

ZIPS & CHAINS

APRIL '92. ISSUE 8 PRICE

Contains a
free sticker
inside

CHAIN-POWERS

THE
BLAGGERS

BURNING HEADS

Foreign Legion.

Spinners



ZUGANG

BEYTEM
COLLISION

SPEAKEASY

Carnival of Shame

NATION OF BIGOTS

ASSENT

I N T R O

This issue is dedicated to Zlatko Vuković - Vuka (12.02.1973. - 17.07.1991.) editor of a Punk fanzine "Glans Penissis", who died in a road accident. Rest in peace, my friend.

Here we go again. Though it's the first thing you bump into, this "Intro" section is actually the last thing I write, after all the other stuff in the fanzine has already been done. It's like an attempt to summarize things related to the actual issue and those that happened in the meantime, since the last issue's been out. So, let's first see what was going on within those long 10 months that passed by between issues No. 7 and No. 8 of Zips & Chains. During the early June there was an unsuccessful Italian tour of Liverpool's Punk band Mere Dead Men, organized by myself. The band had a bunch of problems before and during their stay in Italy, and they managed only to play a gig in Florence after which they split up and returned separately to England. It was nice to meet them two months later in London, where they visited me and stayed in my place, hearing that the band was set up again with the new members. Yes, I was spending two months of my holidays in London, earning for the living by doing several totally different jobs. It was a good fun though, and I was fortunate to see bands which I could've hardly ever seen over here, such as: Vibrators, Lurkers, Attila The Stockbroker, Snuff, Leatherface, and others. After the return from England, I was so busy with exams that I really couldn't find half a minute of spare time to put this zine together. Then the work at the distribution stole ulterior time, and also the tour for American Punk/HardCore band Agent 86 had to be done. Now, it'd be too long to tell you all the particulars about the tour, but it was basically two weeks of non-stop playing (for them) and pogoing (for me). Then I spent two weeks around the New Year's Eve at home in Split, Croatia, and at the return there was another term at the university, so that's how it's already March and I'm still writing intro for the zine which should appear in a couple of weeks.

Well, about half a year ago it was 10 years I'm considering myself (as well as others do) a Punk. Yes, it all started somewhere in 1981. and all I remember was an unusual feeling of excitement when I saw My Way by Sid Vicious on TV, and heard Ramones' Rocket To Russia LP owned by my brother. Basically, there are two the best things that happened in my life; one being the first love, and the other was Punk. And since from the first one remained only pleasant memories, the latter one is what makes this life worthwhile, and everything I've done in the past I would have done again.

OK, enough of that. Let's see what's new regarding the fanzine. The print run will be increased with this issue, due to bigger demand and more honest distributors who are taking the trouble to spread this fanzine around. Also, it seems there's no enough room for everything that comes over here to be printed, so the next issue will see the increase either in size or in number of pages. I'm slightly favorable to the increase in size, but it's yet to be decided. I already dropped out three interviews (Jawbreaker, Overflow, and Three Women In Black) and an article (so watch out for 'em in the next issue), and since it's expectable to have more advertisers and more stuff to review in the future issues, I must provide enough space for all that. I don't know if the price will change then or not, as the only solutions for not increasing the price are either more ads or bigger print run. We'll see, anyway.

As you could notice, there's no thanx list this time (again). Well, all your names are appearing either in ads or within the list of distributors, so there's no sense to repeat 'em again. In the jubilar No. 10 I'll list down all the people who were involved with Zips & Chains ever, and I think it's the best way to thank you for your support during all these years. It will also have a retrospective view on all the Zips & Chains issues published, with notes on each of them. Speaking of nearer things, the issue No. 9 should have an article about Punk image, so if any of you have some cool photos of yourselves, your friends, or anyone showing the explicit Punk image, please send 'em in, and I'll return them after the selection for the printing. Every photo will be returned on request, so don't be afraid to participate. Thanx!

Needless to say, all the back issues of Zips & Chains are available for \$ 2 (post-paid), while they're cheaper for distributors. Our own distribution Bored Teenagers is going stronger than ever; for any information, order, or distribution of your own product write to the Zips & Chains address. We stock zines, records, tapes, T-shirts, ... and almost everything that falls into Punk/HardCore, in any quantity from 5 to 15 copies of each item. Trades for Zips & Chains are always welcome, so don't hesitate to get in touch.

I can't come across any other topic that should be stressed here, at the moment, so I'll end this up. At least I'm not repeating myself over and over again. I could've been even shorter, but someone once told me that he likes the most these "Intro" sections, and I bet he didn't tell a lie.

If you're flying for a good thing, you never fly alone. Don't forget it!

ADAM

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1/2 page \$ 8
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Please, send wrapped cash if possible.

All the labels who send in more than 2 LP's for a review get 1/4 page advertising space FREE!

To contact the 'sine write to:

Dario Adamić
Via Arrigo Boito 78/D
00052 Valcanneto
Cerveteri (Roma)
Italy
tel. no. 00-39-6-9916965

COPY No. 419



I'd like to say ...

Welcome to another "I'd like to say ..." section. Again, included are only those letters that might be of common interest, as this section is basically up to providing the contacts or/and exposing the thoughts within the scene. It's open to anyone and everyone, so feel free to write about anything that comes across your mind. It's yours, entirely.

Hello Adam,

Sorry for the delay in writing back and sending you the copies of CIA. The new CIA won't be out for a while yet 2 months at least. Hopefully Bambix will be coming over here in the summer, that's if they can make it. I'll be arranging a gig in Nottingham and/or Derby; it'll be good to see them! There's also the Rock and Reggae festival in Nottingham over the summer, if their dates coincide with that then they can play it too. We'll see. Anyway, it's gonna be hard work 'cos I don't think they're that well known in the UK, tho' they are enthusiastic about it which is what matters!

I'm doing regular stalls at a venue in Derby now. It's good, sales are not always great, but I think there's a certain element of the crowd that wouldn't normally buy zines or aren't involved in the DIY scene, that get exposure to it through this kind of thing. It really varies and depends on what bands are playing as to how much I'll sell - i.e. at Citizen Fish gig we sold loads, yet at GBH it was virtually nothing. I think folks will take more notice when we become more established there. I'm also trying to get to do some stalls at the Polytechnic in Nottingham, which is a much bigger place - more potential customers! Nothing much else happening... We mates in Nottingham are starting up a Free Information Network (FIN) - there's loads of 'em all over the country and what they do is to report on local news and events with an anti authoritarian/anarchist perspective. In the first copy there'll be stuff on: Poll Tax, squatting, travellers, psychology of violence, plus a run down of any events, demos, etc. There's also the local Class War groups (Derby, Nottingham, Leicester) plus the recently formed Anti Fascist Action in Nottingham. Lots goin' off, but not a lot in Ilkeston!

I'll be off here, hope to hear from you soon! Take care, love

Aaron

Aaron, 62 Chaucer Street, Ilkeston, Derbyshire, DE7 5JJ, England

Greetings from Latvia!

I'm the English language teacher and organizer of English Language Club here, also a mum to 5 children. I saw your nice advertisement and got interested in it. We are looking for new forms of our further work and we'd be very glad to have more informations in English here. So there is one request - maybe you can help us with some informations? We'd be very grateful to you and would keep your issue at our English Language Club. Thank You in advance!

