petrol guzzling fancy cars, to try to work off the effects of their sins. How about taking some of that energy back! Imagine an exclusive fitness centre full of yuppies working out, that's secretly powering your alternative venue next door...here you can put on bands, DJ's or show films, whatever you fancy really.*

#### THURSDAY 3rd May 2001

The FINNISH FIRE PEOPLE ARRIVE...I've never had the urge to fire swing before, but when you live on a small island you have to take what social interaction you can get! Sandy and I go and it's brilliant, we even get to take the 'fire toys' we just made home. A local Finnish lady turns up to the workshop just to see another Finn, she hasn't come across one in years.

#### SUNDAY 6th May 2001

Davie and Cynth visit. Gorgeous hot day. Davie wants to build me a porch on my caravan. Him being a fully trained roofer I am rather foolish to tell him he's got to have some fun instead. They're only here for one day but it's pretty action packed as Davie puts his rope work skills to good use and we have an amazing death slide across a ravine.

*Why watch other people doing exciting stuff on T.V. when it could be you... Smash your TV and recycle into something useful. Reuse the box for storage space, or cover with glass and use as a mini greenhouse for bringing on seeds and young plants, or you could make a feature of it somewhere in your garden if you have one. Use broken glass for drainage in pots. Salvage wires handy for tying stuff etc...*



#### Monday 8th May 2001

Lot's of transplanting plants! Decide to take on 'Earth Education' play at local high school... (Hence no diary for ages!)

#### THURSDAY 17th May 2001

Mad play day. Very stressful but quite funny. We hardly managed to rehearse before hand, as we couldn't get all four of us in the same place at the same time. Managed it once, and didn't manage to run through it without mistakes ever, including on the day. The play was about how sunlight energy was transformed into fossil fuels, how they are a limited resource and polluting. Sam made some brilliant props, he used to make all the stuff in the amusement arcades of Scarborough seafront so they had a circus style to them. We totally messed up all our lines, but managed to make the kids laugh by doing it cabaret style or something...? It was quite scary but they loved us, best laugh they'd had in ages.



#### WEDNESDAY 23rd May 2001

Just recovering from a visit from friends Karen and Cormac and now I have a mystery visitor Giles from Canada. Sam accused me of running a B&B. Sam has been experimenting with another solar panel design. A spiral of pipe, the water, it's getting really hot but he can't get the water out. He's going to try a zigzag of pipe next. Later tried the 'zig zag' design and it worked!

#### MONDAY 28th May 2001

##### MY MIDGE HELL...

The midges arrived a few weeks ago and I thought they're not so bad. They don't like bright sunshine, rain or any kind of breeze. They love still misty evenings especially after a hot day, like today! The whole world appears to be a cloud of midges. Normally you can casually walk away to a clear spot. Today there is no escape and don't leave the door open, even for a second. Constant irritation in eyes, ears, nose, mouth, clothes. Stumbled into Sandy in a state of despair. Left her house embalmed in citronella, tea tree and lavender. After one hour a light breeze came and they were gone!

#### WEDNESDAY 30th May 2001

Foolishly I let myself get kidnapped to go and see Fleas and Lice in Edinburgh last night. It did sound quite exiting but I was supposed to be writing up my pages for R2B. Once we were over the bridge I put thoughts of hitching back home out of my mind. Not long after getting my first bevvy, this dodgy bloke asked me to punch his girlfriend for him as he "couldn't 'cause she's a woman". I didn't know what to say to that so I just told him to count to ten when he felt angry. I later found out he's a convicted murderer, and I told him to count to ten! Maybe it was because it was a Tuesday night, it didn't go too well, everyone was just bored. It wasn't the bands, they were totally going for it. Maybe it's 'cause everyone in Edinburgh's been spoilt with the punk festivals, everyone is still recovering from the scene being made homeless now The Tap (old punk local) has gone. Or perhaps we should all get into Electro music as my mate Yaz suggested??

Please fill in all gaps with watering, weeding, mulching and harvesting...





# ZINES ZINES ZINES ZINES ZINES ZINES ZINES ZINES ZINES ZINES

## BRISTLE # 8, Spring 2001, 70p

Like Easton Planet this is produced in Bristol and something I've read before, this is a really well put together glossy publication running stories and articles on a range of political issues, a very inspirational pro active read, well researched articles, ranging from a write up on W.S.O (women speak out), and the whole issues of capitalism in schools, companies using schools as a way of commercially subjecting children to their products. I find it very encouraging to see a whole 'zine' dedicated to politics, environmental issues etc, this also includes a useful list of useful contacts. I'd recommend it be read by anyone who's interested in national as well as local Bristol politics, an encouraging example for anyone thinking of putting out a similar politics based read. (G)  
Box 25, 82 Colston Street, Bristol, BS1 5BB  
www.bristle.co.uk, bristle@network.com

## EASTON PLANET # 11, March-May 2001, FREE

This is not a zine, it's primarily a local newspaper for the Easton area of Bristol (where I used to live so I know about most of the stuff mentioned here). This is a grass roots publication, put together by local people, based at Easton Community Centre, the writing is very informative and fairly unbiased, the articles cover everything from local racist attacks to the co-operative takeover of one of my old local pubs. I personally found this a very interesting read, and although most of the issues raised are based in Bristol, they are issues which I see as being globally and locally relevant. This is an excellent example of how a small newspaper can work - it's very encouraging to see this kind of independent publication coming from a 'normal', mixed community, not just underground punk/hardcore ones. (G)  
EastonCommunity Centre, Kilburn Street, Easton, Bristol, BS5 6AW, UK  
planeteaston@btconnect.com