Yours sincerely,

R. Liepina

Mrs. Rita Liepina, English Language Club, Riga distr. 229044, p.n. Ragana 10-7, Latvia, USSR

Hello Dario,

Please find enclosed \$ 2 for the latest issue of your fanzine. I'd also like to ask you if you know any independent distributors or persons/labels which are into trading records? I'm working with the WRF; we've released five records so far and within the next three months there will be three more. We need more contacts all over the world. We have a list of about 20 persons in Europe and North America who do trades, but unfortunately Italy is still missing on that list. Hope you can help us. If you'd like to receive a promotion copy of WRF6 please write some more about your fanzine. I guess there's still something going on in the Italian Punk/HC scene. That's it and lots of Punk in 1992! Ciao,

Will

Wil van Straalen, Dr. Bloemstraat 44, 1641 LP Spierdijk, the Netherlands

Zips & Chains,

Here is a copy of the new Post Mortem album "Festival Of Fun". It is a limited edition pressing of 500 copies. The first 200 copies contain a fun-book, and every copy contains a lyric sheet with a hand-drawn drawing on the back done by one of the members of Post Mortem, everyone is different. This record is sort of an unofficial release since it was released by the band themselves, with the help from their buddies at Shitkicks records, after they were screwed by another label which will remain nameless. It was mastered off a cassette since the reels are tied up in legal bullshit; that's why it's so limited. We would appreciate it if you would take the time to give this record a listen, and review it in your magazine. Additional copies of "Festival Of Fun" are available for \$ 7 (US) and \$ 10 (everywhere else), while they last. These prices include first class or airmail postage. A new single will be released by Post Mortem at the end of the summer featuring the vocals of Seth Putnam, formerly with Anal Cunt. We would appreciate it if you could mail us a copy of anything you print about Post Mortem. Thanx,

Rick

Post Mortem, 57 Chester Rd., Belmont, MA 02178, USA (617) 324-9143

Ciao Dario!

I'm writing in behalf of Inaudito Dischi from Paris 'cos I noticed you are doing an interesting fanzine; Zips & Chains. Well, until now we produced a couple of 7" records by Italian bands being: No Way (Torino HC), Permanent Scar (Alessandria melodic HC), and we have several others in the pipeline: Mase (Milano HC), Hide Out (Como melodic HC), and Creepshow (Padova, Treviso postcore). If you could help us with publicity, or help our bands with concerts, we'd be very grateful. For whoever is interested, we have distribution list with lots of records costing \$ 4 for a 7", \$ 8 for a MLP, \$ 10 for an LP. That's all for the moment. We're waiting for your response. Ciao, 'til soon

Lorenzo

Inaudito Dischi, 72 Av. Parmentier, 75011 Paris, France

Hi Dario!

What a day! I got 4 parcels today; from Canada, Germany, France, and Italy - all these from Croatian people in asylum there. Armistice's been holding for about ten days now, and everything seems a lot more tranquil. There's still only the police hour during the night and since today the shops, schools, etc. are working normally. You can still hear explosions every now and then, but there's no more air-raids or bombing, at least. I asked to join defensive forces back ago in September, but they didn't call me. Maybe it's better that way; I'm not such a patriot and I don't really care about the governments' politics, but still I feel to have to protect myself. The most of my friends are either in HV (Croatian Army) or outside the country. On the other side most of the people we know are mobilized (Dura-Udari'n'Razbi, Voja-Start Today Records, Boban + Voja-Kbo!, Oliver-U Mojim Osimi,...) and a very few of them managed to escape. Aco (Kbo!) escaped towards Montenegro. I recently spoke with Igor from Nova Gorica Slovenia, and he said that he doesn't think those people joined as volunteers. Anyway, about the Belgrade O/skin crowd a la Klsani Problem I don't really care. I've no doubt they already joined their nationalist parties/army. I'm sure everything will come to the light of the day sooner or later. Arianne is in touch with Aco, and allegedly they're all (Kbo!) at home now, but I know that brother Vujic were at front near Vukovar. Bullshit!

Well, c'mon don't remind me on all those fanzines and good old days. Since 1983/84, there wasn't so much Punk concerts in Zagreb, while Ljubljana was too far away. There was a Strangers concert in 1978, then Ruts in 1980. (Belgrade), and I don't remember who else was playing here at the time. Well, there were Dr. Feelgood, Gang Of Four, Talking Heads, and similar bands, but only after the Anti-Nowhere League concert the Punk events were happening more frequently. I saw Pankrti somewhere in '82, or '83, then I came through the military service and started the studies immediately after. Later there were Angelic Upstarts, UK Subs, Abaddon (I missed Exploited), Einstürzende Neubauten (1984.), GBH, Test Department, all the YUHM festivals, Affiliati Partibrejkers, Pankrti, Paraf (I guess it was one of their last gigs), and heap of smaller bands. Then it was Lethal Aggression, Youth Of Today, Jay Walker, etc. and now I'm really dying to see a good gig, to empty myself and relax.

It was great then, but we must continue to work at the scene. It will survive in the smaller cities, that is for sure. I believe I will continue to work on it until it still will be having any sense. And observing the fact we're struggling for already 15 years now, there's no reason not to work further. Subculture is already created, now I plead for counter-culture. I'm engaged a lot within the anarchist movement; soon there will be available the newspaper Kamov, written in Croatian and French. In Italy you could easily get in touch with anarchists, while here there's not such a tradition.

Anyway, I could write more about it next time, if you're interested. I'm planning a war issue of Warhead, but no one outside the country have got in touch. I would still publish what I have here, but copying is very expensive and whenever I try to copy something people are going just like "Look at this, he must be Jokin'." or "It must be Fifth Column." or similar things. Weird times have come.

En, some time ago I got a letter from a guy in New Jersey. He wanted our tracks for his benefit Greenpeace compilation tape. I've sent a tape yet in October, but he didn't get back in touch. A friend from Paris told me you have written that info, so could you please copy it for me?

It seems there will be a benefit gig here at 08.02 with Peshomodo Pop, Phantasmagoria, Overflow, Patarni, + some others. We will try to play it if our bassist will have a free day (he's in HV). The guitarist have escaped from JNA (Yugoslav Nationalistic Army) but he's totally slow. Plays as my grandmother. But we did not even rehearse so often during the last few months. We were supposed to play a mini-tour throughout Slovenia, but... This fuckin' war has destroyed everything, and it will be long time to go until the people will turn normal like they were before; especially those who have lost everything. It's horrible! Well, I can't really write more now. Take care, study, put out a zine, and write! No war - no more!

Goc

Goran Ivanović, S. Radića 62, 55300 Požega, Croatia

Please send a copy of your 'zine to: Jeff Potter PO Box 2163 Ann Arbor, MI 48106 USA

I read about you in Factsheet Five #43. I also make a mag, reviewed in that same FF. It's called Out Four Backdoor. It's 28 pp., 8x10", about adventure, urban or rural, on a shoe-string. I want submissions and have no fancy-formula, name-brand requirement for writing style. It's low-end, realistic, accessible, anti-consumerist. Includes book/culture reviews not limited to current releases; old and unusual books of merit or interest to the free spirit pushed hard. Emphasis on home-made life and fun. Last issue covered both industrial and utterly elemental sailboat voyaging, bicycling, motorcycling, hand-capper views, a drink with Jim Harrison - writer, short-wave radio, and the 'outdoor sports kingdom united'.

\$ 2.
(Just a little public interest message from one maker to another.)

Hello Dario!

Recently I was given #6 and #7 of Zips & Chains, but I suspect that there are more recent ones. Your magazine gave me one more push, maybe decisive one, towards starting a fanzine of my own that will be in English and dedicated mostly to the Russian independent/alternative/Punk scene. So I need more contacts with people who may be interested in this. I also work on ENak, a Siberia-based monthly paper on Russian and international Rock and Punk. I'd like to translate and publish more articles

on these subjects. I hope you would not object if we reprint something from Zips & Chains, would you? Please could you write to me if it is possible to obtain some more recent issues of your magazine via some exchange, for instance. If you are interested in anything in this country, please write about it too. Thank you in advance. Hope to hear from you soon. Bye!

Sergey

Sergey Chernov, PO Box 30, St. Petersburg 192282, Russia

Hello Adam!

It's Alex here, remember me? Well, sorry it took so long to write back, but I've had all sorts of problems. Thank for your letter, anyway. Greece isn't the best place to live in as most of foreign people imagine. Athens is horrible, one of the worst cities to live in. It has all the problems the big cities have, and more. The political situation in Greece is the same as in any other country. We do have crooked politicians. They don't care about anything and they usually make fools of themselves. The good thing is that we have a good anarchist movement. It's time to start changing things. The government treats us like shit and they can't stop making major decisions without asking anyone, of course. As you said in your letter: RIP 'EM OFF!! Another thing I want you to know is that I'm starting now my own 'zine called Alternative Choice. The first issue will be in Greek, but I intend to do an English-written edition very soon. Well, I'd be grateful if you give me some addresses of Italian Punk/HC groups. I'm also looking for people to write for my 'zine. That'd be a small report on the Italian scene with several news, like new releases, gigs, happenings, etc. Write me if you like the idea. Take care & stay free!

Alex

Alex Kritikos, PO Box 30179, GR 10033, Athens, Greece

Wants list: ITALY

Nabat - "Scenderemo nelle strade" EP
Rough - "Torino e la mia città" EP
Rivolta Dell'Odio/Cracked Hirm - EP
Basta - "Non posso sopportare..." EP
Upset Noise/Warfare - EP
Bloody Riot - EP
Bad Boys - "L'indifferenza uccide" EP
Pression X - 12"
Black Rebels - "It's time of..." SP
Reig - "Disarm" EP
I Refuse It - "M" 12"
Fallout - "Mondo criminale" LP
Irna - "Capital" SP
Rabid Duck - "Who framed..." LP
Ritmo Tribale - "Criminale" LP
Spasmo - EP
Fasten Belt - "My blood..." LP
Pow - 12"
Megastone - "100%" LP
Growing Concern - EP
Upside - "Tristi orizzonti" EP
Schizo - "Main frame collapse" EP
Youth Brigade - "Reminder 86" LP
V.A. - "Schiafi nella città..." EP
V.A. - "Raptus" LP
V.A. - "Raptus II" LP
V.A. - "Quelli che urlano..." LP
If you can get me any of these records, please write + we can work out a trade or a price. Write to:

Set, Top flat, 23 The Esplanade, Scarborough, N. Yorks, YO11 2AQ, UK

Dear Dario,

I just recently became aware of your fanzine Zips & Chains. I wish to order a copy, a back issue if it is still available No. 6, November '90 featuring an interview with Mega City 4. Please send a copy if you have it to the address listed below. Enclosed is \$3.

Also if you're interested and are still publishing Zips & Chains, I would like to send promo copies of titles for review in the fanzine. Chaos Network & Records has a number of titles and bands I think you'd enjoy, and all styles of music. Let me know if you're interested. Also many of the bands would be available if you wish to interview them. Look forward to your reply and Zips & Chains fanzine.

Sue Summers

Chaos Network & Records, 3652 Bedford Rd., Detroit, MI 48224, USA

Well, well, well.

Dear Dario, finally the letter from you. After all that happened and still happens here, I was wondering what's with you? Yes, the scene is divided in three parts. Those who are on this side, those who are on the other one, and finally ourselves, still remaining what we are. I was making really great efforts not to go where the most of people already went. I just want to remain what I am, loyal to myself, more than to anything else. En, I published the book Deca Starog Bakunja. Is it the last book of YU Punk scene? Probably it is. Half of the people that participated the project are divided now, others are wounded or dead, and just a small part of us don't let anyone to divide us. The new book Ura, Ura Matura is in the pipeline, probably out at the end of March. That's my most lyric and most tame work. But, you'll see. I also finished Dogfucker II, which is more insane than part I. Everything is happening on the front and beside it. Both sides are concerned; Dogfucker is everywhere and fucks up with everyone's mind, but mostly with his own. Punk/HardCore in the barracks!

The idea of publishing Rock'n'Roll Warriors in English is great. Maybe Dogfucker would be even better for that purpose. I think it would mislead most of the people outside the country. Though, I have no time to translate it. If you want to do it, feel free. I can't participate in publishing as the state blocked all the accounts in foreign currency. If you have enough time and money for it, do it.

I'm in touch with Igor who's working really hard on the scene lately. He tries to put it back together again, and he hospitalize people in his home. It's important they're punks first, and all the other differences, don't count. Here's the address: Igor Bašin, Težakša 121, 61000 Ljubljana, Slovenija.

Here are two books for you: R'n'R Warrior, and Deca Starog Bakunja. The latter one has yourself inside. Well, due to various stresses, I'm losing hair more than ever. When we meet each other some day I'll be totally bald. Ha! Ha! But I'm still looking like a teenager.

By the way, I met some new kids, but they have no rapture like we had once. The times are changing. That's all for today. Write as soon as possible.

Ivan

Ivan Glišić, Moše Pijade 5/17, 15000 Sabac, Yugoslavia

RHYTHM COLLISION

OBSERVING YOUR IMAGE, THE FIRST BANDS THAT COME TO MY MIND ARE 'CLASH', 'STIFF LITTLE FINGERS', OR EVEN 'D.O.A.'. ANYWAY, WHO WERE AND WHO ARE YOUR MUSICAL INFLUENCES?

Well, most of our main influences are from Punk Rock bands from the late '70's. Bands like the Clash, Stiff Little Fingers, Adverts, Kuts, Red Rockers, etc. like you mentioned. We were listening to this type of music long before we formed a band, so it's just natural that we'd be influenced by them. At the same time we're also influenced by music we hear today. I think the important point to make here is that although we've got all these influences from the past, our sound and our music is that of today not yesterday. We don't just want to be some retro '70's Punk band regurgitating sounds of the past. What would be point of that? We want to forge ahead into the future. We use our influences as a base, or starting point, on which we build our own sound and ideas, not as crutch to hold us back. It's very important for us to make this point to people interested in our music, so they know exactly where we're coming from.

RHYTHM COLLISION PRESSURE



SO, YOU'RE NOT TRYING TO AWAKE THE MEMORIES BUT TO SEARCH THE NEW?

Yes, as I said before, Rhythm Collision and the sound and ideas behind it, are rooted in the world of today. We're not trying to awake any old memories or whatever; we're forging into new ground, our own ground.

WHAT'S THE AUDIENCE REACTION, WHAT DO THEY SAY?

Although we've been playing for over 3 years, I believe we've really started to make things happen in the past year or so. Lately, the song-writing and musicianship has really come alive and audience reaction has been great. With every show we play and every new record we put out we get greater and greater response. From the last release, Pressure LP, we've had many letters which said it was the best album in the past 5 years, etc. The response to the album has really been over the top, which is fucking great. It seems to me that people are just dying for something new and honest and powerful - and that's Rhythm Collision. We truly believe that with the right moves this band will be as big as Bad Religion in a few years. And from me saying that it's not because of egoism or whatever; it's because we truly believe in this band. And judging from audience reaction, we know we have the potential.