## FALLEN HEROES #11 - A5, 36 pages, 80p

I didn't really like this zine. Most of the time I found it irritating and a waste of my time. Sure, its jammed packed full of writing of a 'personal' nature, but its mostly mindless blabber. No real thought, just really bad cliquy humour, which to any outsider (not just me by the way, I had to get 2nd and third opinions on this zine before doing this review) isn't funny at all. This zine tends to come across as a self righteous collection of unimportant thoughts with absolutely no point or backbone, which I've never been too keen on. You sometimes meet people like this at shows or parties and all they want to do is tell you how wasted they were the other night, or how they hate their boss, or how many pairs of shoes they have. The interviews with Capdown and Adequate 7 don't say much either, which is a shame cos I'm unfamiliar with both bands and would have liked to have found out more. Also, I'm not particularly PC about things, but when the word 'bitch' is constantly used for no literary purpose other than to try and 'one up' the reader, it just seems really inappropriate and makes the writer seem a tad moronic. This is a real shame cos this guy can sure get what thoughts he has across clearly, they just don't seem to be very clear thoughts as they are more than often unimportant, bias and totally irrelevant to anyone else. A waste of good writing talent and proactiveness you might say. For me, this just sums up whats wrong with punk these days... lots of self important tedium and lack of thought, which is loosing out to any real value to the scene. Besides the fact that I didn't find any of it particularly funny, as it lacks wit, irony or inventiveness, I think people get bored with bad insults, cheesy comments, poor spelling, lame excuses, and cliquy jokes very fast, but I must be wrong cos this is issue #11!! I won't comment on the fact that some of the writing verges on the brink of sexism, homophobia and small town

ignorance, though the author reckons he's not and is just being 'silly' and deliberately non PC for fun, other than it fails to impress. Overall its like the anonymous insults and comments you find on web forums, which serve little or no purpose in the great scheme of things. I'll be honest, I didn't bother to finish reading it all, yet I don't feel like I've lost out.

- no postal address (I wonder why?)  
fallenheroes@hotmail.com



## GADGIE #12

Encased in Starsky, Hutch and Debbie Harry pics, you know it's the latest installment from Boston, Lincs - home of "IQHC". This issue was to be a split with 'Grinner' zine, this never happened due to Jas's untimely death. The centre pages here have Marv's eulogy/obituary to his long time friend - reminding me of his speech at Jas's (devastating, and at times hilarious) funeral. Gadgie consists of opinionated, yet humorous pieces on punk rock, breaking things, childhood stories, the zx spectrum, sci-fi stuff, football - interviews with BREZHNEV, FOUR LETTER WORD and David Soul (?) and a load of reviews too. No price listed but I reckon 50p and some stamps would do it. All that a zine should be! (SN)  
Marv, Gadgie Towers, 16 Haven Hall, South Square, Boston, Lincs PE21 6HX.



## GIBBERING MADNESS # 8 -

'The Travel Issue', 60p/\$1  
A collection of interviews / writings and artwork on the theme of travelling, the contributors are placed all over this piece of rock called Earth. A ton of zine and tape reviews in the back too, a good window into the punk/art underground here! (SN)  
Evan, P.O.Box 298, Sheffield, S10 5XT, UK.



## HEARTATTACK #29 - A4, 72 full pages

No pictures, tonnes and tonnes and tonnes of adverts, all American-centric articles, columns, letters, and heaps of music and zine reviews from all over the world.... Just like the last issue, and the one before that... and probably the one before that too. I find HeartAttack gets a tad formulated after a while. It seems like no one can write for this zine without name-dropping or being super cynical about how hardcore/punk is losing its values, or their personal experiences which to me don't amount to all that much. Long winded is a term

I'd use, but I suppose I qualify for that too eh? But don't get me wrong, its all well written and very insightful, and there is loads of hardwork in every issue. But its all almost as stale as the smell of the soya ink its printed with. Opps, now I'm in trouble! I didn't mean to rock the boat and say negative things about the zine that claims its "hardcore for the hardcore" (or whatever that cliché they used a while ago was), especially since it does provide a hell of a lot of good ideas and information to an un-named nation full of thick-ies and unappreciating trend hoppers. Ha! This issue has interviews with "intense, droning, heavy and rhythmic, with screamed vocals" (HA's words not mine!) German band Kurt (which is only 2 pages!





# ZINES ZINES ZINES ZINES ZINES ZINES ZINES ZINES ZINES

probably because they're European) and Politico-punk activist Marc Bayard (who seems pretty rad, but again loses out to longwinded columns) Oh, and this issue has a black cover and spooky looking Skulls dotted around its layout so you know whats cool for your next record/t-shirt purchase... anything black with Skulls on. Make a note of that, okay....(LH)

Available in Europe from Armed With Anger, PO Box 487, Bradford, BD2 4YU, UK



## IS #1

Self described as "Being an illustrated pictorial designed specifically for the most isolated & bitter misanthropes". Paul lives in Leeds 6 and a good chunk of IS's many pages are taken up with personal interviews of individuals from bands like POLARIS, BILGE PUMP, MONTH OF BIRTHDAYS from the area as well as Rach/Pete of RED MONKEY. A lot of Paul's cartoons are of an autobiographical nature, 'listless first person monologues' abound and lots of comic reviews too. the music reviews are very individual, indepth and held my interest with their eclectic range. Paul's dealing with

his mum's death throughout the zine, a lot of heart and soul has gone into this. It's real, baby. (SN)

£1 or interesting trade from Paul, 18 Kelsall Grove Leeds, LS6 1QY.



## NOTHING TO DECLARE

#3 - A4, 52 pages

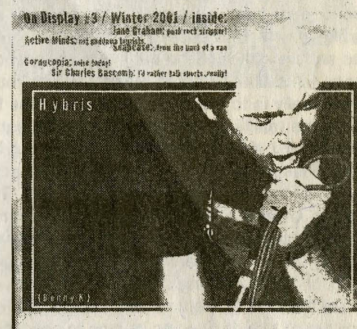
I picked this up on my recent visit to Singapore from a guy named Azhar. Together with his pal Andy the two of them have worked pretty hard to get this thing together, and I think overall its pretty good. Whilst from a distance this zine may seem like its only full of hardcore/music related stuff, once you realise that in a country where free speech is frowned upon and censorship by the single ruling party government is tough, this zine is quite an achievement. This issue features some great interviews with a whole

variety of people from all over the place, where you'd least expect hardcore to exist. These include B'67 (an intelligent sounding Russian sXe band), Singapore locals Social Integration and Download, American Cannae (some 'ex-members of' band), Malaysians Inflict (a band from a tiny place in Malaysia where you'd never think a HC scene would exist) and KontraBrawl Distro (seems pretty clued up!) and Dutch/French band Container Crusties From Hell (who it turns out have played shows out there!) Whilst most of the questions might be a tad vague its rad to think that such stuff even exists and that the international DIY underground lines of communicating are flowing. There are also some awesome scene reports too, from France, South Africa, Bulgaria, and even Thailand which is pretty exciting news! My only gripe though, and undoubtedly the worst thing about this zine, has to be the columns. They put a real negative and naive vibe to the whole zine, mainly because to me, all they do is rant on and on and on in an almost hysterical way about very un-important things like "what Shelter say" or "this one time when these 2 older boys at my school said I was a bastard whilst I was talking to my friend on the basketball court".... Sure, everyone should be entitled to their own opinion, and in a place like Singapore its harder to do so, but for me, the ranting of the columns aren't at all well written nor do they make much sense and I feel they spoil it. Having said that though, I couldn't stop

laughing when I read them... Don't ask me why. Maybe I'm twisted. Other articles in this issue include the general 'filler' type stuff often found in zines, reviews, photos, interesting adverts, and some naff poetry. Some of the content does seem like its been stolen straight out of school text books, the internet or cheesy pamphlets which is a bit of a shame, mainly because they are pretty vague and one sided. However, I recommend this zine to everyone mainly because its got great "exotica". Its full of useful addresses of distant, remote scenes, bands and contacts which open loads more lines of communication to us all. (LH)  
(US\$4ppd or trade from Azhar, Blk 678, Woodlands Ave 6, #10-722, Singapore 730678, Singapore)

## ON DISPLAY #3 - A3, 16 BIG pages

The On Display crew delivers yet another great issue full of insightful opinions and ideas, interviews and worthwhile information. That's what rules about this Danish zine, its so much more than music, and covers a whole lot of ground which most people tend to forget about. The 3 main writers (Andy, Rune and David) all have a lot to say about all sorts of things which makes this an interesting read everytime. But there are some great contributors this issue which lets a whole flood of new ideas in. This issue has some pretty intense columns (especially by Andy!), and interviews with the mighty Active Minds, Shag Stamp zine's Jane Graham, noise bands Cornucopia (from Puerto Rico) and Sir Charles Bascomb and the ever trivial Americans Snapcase. How they managed to get Snapcase to say anything remotely interesting amazes me, so you know this zine rocks! There are tonnes of honest music and zine reviews, which I really like reading mainly because they have a tendency to totally go against what every other zine/advert/kid on the street says. I especially like the Voorhees and Fracture review this issue, because it made me laugh my head off. Dave Stuart pick a copy of this up! The On Display team certainly speak their minds, which sure is refreshing! My only gripe is the layout. Its all over the place and too erratic for my tiny brain to absorb things right away, but I won't go into that. Overall, On Display is a damn fine read and worth searching for. Hours of fun for the whole family! (LH)  
On Display, c/o Rune Hansen, rosenkrantzgd.1, 8000 arhus C, Denmark  
ondisplay@get2net.dk

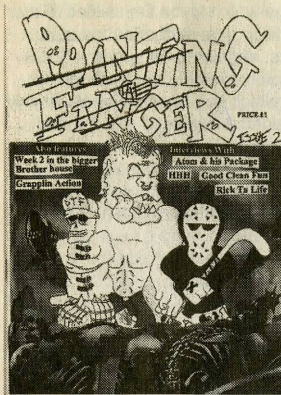


## PASSIFICITY=COMPLIANCE #4, A5

This issue was 3 years in the making, so there's a fair bit of reading material in here. It mostly consists of a lot of reviews of albums from the last couple of years, reviews of reading material, a couple of interviews and diary extracts. What I would recommend is that if you are into the D.C. hardcore and football (Rich is a Saints fan) then get this as the diary extracts and Rich's writings are really good, if not perhaps give it a miss. Not a revolutionary fanzine, more nostalgic, but I've got time for that. Maybe I should start a fanzine about my days on London Road watching Ken Charlery stick 'em away for Posh, and how Minor Threat moved me. Maybe not. Anyway, it's 1 pound 10 (I can't do pound signs on my housemates computer!) post paid. (JW)  
Rich, 95a Malmesbury Road, Shirley, Southampton, SO15 5FP, UK







## POINTING THE FINGER #2 - A5, 36 pages, £1

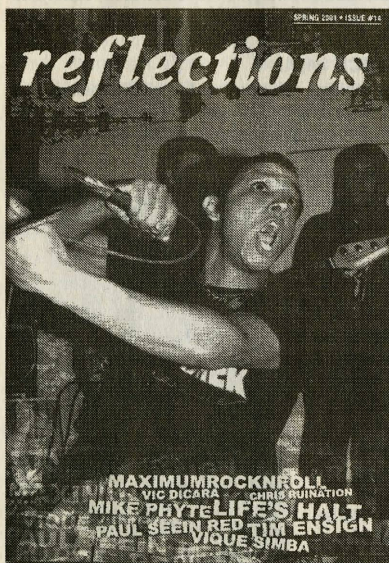
Like the name suggests, this zine is has a positivley youth crew feel about it. The Layout is a mix of computer layout thats been cut and pasted with other stuff. Most of the pictures are stolen from websites or cds which is a shame cos it'd been good to see some original images. Anyway, this issue features, amongst other things, a column about how working for big companies sucks (Tch, I wouldn't actually know...) some crud on wrestling moves and reviews of fights (what is the facination HC kids have with these meathead testosterone pumped cartoon characters?), a cool