HOW IT'S GOING WITH YOUR FIRST 2 SEVEN INCHERS? DID THEY MANAGE TO BRING YOU IN CONTACT WITH ANY IMPORTANT PEOPLE IN MUSIC BIZ, EVEN CONSIDERING ONLY UNDERGROUND SCENE?

Yes, definitely. We've made some great contacts with not only other labels, but just as importantly, with friends and fans from all over the world. We sold about 1000 of the first Pictures On My Wall EP and about 1200 of the A Look Away 7". As a result of being able to get adverts and reviews in mags like MRR, etc. we've been able to come into contact with lots of other bands, radio stations, 'zines, fans, labels, etc. The response has

been great. As far as other labels go, we hook up with labels from other countries so that we have got some foreign releases of our records planned.

WHAT WAS THE REASON FOR STARTING "COLLISION RECORDS"?

Originally the reason we started our own label was because we preferred to remain independent and do our own records rather than have some other small label to do it for us. We figured if we raised the money ourselves and did all the artwork, distribution, promotion, mail, etc. that we could do a better job than someone else. Since it was our money and effort on the line, we would naturally work harder. Also we wanted to be able to respond directly to people who ordered the records, you know, to be on a one-to-one level, rather than have some third party intervene. So far, things have worked out well this way. On our second 7" A Look Away, we were approached by the Dr. Strange label, who wanted to put it out. So we decided to do it 50/50, the way we could still keep our label growing. The Pressure LP was done the same way, 50/50 with Dr. Strange. We split all the costs and the profits. Dr. Strange is a great label, run very much like our own; straight forward and honest - music first, profit second. We recently finished recording our second LP which should be out in 1992. For this one we are thinking about finding a larger label to release it so that we can get better promotion and get out more records. We could do it ourselves again (which we might end up doing anyway) but our funds are limited. It is very costly to put out your own LP. If we do it independently on Collision Records, it will cost us about 7000 dollars and we could probably sell 3000-5000 copies. But if we hook up with a larger label it will cost us nothing and we could sell about 10000 copies, which in our eyes is probably better as we can reach more people. But we'll have to wait and see; either way we'll keep releasing records.

COULD YOU EXPLAIN WHAT YOU MEANT WHEN YOU SAID: "IF PEOPLE WERE JUST EXPOSED TO IT, THEY'D LIKE IT" (PUNK). AIN'T IT JUST ANOTHER EXAMPLE OF PREJUDICES IN TODAY'S WORLD?

That's exactly what I meant! Specifically in reference to our band, I know that given the proper exposure, (through radio and press) people (even those that don't consider themselves punks) would really dig it. But the problem in America is that it's so fucking conservative and people are close minded. "Punk Rock" is like a dirty word and as soon as you mention it they think of mohawks and sniffin' glue, when there's really so much more. All the mainstream music papers here just cover Top 40 bullshit - Heavy Metal and Dance music, which is total meaningless bullshit. So alternative bands are forced underground for exposure, on college radio and alternative 'zines and mags. I guess we're lucky that we have this alternative when we know that most of other countries don't even have this. Yet we want more, so we push for it.

DO YOU THINK YOU'RE PRIVILEGED IN GETTING WIDER RECOGNITION FOR THE FACT YOU'RE FROM CALIFORNIA? I MEAN, YOU HAVE PLENTY OF VENUES ('GILMAN', 'SPANKY'S', 'COOPERAGE', 'RAJI'S', ETC.) AND FANZINES WITH LARGE AUDIENCE ('MAXIMUMROCKNROLL', 'FLIP-SIDE', 'LOOKOUT',...). DOES IT MATTER?

Well, first of all, I don't think we've ever received more recognition because we're from California. I don't know how Europeans see it, but it really doesn't make difference where the hell a band comes from, as long as they're good. But as for access to gigs and 'zines maybe we are lucky, I don't know. Still I can say that it's not as easy as you may think to get gigs here, especially in Los Angeles. The reason for it is that there's just too many bands and not enough good clubs. Northern California is much better, especially as far as 'scene' goes, so it might be easier to get gigs there. In LA it is hard to get a good show, and by that I mean a show with more than one hundred people. We want shows where we can open for a larger band, so we can play in front of larger audiences, but so far we've only had one or two like that. However, as far as Rhythm Collision goes things are definitely looking up. We've just booked a show opening for Bad Religion, so we expect to play in front of 1000 people. That's what we need.

YOU'VE PLAYED GIGS WITH BANDS LIKE 'GREEN DAY'. WHAT OTHER BANDS HAVE YOU PLAYED WITH?

We've played with lots of bands: Bad Religion, NoFX, Flower Leperds, DI, Jawbreaker, Green Day, Mr. T Experience, Radicts, Monsula, Badtown Boys, and also many unknown bands. We've only just started to get larger shows since our LP has been out and done well. We need larger gigs to play in front of more people.

HAVE YOU EVER TOURED THE U.S.?

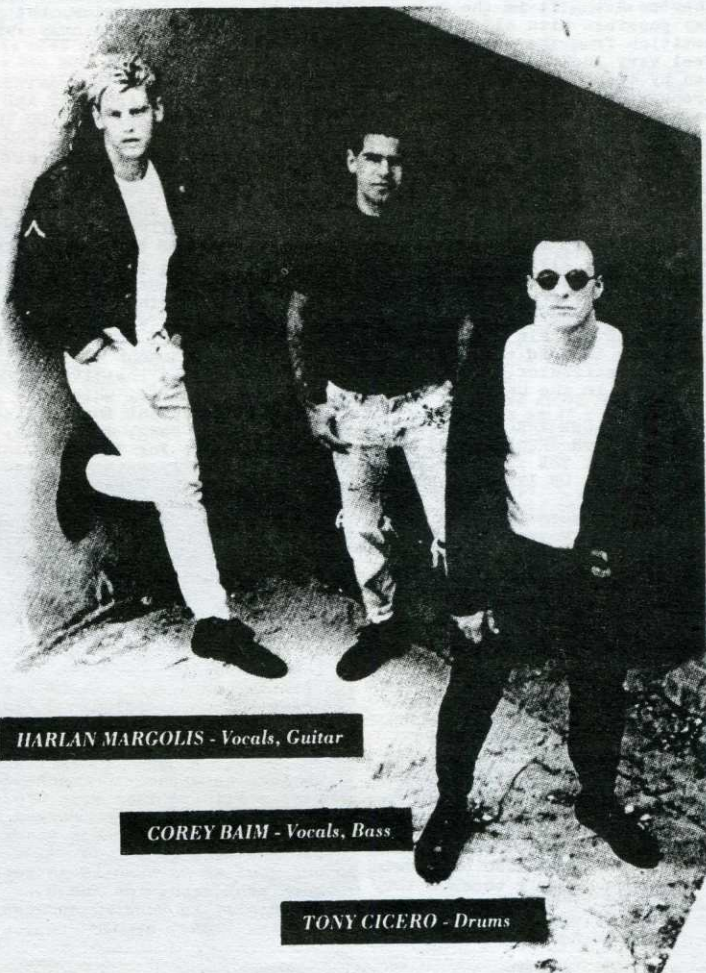
No, not yet. So far we've only done California. We don't have the money to do a U.S. tour, so we're not really planning it any time soon. We do however plan to tour Europe in summer '92. (And you do have money to tour Europe indeed? - ed.) I think they treat bands better over there and pay them decently. It seems a bit more organized.