piece on the mishandling of the Foot and Mouth crisis, plus interviews. These include a brief one with Atom & His Package, an indepth and well replied one by Dan of HHH, a really short one with Issa of Good Clean Fun and another with that bozo 'Rick Ta Life'. I like the fact that they transcribed his interview word for word so you can make out the ridiculous sounding way that he speaks "... it's the first time on this tour we did Wales and we did Scotland but it was really cool man, a-mean, there was between 60 to 80 kids but, a-mean, the kids that were really there were awesome really in to it and we had a good time Bro.." There is also a little piece on the reality TV phenomomn which asks 'what's next', with a HC Big Brother TV show eviction nomination thing later on which made me chuckle. Plus its got reviews, the occasional advert and a daft comic at the end. My favorite thing was a piece called 'Turn a Negative Thing into a Positive' which basically takes inspiration from some shit talking by a well known 'scenster' and shows some individual thought and positivity. Obviously this zine is reacting to what it sees going on around it, which is pretty cool, but its nothing new to me, but then I guess its not really aimed at the likes of me anyway. It sports plenty of positivity and youthful energy which I kinda like cos its nice to see 'younger' members of the scene being active (I hope that didn't sound patronising!). The only thing I thought was lame was the reprinted band bios and show review for Madball, but like I said earlier, its not targeted at the likes of me, but thats not to say I didn't enjoy reading this. (LH)  
Point the Finger, c/o Ben, 73 Farncombe Street, Surrey, GU7 3LN, UK  
weirdweekends@hotmail.com

## REFLECTIONS #14, Spring 2001, A4

I remember when this zine first started (back in 94/95) it used to piss the hell out of me BIG time with its silly Krishna inspired writing and dull interviews and biased opinions. However, over the years it seems to have mellowed out a bit and here in Reflections 14 I think its finally come of age. For me this is the best ever issue of this zine, and its certainly already made its mark on the european Hardcore scene over the years. If

anything this zine is definatley more about 'reflections' now than it was when it first started. This is evident in the authors main column about his spirituality and how it all boils down to being a personal thing. On this note, I'll state that this is what this whole zine is all about; A personal zine. Its proud and happy with its accomplishments (can't argue with that pal!) and this is clear in the now more professional look and objective reading it used to lack when it first started. This issue contains interviews with Mike Phyte, Paul from Seein Red, Ms Vique Simba, Tim from Ensign, Chris Ruination, Tom



Thorn at Maximum Rock n Roll, and Vic Dicara of 108 (ah well, so the Krishna thing isn't entirely dead...) Whilst this may seem like an all star line up of Hardcore celebrities, you've got to remember that this is a 'personal zine' and that each of these scenesters have been interviewed because the author(s) find these people inspiring and/or intelligent and conducted more towards finding out about the character of the person than the band/zine/whatever it is they do, and I guess that makes a change. The proof is in the pudding, and for me its surprisingly tasty pie. So no, this is not a Hardcore 'Hello' Magazine after all, and it does not disappoint either, especially since its still 100% DIY and honest (though I dunno about 'Damien Moyal's column. Seems a tad exaggerated for 'street-cred's sake). There are also some cool tour diaries, and plenty of columns and reviews which are well written and informative. My only gripe with it though is that perhaps there a bit too much sitting on the fence with this zine, and there really isn't any politics or radical ideas in it at all. If there are, then its stuff we've all heard before. But that was never the intention of this zine anyway. I'd say get it if you want to read up on people and the HC lifestyle, but not much else (maybe thats why this zine is so popular in the first place, cos all you dorks out there don't like to have to think too hard...). I'm going to finish by saying that alot of effort has gone into this latest issue and I think I'd recommend it to just about anyone, even your mum. (LH)

Reflections Magazine, Spoorwegstraat 117, 6828 AP Arnhem, The Netherlands

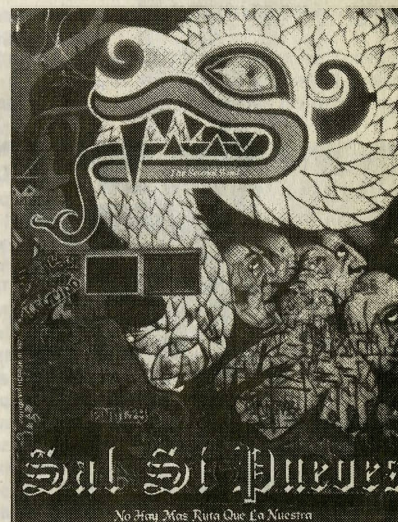
info@reflectionsrecords.com, www.reflectionsrecords.com

## SAL SI PUEDES #2(1 think) - A4, 40 pages

I'm going to start this review with a quote from the editorial.... "Is Sal Si Pudes my emotional Tampon? Chale! and no for the rest of yous....

This is not an emancipation proclamation. Sal Si Pudes is a declaration - a whispered exclamation to those who believe. Or Vague sentiments of things awry. Ignore the sighs and silences within these pages and you waste your time with this publication. Because many, even you, will pronounce SSP negative and pityfull, it is

necessary to put to rest their stupid notion that they matter in this ordeal." erm... right.... Okay.... If that's the sort of whittle you like to read then you'll certainly dig this zine. To me its more of a book than a zine though, and probably makes a great travel companion. With a full colour cover and heavy paper its nice to hold and easy to get stuck into. Add the fact that the layout is basic and clear, and there is a good selection of thought provoking illustrations and photographs (though how many are actually done by the author I don't know) and you've got plenty to take in. I imagine the author knows what he/she is doing with this thing as its all written rather well in a clear and constructed manner, without being too "Clever Dick" all of the time. This issue contains some good in-depth articles on Masonic symbolism (you can learn all about where your favorite stars, pentagrams, and iron crosses originated from), an interview with urban mural chicanero artist Willie Herron (who's work and words are copyrighted in this zine!) and some other stuff I haven't had time to read yet, cos there is soooo much. There are some pretty pretentiously written reviews of the gnarly end of Hardcore (stuff like Doom, Drop Dead, etc...) and vague, drivel spewing reviews of Zines which don't help you find out what they're like. Its also dotted with lots of 'intellectual' sounding quotes and idioms which break the writing up quite nicely, allowing you time to 'reflect'. I find this helps craninal absorbsion of the overall written matter, to the ut-most perceptive level attainable in this community of hardcore punk. For this reason, amongst other high-end draws, I find my persona exemplified by attributes of undying learning and analogue verbal dictation discourse... Oh fuck, now I'm starting to write like this thing! But thats not really that difficult to do is it? (unless you are totally illiterate or dyslexic like some of us here at RTB) Overall, its quite an 'odd' publication, almost to the extent that its been done deliberately to draw attention to itself and the





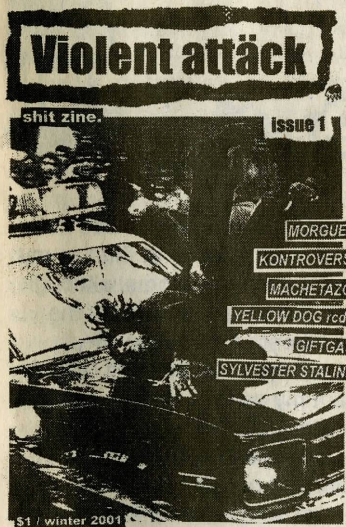
author, in the "Oh gee. Look at me. I'm so wierd aren't I? Golly gosh." type of way. All you emo kids with horned rimmed glasses can relate to that right? Having said that, I can't diss this zine on anything else. (LH)  
SSP c/o N.A.D.I.E, Box 376, 2168 S. Atlantic Blvd, Monterey Park, CA 91754 (no clue as to how much it costs)

## SUSPECT DEVICE #36, A5, 50 Pages, £1

Perennial fanzine that has been around since Saints were in Europe last (OK not that that long.) I always like Suspect Device because it's always interesting to read, the articles/views always seem to be more 'real' than some of its contemporaries and not preoccupied with saying the right things about the right bands. This issue features: Turtlehead, One Kick Wonder, Parade of Enemies, Runnin' Riot and an interesting piece on Dial House, the underthreat long term home of CRASS. The writing is its usual high standard with plenty of wit and humour. Extensive reviews section - which seems to snake through the whole issue, good clear layouts, not too preoccupied with adverts makes this a great value read. Here's to another 36 eh lads (Saints might be back in Europe by then.) (SH)  
Suspect Device, PO Box 295 Southampton SO17 1LW

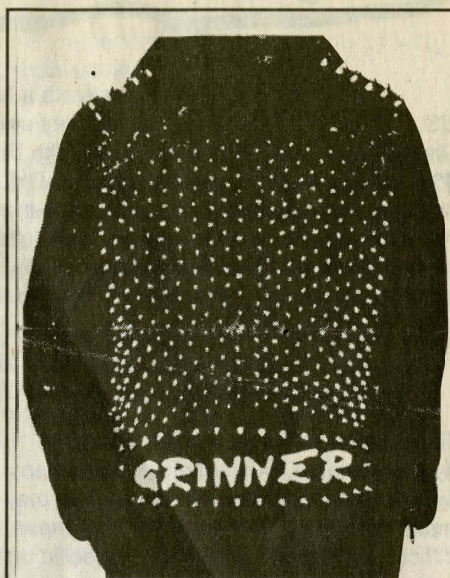
## THINKING GLOBALLY, ACT LOCALLY! Issue #45

A great free information newsletter from a squat in Newcastle. Content is informative and knowledgeable socio-political comment. This issue features a huge article on the General Election with views/analysis from several political perspectives, there's some good information regarding the split in the socialist viewpoint. Other features include local (NE England) environmental and social issues. This monthly newsletter is a good, informative read about issues that a lot of people in punk have lost touch with. 20 2nd class stamps (UK) gets you a years subscription. (SH)  
Think Globally, Act Locally, PO Box 1TA Newcastle NEE99 1TA



## VIOLENT ATTACK #1 A4

So the first issue of RTB comes out, and I pick it up, a job well done I thought to myself. Little did I know how many spelling and grammatical errors I made whilst writing it! Of course, I spent the next few weeks sulking in my room, thinking about what I had done. Then, a few days ago, a copy of this zine fell into my hands for review. A subsequent change in mood overtook me. The reasons were two fold: Firstly, I realised that there were people whose spelling and grammar were worse than mine (ok, so these guys are French and writing in English, but it still made me feel better!). Secondly, this zine is quite a good read. Although most of the interviews are done by mail, and the non-discursive manner of them gets a little tedious, a few of the interviews have some cool stuff to say. Also it's not very often you here about Belgian bands that aren't just Goodlife metal, this zine covers them. The only thing is the overall negative feel of the fanzine is a bit annoying. The intro says, "This zine have no fucking goal. It won't change a single thing on this fucked up planet." The trend continues throughout. There are no articles, just interviews (for example Yellow Dog records, Sylvester Saline) and reviews. Not bad, not great. (JW)  
VXA/Oliver, BP 11, 33023, Bordeaux cedex, France



## GRINNER #9

Was to be a split with 'Gadgie' zine (see review) but the man behind 'Grinner' and R2B contributor (among many, many other things) Jason 'JAS' Toomer died in a car crash on Sunday March 25th 2001.

Jas was an inspiration and is sorely missed. At his house his friends found the pages Jas had completed for Grinner #9 and copies of the zine were given out at his funeral on April 6th.

This final 'Grinner' is as irreverent and hilarious as Jas's zine output ever was, right back to the days of 1984's 'Bilious Cholic'!

Anyone who wants a copy, send some stamps to R2B address and i'll get a copy to you.