IS IT WORTH \$ 50 TO PAY FOR AN 'MRR' AD IN TERMS OF HOW MANY PEOPLE IT GETS CLOSER TO YOU AND YOUR MUSIC?

Definitely, MRR is a great source of informations for the Underground. If we pay 50 bucks for an ad, it advertises our record to people from all around the globe who would otherwise not even know we exist. It's worth it for the contacts alone, but we also get the 50 dollars back in sales quite easily.

ANYWAY, TALKING ABOUT FANZINES, WHICH ARE YOUR FAVOURITES?

My personal favourite is MRR. I also like the Big Takeover from NY and Ben Is Dead, sometimes. I've heard some of the Euro 'zines are really good, but I haven't seen too many yet.



HARLAN MARGOLIS - Vocals, Guitar

COREY BAIM - Vocals, Bass

TONY CICERO - Drums

YOU SURELY KNOW ABOUT 'MORDAM' AND THEIR BUILDING 'THE LITTLE EMPIRE' INSIDE THE MUSIC BIZ MACHINERY. WHAT DO YOU THINK ABOUT THAT? IS IT THE RIGHT WAY TO FIGHT THE MAJORS (AND THE CHEATERS WITHIN THE UNDERGROUND SCENE) OR IT IS JUST HYPOCRISY?

It's ironic that you asked this question, because Mordam distributes Dr. Strange Records and, as you know, our last two releases (7" + LP) have been co-released with Dr. Strange, so Mordam basically distributes our records.

From our experience with Mordam we can say nothing but good things. In a nut-shell, they do a great job. They're honest and they pay the labels, and they get the records out. In the past, we've dealt with a few other distributors who ripped us off and blew our faith in distributors. Mordam is like a Godsend. They've already sold 1000 of the Pressure LP in only a month! From my understanding of Mordam, what they're doing is very important, and the way they're doing it is the only way possible with all the competition from the majors. We feel very lucky to be distributed by them since they're extremely selective in which labels they take on (they have only about 25 labels).

As far as them being hypocritical, I don't see how they can be. (I do see how, but I just wanted to discover if they are or not - ed.) They're simply trying to keep Underground music alive by giving independent labels a chance in the world of major labels. I highly commend them! If Mordam didn't exist, independent labels would suffer since they're the only reliable distributor of Underground music in the United States.

HOW DO YOU SEE THE SCENE TODAY; STAGNATING OR PROGRESSING? AND DO YOU THINK THE PUNK REVIVAL IS SOMEWHERE ON ITS WAY AROUND?

I think the scene here is worse now than a few years back, mainly because it simply became too large (too many people and too many bands). Too many divisions, factions, etc.

I think scenes work better in smaller communities, where people work together because they need each other more. In large cities, there's so many people at gigs that don't know each other, so none gives a shit about the scene. The exception to this might be Northern California, where there is some sort of a 'scene', at least much more than here in Southern California. I think people in places in Europe also have better scenes, simply because they care more. Punk is more of a way of life to them, they believe in it more, while people

over here are just more jaded and they've outgrown the 'scene'.

As far as a Punk revival, I see signs of it in England with the new Pop Punk type bands. Actually, I don't think Punk ever died or whatever, it just got pushed further underground. Today there's just as many Punk bands as ever, they're just not united as they used to be. I think there needs to be a couple of really big bands to develop (like Bad Religion) for the Punk scene to get back on its feet, so people can identify with each other instead of different groups of Punks liking smaller Punk bands. Think about how it was in the late 70's and early 80's; there were dozens of big Punk bands (Clash, SLF, Damned, Stranglers, Exploited, etc.). And that's what made the scene big. For Punk to ever be big again there needs to be more big bands, not just one like there is now (Bad Religion). (really? what's about Ramones, Buzzcocks, SLF, U.K. Subs, Fugazi, ...? I can understand why you quoted Bad Religion, but they're still not the only Punk band today - ed.)

'PRESSURE' L.P. IS YOUR LATEST RELEASE. TELL ME ABOUT IT AND THE SONGS INCLUDED. WHAT DO YOU EXPECT FROM THAT L.P. AND WHO DO YOU THINK YOU'LL REACH WITH IT?

Well, Pressure and the songs on it just basically reflect our experiences and the way we view our position in the world. The song subjects vary from relationships, to apathy, to ambitions, to dealing with life's pressures, but I think all the songs have a common sense of positivism or a positive way of dealing with life, which we think is important for survival. My favourite song, lyrically, is Can't Wait For Tomorrow, which basically says: 'I know what I want and I want it today!'. I think this song presents a theme that runs through the whole album. The title Pressure itself doesn't represent a negative sort of pressure; it refers to energy or force in our music, which is a positive thing.

We expect this album to do well for the band, because we're extremely happy with it. It's an honest blast of melodic HC/Punk and I think people in the Underground community will dig it. Well, that's been the response so far. We expect to reach more people with it than with 7"ers, mainly because we've pressed more copies and because we expect to sell more. One goal we do have is to reach more people outside the U.S., especially in Europe, because judging from the Euro response

we've had so far I think we would really go well over in Europe. Therefore we're looking for European labels to release our records to keep prices down for Europeans. We've got a 7" planned to be released in Spain and possibly one in Germany as well. If there's any Italian label out there interested, get in touch!

O.K. THIS IS GOING TO BE THE LAST QUESTION. WHAT ARE YOUR PLANS FOR FUTURE?

As far as releases go, here's what's planned:

1) We've got 10 new songs which will be our second LP. It will be released early in 1992. on either Collision Records or some other label, we'll see. It's already been recorded, so the main work is done.

2) We've got one track on an LP of Clash cover songs on Released Emotions from England (a great label) which should be out in December. Our track is Tommy Gun. (by the way, this record will probably be available from Zips & Chains address as already are most of Released Emotions' records - ed.)

3) A cover version of the Ramones' Outsider will be released on a compilation 7" of Ramones songs on the Dionysus label from California (LA). Other bands include Down By Law and Yard Trama. These songs were originally supposed to have been released on the Triple X Records Ramones compilation double LP which came out this year, but at the last minute Triple X decided to rip us off by cutting us off the LP and putting more popular bands (they thought) instead. All that happened after we had already wasted 250 dollars to record it. Needless to say we hate Triple X.

4) We've also got a track on an upcoming Dr. Strange picture disc compilation of all the Dr. Strange bands (Bolshevicks, Fac To Face, Guttermouth, Hanson Youth, etc.). It should be out in December.

5) A Spanish release of 4 songs from Pressure LP on B-Core label in Barna, Spain. That's it for now, but hopefully more!

We plan to keep Collision Records going and we plan to tour Europe next summer. So here's to the future! We encourage everyone to write us - communication is the key! Peace + power. Harlan

COLLISION records
PO BOX #865
AGOURA ca 91376
USA

ZUGANG

HI LISA! TELL ME A FEW WORDS ABOUT YOURSELF.

Well, I'm the 'editor' of Zugang fanzine. The other Zugang editor is my brother Steve Bones. We've been putting it together since 1987. I've been into Punk since 1982. I was introduced to it by a television show called New Wave Theatre. It was on at 3 a.m. every Friday or Saturday night. They showed bands like D.I., Fear, Dead Kennedys, Angry Samoans, American Martyrs. So those were my early Punk influences. I've been trying to support the Punk/Alternative scene ever since.