Jas Toomer Rock In Peace (SN)





Dealing with:

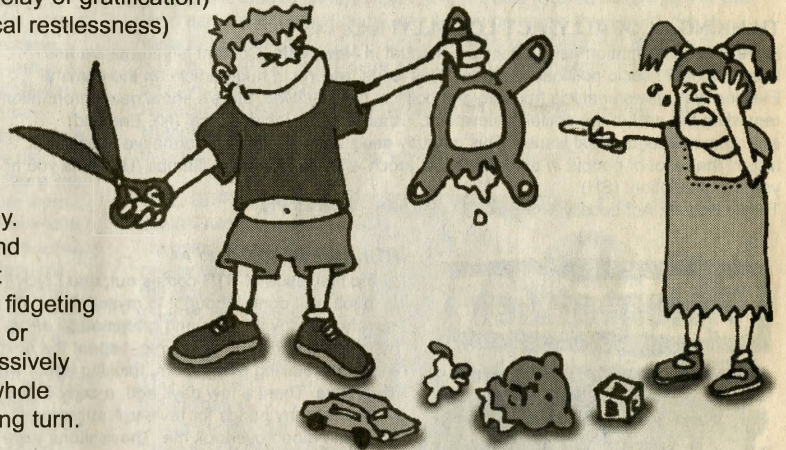
# Attention Deficit Hyperactivity Disorder

by sheep

This is a condition that affects a large number of people, but is still virtually unheard of in the real world. In the US, ADHD is recognised as a disability under federal legislation (the Rehabilitation Act of 1973; the Americans With Disabilities Act; and the Individuals With Disabilities Education Act). According to epidemiological data, approximately 4% to 6% of the U.S. population has ADHD. ADHD usually persists throughout a person's lifetime. It is NOT limited to children. Approximately one-half to two-thirds of children with ADHD will continue to have significant problems with ADHD symptoms and behaviours as adults, which impacts their lives on the job, within the family, and in social relationships. ADHD is a diagnosis applied to children and adults who consistently display certain characteristic behaviours over a period of time. The most common core features include:

- \*Distractibility (poor sustained attention to tasks)
- \*impulsivity (impaired impulse control and delay of gratification)
- \*hyperactivity (excessive activity and physical restlessness)

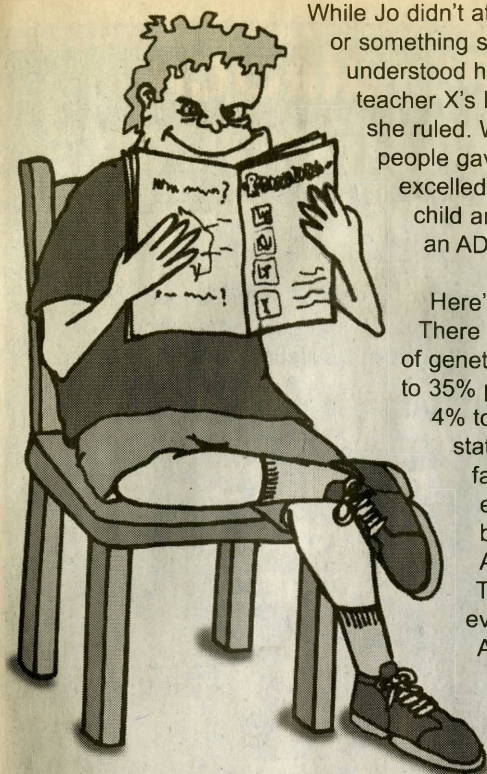
To Translate this into simpler terms, the symptoms of ADHD mean the child often fails to pay close attention to detail or they make careless mistakes. They often have difficulty sustaining attention to specific tasks, and appear not to listen when spoken to directly. They often fail to follow instructions carefully and completely, as well as frequently lose or forget important things. The child feels restless, often fidgeting with hands or feet, or squirming, running about or climbing on things excessively. They talk excessively often blurting out answers before hearing the whole question, and are known to have difficulty waiting turn.



The fact that it is not a well-recognised condition basically means that many kids with ADHD are branded as bad kids and are given very little tolerance, which is the last thing they need. I've had some first hand experience at this, as my little brother (he's now 17) is an acute sufferer of ADHD. Both my older brother & me also display symptoms, although much milder. For a long time, we all thought Jo (my 'lil bro) was a bad kid. He was such a pain. He'd explode at the slightest provocation, smashing things round the house up. One little word could set him off onto a rampage. He couldn't stick with any one thing for very long. He was given roller blades (bin liner!!) but his enthusiasm didn't last very long. Whatever it was he got into, he got out of just as quickly as he got into it. This meant my parents had an easily bored, wrestles, highly strung, short tempered & violent child on their hands. I'm sure dealing with him almost drove them to split up sometimes. I know the stress they were under was immense. After one year of school they had to withdraw Jo, as he was getting nowhere. He found it very hard to concentrate on the work and couldn't handle any name calling etc (and we all know how brutal kids can be...). He'd get into fights all the time, and became a source of entertainment for anyone looking to work off their testosterone. There was no help from the school, as they (like everyone else) just thought he was a naughty child that needed some discipline. I can't remember if he was diagnosed while still at high school, or whether it was after the withdrew him, but I guess that doesn't matter so much. As soon as we knew there WAS something wrong with him, the relief was immense. My dad read up on ADHD and decided the best thing to do was to home school him. After a few years of this my parents re-mortgaged their house and borrowed as much as they could and sent him to a private school down south that was for kids with learning difficulties and so on. They put a lot of emphasis on sports and he excelled cos he is a jock at heart. Anyway, in the end he came out with more GCSE passes than me!! The other factor that makes this a considerable achievement is that he was also diagnosed as being extremely dyslexic but within the top 10% intelligence wise in his age group. An ADHD child with extreme dyslexia as well!! Now I'm not telling you about my family history for no reason, there is a point, I assure you. If he had not been diagnosed, my parents and everyone else would have given up on him. He is extremely difficult to live with and tolerate, but knowing that it wasn't really his fault gave us all strength to persevere. I'm sure that there are many kids who haven't been as lucky as my little brother. 4 years ago, Dr Paul H. Wender did a survey of a Utah jail and found that 24% of the inmates had ADD/ADHD. And when you consider that the average is 4 to 6% you can see where the people with ADHD are ending up, and this is because there isn't enough awareness of this condition.