My childhood? Whew! I was a strange kid and I continue to be an equally strange adult. I never fit into the norm (mentally) so the Punk scene was the most comfortable place for me to express my individuality. But the scene has its faults as well as anything else. Nothing is perfect. I still prefer to be alone, as opposed to being around people, even Punks. I have no friends, only acquaintances. It works out O.K. as I can relate better through my 'zine. My job: I work in a 'group home' for persons with mental retardation. I've done this for 4 years now and plan to continue it until I graduate from college. My major in college is Philosophy.

DID YOU START A 'ZINE FIRST, THEN A TAPE LABEL OR WHAT?

The 'zine came first. It was originally titled Impaled Details, but we changed it after the first issue.

Zugang isn't really a label. We just do compilations as a side project. Our tapes include: Frisk

comp, The Backstabbing - Two Faced comp, Nature In The Raw comp, and the latest one, Acu-Punk-Ture comp. We probably won't be doing another tape for a long time, as they're very time and money consuming. Also, a very few people take the time to buy them, especially through mail order, which is how we prefer to sell them. I think people don't like to take a chance on bands they have never heard, which is dumb. The purpose of our tapes is to give a little exposure to bands we like, who aren't all that well known. We started the 'zine partially for fun, and partially as our contribution towards the scene (that's why it's a free 'zine, too). We felt we had something to share, which people could relate to, or would be interested in. Initially, I used to write most of the pieces, but we have had more people sending in written articles (opinions) and sometimes poetry. I design the entire layout, with some advice coming from Steve. We both have to be happy with the layout, or we don't print it. Also, we try to take a lot of the photos for Zugang. I only wish we could afford to put out more copies. We print 200-300 copies of each issue.

WHAT DOES 'ZUGANG' MEAN?

Zugang is a word I picked up from my studies of the Holocaust. It was a term used at the concentration camp Auschwitz, that referred to the 'new arrivals' at the camp. I decided to change the name of our 'zine (Impaled Details) to Zugang, because it had a little more meaning to me. Not just the word 'Zugang', but its link to the Holocaust and my preoccupation with studying about it.

ARE THE LARGE NUMBER OF BANDS ON YOUR COMPILATION TAPES A CONSEQUENCE OF YOUR EFFORTS TO CONTACT AS MANY BANDS AS POSSIBLE, OR IT IS CAUSED BY GOOD ADVERTISING IN OTHER 'ZINES?

We only advertised for bands for the Nature In The Raw compilation. The others came about by writing to bands, and even by some bands contacting us, inquiring if we still make comps and if they could be on them.

Each cassette has been a little different in how it's come about. This last tape, Acu-Punk-Ture, featured a few artists, like Human Ashtrays, Dry Rot, David Reynolds, Bias Ply, and Weird Paul, that we know, either personally or as pen-pals.

WHAT ARE YOUR FAVE BANDS?

Wow! I have a lot. I enjoy Punk as well as Industrial/Dance stuff, so my list is long. Here's a few: Honeymoon Killers, ASF, KMFDM, Pigface, 5th Column, Consolidated, Bulimia Banquet, X-Ray Spex, Crass, Frightwig, Dirt, Capitol Punishment, Fixtures, Slits, Rudimentary Peni, Cramps, (early) Discharge, Revolting Cocks, Fartz, etc, etc.

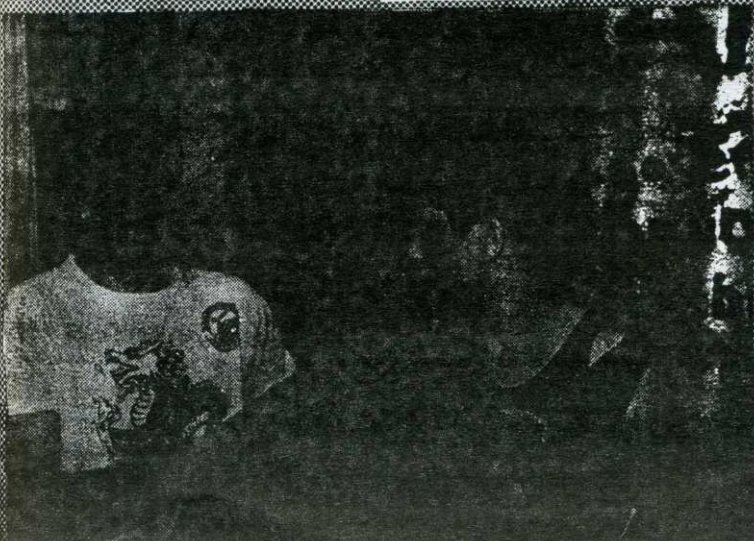
AND BETWEEN BANDS YOU ALREADY FEATURED ON 'ZUGANG TAPES'?

That's hard to answer. See, we only put on stuff we like. It has to meet our standard of not being fascist, sexist, homophobic or racist. Plus, it has to appeal to us, so I like all the bands on our compilations, basically.

WHAT DO YOU THINK ABOUT 'MAXIMUM-ROCK'N'ROLL' (AS BEING A REGULAR ADVERTISER THERE) AND ITS PEOPLE, ITS FOLLOWING, AND ITS ROLE WITHIN THE PUNK SCENE?

Well, to be honest, I don't read MRR anymore, mainly because I can't afford to pay \$2 for every issue, plus I'm swamped with a lot of other readings. I do read one occasionally. From what I see, its articles are good, very informative. But it's not as important in the scene as it once was. Several years ago MRR was the top 'zine; everyone read it, practically from cover to cover. People used it as a 'reference guide'.

I used to really enjoy it. Now it seems it's only bought for the ads it contains. That's the only reason I look at it (when I do). I don't bother to read any of their reviews as they're too critical on bands and 'zines. They gave Zugang a poor review because they didn't like the way one band we interviewed answered our questions. So, I've been boycotting them; I no longer advertise in their 'zine.



I can't really talk much about MRR's following, because I don't talk to people much about it to begin with. If they still have a strong following, then I'm out of tune with it. It may appeal to people just getting into Punk or Hardcore, because that's how I first became interested with MRR many years ago. It may still provide opportunities for correspondence and exchange of thoughts. But I'm not a regular follower of MRR, so it's not for me to judge the people who read it regularly, or at all.

YOUR FAVOURITE LITERATURE?

I enjoy some novels; I just finished the Silence Of The Lambs. But now I more enjoy fiction, works like Auschwitz by Kitty Hart, and practically any book about the Holocaust, especially the concentration camps. I enjoy reading philosophy books, anything that dares to question of life, death, ethics, etc. Zines are often great intellectual and philosophical stimulation, though some I like just for fun, or because I like their art or layout. Some fave 'zines are: Zips And Chains, of course, Hippy Core, Bimbox, Reaction, Time To Unite, No KKK No Fascist USA, Stormwarning, etc.

WHAT YOU'RE ABOUT IN THIS MOMENT? WHAT DO YOU PLAN FOR THE FUTURE?

Well, hopefully by the time this interview gets printed, our 8th issue of Zugang will be out. (it is - the careful readers of the reviews section may have already noticed it - ed.). This will probably be our last issue for a long time, maybe a year or so. It's also going to be a while until we do more tapes. Zugang will not stop, it'll just slow down for a while. For many reasons. One is - my studies and work occupy a great amount of my time.

In order for Zugang to maintain its quality, we have to devote large amounts of money and time into it. It's impossible to keep it up with so many other obligations at the same time. So it will probably become a summer time project, when we can devote ourselves to it. Compilations - we can't say. It takes even more money and time to make the tapes. We've never made a profit out of them and we didn't really expect to, but it's getting too difficult to keep it up when enough tapes aren't sold to reward our efforts. This doesn't mean it's never going to happen again. We love to make tapes and enjoy correspondence with the bands etc. so you never can tell. Who knows, we may find some other project to get ourselves into. We do still sell the tapes; they're always available. We just won't be making new tapes for a while. We encourage you to write to us about our tapes and take a chance on them! At this point Zugang wishes to thank Adam of Zips And Chains for this interview. We'd also like to thank the people who have helped keep Zugang going as far as it has, the people who write us just to say they like the 'zine or tapes, or people who send donations and stamps - it's nice to know people care about Zugang. Thank you!

Peace, Equality & Knowledge

Lisa L.

Lisa L.
2300 South 'E' Street
Richmond
IN 47374
U.S.A.



Well, being in touch for some time with Lisa of Zugang fanzine & tapes, I figured you wouldn't mind to get know a little bit about herself and her activities. It seemed pretty challenging to me and I also thought it'd be a really nice way to break out the uniformity of only band's interviews in this 'zine. I'd like to know what do you think of this, and if you are interested to see more interviews of this kind here, so I wouldn't mind receiving some letters with your comments about it. On the other hand, whoever is interested to get Zugang fanzine should send 2 IRC's (3 stamps in the US) to the address you will find elsewhere on these pages. Everything else has already been said, so I don't need to make a fuss anymore. Blah, blah...

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NATION OF BIGOTS

It was late August and I was getting busy with my job which had the only function to help me survive in this foreign country, so far away from my home. It was basically eight hours a day, staying under the big, cruel sun (thanks God, England has colder climate than we do here) and trying to get those necessary pennies in order to pay my rent, electricity, food, weekly travel card, and all those things you can't live without. As the evening falls down, I was picking up my things and going to my new home, usually just for a dinner and a shower, and then going to some of those smoky clubs with a noisy band playing loud live music, where I was spending even the last atoms of energy that somehow remained in my body. Yet, one of the evenings was different, with two chaps sitting on the sofa in my room, with some questions and answers, and a recording button pushed on the tape recorder that was lying at the floor. Their names are Tom and Jules, being respectively the guitar player and the vocalist in the London's HC/Runk combo named Nation Of Bigots. The chat was going on and on, and when I listened the tape afterwards I realized that it could fill up the whole issue of Zips & Chains by itself. Well, it wasn't that long, but still I thought it'd be a pity to cut some parts off, so I simply decided to publish it in two parts in Zips & Chains. Well, isn't it a little bit exaggerated to dedicate so much space to an unknown band, you may ask. No, 'cos basically that's what this fanzine is about. It's important for me to give a push to smaller bands and help 'em to get off the ground. Bigger bands don't need the help from the fanzines that much, even though you'd maybe rather read about them here. Said that, I wish you to enjoy this interview whose second part will appear in the next issue. Thank for your attention!

(A) Adam, (T) Tom, (J) Jules.

A: Hello. As for the first question I'd like to talk about your starts. When I spoke with Dave, he told me you started around spring 1990. Is it right?

T: We started really about two years ago with me and Jules thinking about the idea, and obviously it took a few months to turn ideas into reality; to find people to get the band together. We found Dave on bass and Jake from U.K. Resist magazine on drums, and we called it Missing The Point and first started.

A: When was that?

T: This was about a year and a half ago, the start of 1990. Our first gig was early this year and we've done about ten gigs since then. We have spent about a year rehearsing before we did our first gig. As I said, we've called Missing The Point and over that period we changed the name to Nation Of Bigots. We lost Jake on drums and replaced him by a guy named Paul. Very recently we lost Dave Fergusson on bass. He is replaced by Leigh, and we'll be rehearsing with him very soon for our next gig which is in a few weeks. Basically, we're getting stronger and stronger as the time pass by.

J: We just learn from our mistakes. The style changes so much.

A: What was the reason that Jake and Dave left?

T: Jake left because... He went to New York for six months, and obviously we couldn't have a break for that long, so we decided to get someone else. Dave left for a number of reasons. Basically, he had different ideas about the band than us. Anyway, we like him a lot and we enjoyed being with him within a band. It simply got to the point when we stopped progressing forward and it was basically Dave holding us back.

J: We didn't realize it before we finally found our style, I mean, how to write songs, 'cos none of us has done it before. But now we know a lot more about it and we realized it still didn't change. The most of it.

T: Dave, he was more into the enjoyment side of being in the band. When we first started out we obviously felt like that as well, but we wanted to take it more seriously and it was hard doing it with Dave. So it just came to the point when we had to ask him what we're going to do.

A: I know that some people would describe him as a 'boozing moron', but when he's not drunk he's really nice and creative person. He has a great tape label, he played in various bands, and he's even doing scene reports occasionally...

T: Well, we all think Dave is really great person, and that's why is an unfortunate that we came to that position in the band when we could no longer work with him. I respect him because he's been involved in Runk for so long and he still has a very great interest in the scene and puts a lot into it.

J: He'd never give up.

A: Yes, that's exactly what Vince of Released Emotions told me last night speaking about him; he'll remain Runk till death. Anyway, has any of you some previous experiences of being in a band?

T: Dave has been in a band called The Proles who used to sing for, and that was in 1979. They recently had their record released on a German label called Incognito Records. That's the 7" and is called King's Road Punks.

J: He used to be in a band called Stress in... 1982, I guess.

T: Yes, he played bass for Stress. And Jake used to play in... What was the name of Jake's band?

J: ???

T: Well, Jake used to play in a band a few years ago, and they've done a few gigs, but none of us can remember what it was called. (laughter)



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A: And yourselves?

T: This is the first band I've ever done gigs with, but it's been about three or four other bands we tried to get off the ground. People don't appreciate how much effort has been put to take the band off the ground. I've tried to do bands which are, you know, more adventurous and styles different to a basic Punk we do in Nation Of Bigots, but I find it very difficult, so we just stick to basic Punk.

A: So, this is basically your first, let say...

T: Giggin' band.

A: Yeah, the first proper band.

T: Well, with the line up we have now this is the furthest any of us have ever gone with the band before.

A: What are the new people alike, I mean the bass player and the drummer?

T: The drummer, he isn't new really. He's been with us for about a year. All the gigs we've done have been with him 'cos Jake left before we did any gigs. As a person, he's pretty straight looking. He's not as Punk...

J: Yeah, but not when he's drummin' for us. (laughter)

A: And the other one?

T: Leigh. He used to play in another band...

J: He still does. He plays in a band called Mine's Mine (was this what he pronounced? I doubt, but that's nearest to the sound he made. -ed.), but no gigs to date.

T: He fits in very well. He's Discharge fan.

J: The same musical taste, you know.

A: So how many gigs you've done?

J: Nine.

T: Yes, eight of which have been in London, and one was in Birmingham. Other London bands we've been giggin' with are: Trench Fever, Wat Tyler, Suicidal Supermarket Trolleys, Blaggers, ... and other bands we played with are Birmingham band called Fear Inside, ... Have we gigged with them? (quietly)

J: No.

T: No, we didn't play with them. We meant (more laughter) Have we played with Pig Ignorance? (quietly again)

J: Yes.

T: A London band called Pig Ignorance. We've played with Oi Polloi, UK Subs, Lurkers, Red Letter Day, ...

A: So was there any band from Birmingham, at all?

J: No, we played Birmingham with 4 other London bands. It was benefit gig for Poll Tax prisoners.

A: When it was, actually?

J: June this year. It was just to get London bands play out of London 'cos usually London bands play London, Birmingham bands play Birmingham, ...