ADHD is not untreatable. There are several stimulant medications available: Ritalin, Dexedrine & Adderall (+ a few others I don't know too much about). Basically ADHD is caused because one of the links in the brain doesn't work quite as fast as it should do, but has almost the opposite effect (I know that's a crude description, but this is only a brief overview). Ritalin is effectively a prescription version of speed. It seeds up the link in the brain and calms the (ADHD) recipient down. When Jo started taking this it was alike a miracle! (Well, my parents probably thought it was). The change was profound, and you knew when he hadn't taken it. Counselling is also apparently quite effective.





While Jo didn't attend too many official style counselling type meetings with a psychologist or something similar, but you could see how well he got on when he met someone who understood his problem. We all know the scenario at school: you never did any work in teacher X's lessons cos he was a dick, but you were a swot in teacher Y's lessons cos she ruled. Well, apply the same theory to an ADHD sufferer but multiply it. When people gave him more time and patience and actually tried to understand he excelled, but when people didn't understand they just treated him like a problem child and it just made things worse. There are certain things that are no go with an ADHD child, and people who don't know usually do all of them.

Here's some factual info I pulled of the net:

There is a great deal of evidence that ADHD runs in families, which is suggestive of genetic factors. If one person in a family is diagnosed with ADHD there is a 25% to 35% probability that any other family member also has ADHD, compared to a 4% to 6% probability for someone in the general population. (I don't think I need stats to tell me it runs in our family!) ADHD is NOT caused by poor parenting, family problems, poor teachers or schools, too much TV, food allergies, or excess sugar. One early theory was that attention disorders were caused by minor head injuries or damage to the brain, and thus for many years ADHD was called "minimal brain damage" or "minimal brain dysfunction." The vast majority of people with ADHD have no history of head injury or evidence of brain damage however.

Another theory, which is still heard in the media, was that refined sugar and food additives make children hyperactive and inattentive. Scientists at the National Institutes of Health (NIH) concluded that this may apply to only about 5 percent of children with ADHD, mostly either very young children or children with food allergies. ADHD IS very likely caused by biological factors which influence neurotransmitter activity in certain

parts of the brain, and which have a strong genetic basis. Studies at NIMH using a PET (positron emission tomography) scanner to observe the brain at work have shown a link between a person's ability to pay continued attention and the level of activity in the brain. Specifically researchers measured the level of glucose used by the areas of the brain that inhibit impulses and control attention. In people with ADHD, the brain areas that control attention used less glucose, indicating that they were less active. It appears from this research that a lower level of activity in some parts of the brain may cause inattention and other ADHD symptoms.

If any of this is ringing alarm bells, then consult your GP. If you/your child/friend/sibling etc have displayed many of these symptoms, suggest the possibility of ADHD. They'll talk through the symptoms and circumstances with you, and if they feel it could be ADHD then they may refer you to a pediatrician or psychiatrist. You may want to get a private consultation with a psychologist or something similar, but that will cost. You may find that some GPs won't take your suggestion seriously, as ADHD isn't recognised by the whole medical community. Its still a bit controversial. We had a lot of trouble getting the medical & teaching community to acknowledge that Jo had a problem. My parents are currently taking the Leeds Education Authority to court for their failure to provide Jo with a decent education and are getting them to pay for all his tuition fees! The LEA have consistently blocked my parents fight for a better education for their son. When they applied to have a statement of special needs for him, they referred it to a psychologist even though there was overwhelming evidence to 'statement' him. This is just one example of the problems people with ADHD can come across when trying to get a better deal.

This is just a brief rundown of what I know of ADHD. I'm sure I'll have missed points out, so if you want any further info, then check out some of these sites:

[www.mentalhealth.org.uk/bkadhd.htm](http://www.mentalhealth.org.uk/bkadhd.htm)  
[www.addiss.co.uk](http://www.addiss.co.uk)  
[www.pavilion.co.uk/add](http://www.pavilion.co.uk/add)  
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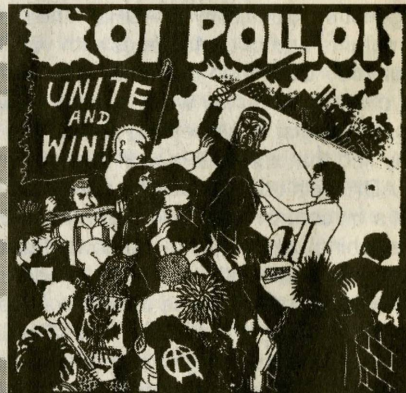
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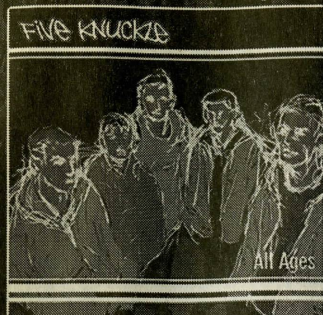


Oi Polloi c/o Edinburgh Anti-Fascist Action, P.O.Box 421, EH11 1JD, Scotland.



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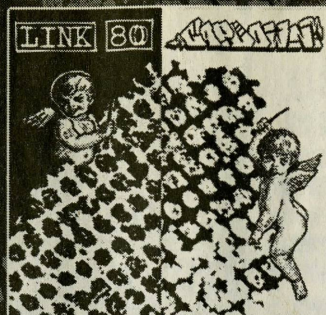


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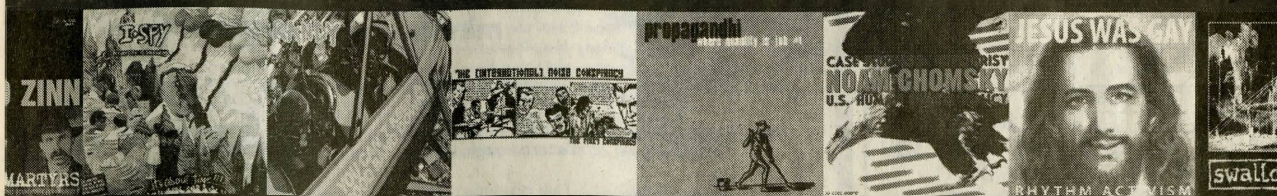
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[thrash! thrash! thrash! destroys powers, instantly!]

### my name is satan: refuse to kneel CD

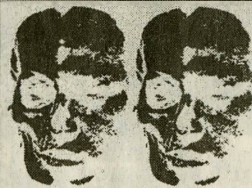
[ex/past/present members of The Kabinboy, Runnin' Riot, Jobbykrust, Debt & The Dagda]

### cruel face/subcut: split 10"

[Brazil, members of Riot, harsh]

### minute manifesto/shank: split 7"

[speed, distortion, power]



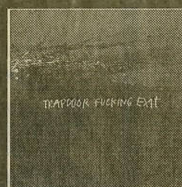
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# 017: *Trapdoor Fucking Exit* Cd/Lp

Members of Last Match and Ashram team up for a wild and great adventure in punk. Melodic but working a lot with contrasts. I would compare it to a more aggressive Fugazi, even though that makes no sense. Great guitar work, with screamy vocals and strong commitment. I love it when the band goes into a slow humbling part of a song and then crashes down into a total explosion of anger and frustration, pounding away on their instruments, focused and set to destroy. They tear into themselves and pour out in a stream of passion. Exposing all that ever matter in that split second, before going back into the quite humbling part again. An essential piece of Swedish punk development.



- 001 - LKPG HARDCORE COMPILATION** Cd-single  
Classic compilation with Outlast, Nine, Backside, Interlace and F.I.L.
- 003 - Interlace "universal"** Cd-single  
Emoish hardcore, with a heavy touch. Cross between Entombed, Nine and Sensefield.
- 005 - Forced Info "profit not people"** Cd-single  
Compared to 108, I think they are way much better. And no religion is involved.
- 009 - Section 8 "throw a spanner into the works"** 7" (mcd currently out of press)  
The Swedish one. Good fast hardcore, with something to say, the music sends shivers down my spine.
- 010 - Nine "kissed by the misanthrope"** Lp  
The vinyl version of Sweden's most popular band. Groove hardcore with a metallic edge, more rockish than earlier material.
- 013 - The Great Deceiver "cave in"** mcd / 10"  
Skitsystem / At the Gates frontman Tompa goes at it again with new members. Slowedown metallic hardcore, with aggression and fury. Sometimes reminiscent of His Hero Is Gone. Get it!
- 015 - Amulet "burning sphere"** Cd / Lp  
A good solid hardcore release, which mixes in alot of punk and melody with finesse. Think in terms of Bad Brains meeting a new old school act. Urban type of lyrics evaluating life. Pushing us to hold onto or goals and shine like diamonds.
- 016 - Backside LKPG / F.I.L** split 7"  
Two of the oldest running bands in Sweden team up for a 7". F.I.L could be compared with Minor Threat, Backside with morning Again. The diversity work as a benefit.
- 018 - Dead End "killing the messenger"** 7"  
This is the band consisting of former Outlast singer, who teamed up with two guys from Section 8 and a kid to play music again. It's a basic hardcore record, without fancy moves and pop influences. It's hardcore back to its roots, with the same energy and anger. I would love to compare it to Jerry's Kids and Kid Dynamite, but it's a total lie. Think in between those bands and try to come up with a combination. Released with the labels 625 productions and Underestimated Records.
- 019 - Dead End / Get up and Goer's** split 7"  
This is the best Dead End material up to date, and I would say that it's the best Get Up and Goer's done so far as well. Dead End are more melodic then on the "killing .." 7", but it is still with a fast 80's hardcore touch. Get Up and Goer's found their very own original sound of old school hardcore, mixed with very original vocals. Try this out. Released with The Ringside Corporation, Euphony Records and Armed with Anger Records.

Order:  
7": 30,-/\$5  
Cd-single: 50,-/\$6  
Mcd/10": 60,-/\$7  
Cd/Lp: 100,-/\$10

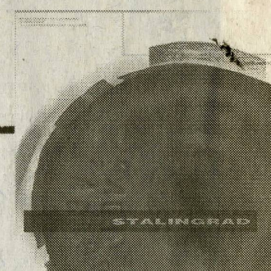
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### WINTER-GATHERER "low standards for high fives" CD

Slave Fanzine: "HG's unique and refreshing use of interesting lyrics, which I keep finding myself singing to in the shower, and a steady rocking beat are wonderful. At times I am reminded of Leatherface with their powerful riffs and personal harmonizing vocals."

Ox-Fanzine: "even if HG use 2 vocalists as well, you could only compare them a little to hwm. One of the vocals is very raw, while the other does rad things with his vocals, not unlike the vocalist of atthedriven; their music rocks pretty darn much; raw Emo with some real Punkattitude! This will become a success!!!!"

STALINGRAD 10". Brutal, harsh and extremely heavy HC influenced by the likes of Integrity to Acm. brandnew songs!

TUPAMAROS "beyond the big" 10" you know them, you love them! better than bsf/grade!!

Ox-Fanzine: "Rocking, kicking Emo with their typical new-school-mosh parts that blow you away and luckily leave out the metal guitar! on top of all this a voice that can desperately scream for help, while at the same time give you hope with beautiful melodies, this band rocks without any doubt and will at first make you jump hyperactively up and down thru your room, then mellow out on your bed with them beautiful melodies. Tupamaros are the best example for that good music does not have to be from across the ocean."

MITCH 7". bitchin outta gainbesville pla raw but ture punk rawk, that's very melodic and sad!!!!

MOTV ATERBASIC / REBEL SPIIT 7". one song each; 4th press!

coming soon:

LANDSCAPE 10"/CD: reliving the days of LIFETIME; coming to the UK in August/September

LACK CD: chaoscore in the vein of CONVERGE but with melodies and vocals ranging from screams to beautifully sung; coming to the UK

★bored? then check out the webpage for fun stuff; columns and a good mailorder!★





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