T: A very few bands from the north come down and play London, and very few London bands play outside London. The very good scene is up in Leeds, in Bradford, in Birmingham, ... Bands wouldn't come to London 'cos people here if they didn't hear about the band they wouldn't come, and the band wouldn't make enough money to get back.

A: You're basically talkin' about English bands?

T: Yeah. But then again, a very few small foreign bands come to London. A lot of big bands do, but the smaller ones... Small foreign bands is better of going to places like Bradford, where they have '1 in 12', and Bristol where they used to have the Kronstadt club.

J: Well, American bands who come over would still get a lot of people turning up. Any American band who comes over seems to pull a bigger attraction than a local band.

A: What was the best gig of yours so far?

T: The one we did with UK Subs was very good. It was the biggest crowd we've ever played to.

J: And the best sound system, as well.

A: How many people turned on?

J: About two hundred, which is big for a small London gig.

A: Where it was?

J: That was at Cricketers.

T: And we were pretty well accepted. Not like a lot of gigs we've done where people are just standing, the one clap, ... which was the last thing we expected from UK Subs' fans. We were really surprised. But, just to mention, we didn't get paid. (laughter)

A: Well, at least you had some feedback from the audience.

T: Yeah. They watched us and appreciated us, and that's basically all you wanted from them.

A: Yes, though people sometimes express their enjoyment pogoing and jumping around... It doesn't happen to you?

J: No, it doesn't.

T: A very few bands... Well, if it's a big gig and a big American band, then it happens. I mean, people are basically bored, they need something new.

A: Well, yes actually. When I saw the Lurkers playing Cricketers last week, hardly anyone was jumping or dancing. Anyway, as I met you at Snuff's last gig at Kilburn National some weeks ago, I'd like to hear what you think about them?



T: I think Snuff are really good band, and like all bands which get relatively popular, they get slagged off by people. They always put everything into the live performances, into the records, and they obviously worked very hard. The fact that they stopped the band comes from this experience, and they're not going any further as they should do, so it just came to the end. I'll repeat, it's a real pity they're not carrying the band anymore.

A: So what you think is the main reason for their splitting up?

T: I think they're getting pissed off with getting big and having a lot of coverage in the newspapers, and having a lot of students and teenie boppers on their gigs. They don't want to be fashionable. They have been slagged off by Hardcore puritans, because they're getting popular, when Snuff themselves don't want that thing, you know. They used to play really small gigs and now even if they play big gigs it's still the same band on the stage. They're not pretending to be a big band.

J: It's different to stop the band when you're still fresh.

A: Have you been at the gig?

J: No, I didn't go. I don't give five pounds for a gig.

A: But it's been four bands.

J: Oh yeah, but it's just...

T: Five bands. I paid five pounds and only saw one band.

A: It was five bands there?

T: There was...

A: ...Wat Tyler, Midway Still,...

T: ...Senseless Things...

A: When?!

T: They were announced as 'special guests'.

A: They played first?

T: Yes.

A: Oh shit, I missed them. I just came when Wat Tyler were on stage.

T: Wat Tyler is another excellent London band.

A: You think so?!

T: They're something different; they're funny and that's what it's all about.

A: Maybe they're funny for English people, but to me they weren't. I guess it's because I didn't understand them. (laughter)

T: It's more on a personal level. Lots of communication, you know. They're good musically and they're funny to watch. And that's the same with Snuff. You don't just go there and watch people standing motionless at the stage. They're doing something else; there must be an effort to make it interesting to you.

J: They might not even play a song to the audience. It's all a joke, and that's what they're about. So, it's good, it's fresh and interesting.

A: Well, you're right, I guess. When I was watching the Leatherface I thought 'what a great band', but they've become boring after a couple of songs.

T: I don't like Leatherface... I saw 'em a couple of times and... I know they're getting a lot of good press and I'm sure they deserve it, but I was never really seemingly attracted. It doesn't mean anything to me. Too bland. It's got a lot of power, but I'm just not interested.

A: OK. Back to your band; have you any demo releases or any plans for them?

J: No. (general laughter)

T: I think we all want a release of some sort in the future, but it's the case of waiting. A lot of bands get together and they think the first thing they have to do is to put out a demo.

A: Alright, but what are you waiting for?

T: We're waiting to be stronger as a band and to get more confident, and...

J: ...and to have enough money to afford it.

A: So you don't worry about putting out releases...

J: No.

T: Well, in the past we've been held up by the line up problems, but now with the new line up hopefully things should be moving a lot faster. We've got some good quality live recordings which are going to appear on the compilation tapes, so obviously that's the first step and demo would follow eventually.

A: Have you been contacted by any record/tape label?

J: We're on about... 7 compilation tapes.

A: Already?

T: Only one of which has come out.

A: Well, did anyone show interest into yourselves? I mean, you've been doing gigs, participating those compilation tapes... Did you get any feedback from the people?

T: No...

A: ...except myself. (laughter)

T: No, people say they like us, but we think they're just being kind.

A: They don't go any further?

T: Going back to compilation tapes; I've been sending live recordings of us to friends I write to, and they said they liked it. Obviously, they must've liked it; why the hell they'd put us on the compilations. So, that's quite encouraging, but I think we got a long way to go and we're gonna get a lot better.

A: Well, let see the other side of the medal: I didn't even hear you, so I might not like your music, but if you would make an effort to do this interview (and these words really have sense 'cos Tom and Jules had to come twice to my London flat to be interviewed, the second time even bringing their own tape recorder -ed.) and give me pictures and everything, or in other words, if a band contact me and send me their stuff, I would put 'em on the compilation tape or feature 'em in the fanzine, anyway. So... that's actually the other situation which is as persuasive as the one before.

T: Uh!

J: Uh!



A: You know, I think I'm just going to be fair 'cos they've put an effort in it.

T: Well, that's true... Obviously, we have to wait and see. That tape has our address on it, so people would write to us and say: 'Yeah, that was really good.'

A: What about fanzines?

T: Hmm... I think... no one knows about us; only people in London know about us.

J: It needs time. We have to wait until we get organized in getting gigs. We have to put more time in it.

A: Yes, obviously. But on the other hand, I know a lot of bands who started to get their name around by being featured in fanzines, especially big fanzines like Maximum Rockroll. Therefore, people who probably didn't even hear the band, but saw their name in MRR, become a kind of interested.

T: Yeah, but again, we don't want to do anything like that. We wouldn't want people getting interested in us before we're confident, and before we think we're ready for it.

J: We don't need to appear in Maximum Rockroll just because it will get our name around. We don't want that to be an acceptance for us; people have to like us for what we are.

T: We're waiting to see what people think of us, and when our feedback gets stronger we'll promote ourselves properly.

A: Unlikely most of other bands...

T: We don't want to push ourselves as far as we could until...

J: Until we feel completely happy and until the music is completely...

(to be continued...)

The natural selection has done the great work reducing the number of Italian bands who used to play Hardcore in early eighties and continued to do it till today. There remained only two of them, and Raw Power is one of these bands.

P: I've heard that European tour didn't turn out as expected...

G: There's really no problem; we'll play everywhere they call us and where it seems to be feasible.

G: There have been many situations, many changes within the band...Musically, I don't think we've changed so much. The fact of line up changes disrupted us a lot. I hope it'd work out better with this line up, hopefully stable, even if desertions of Elder and Davide shook us a lot.

P: Do you get along in your private life, apart the band?

G: I can't stand without it. I swear I can't. It's my music.

G: No, I'm a hard one. I don't know if I'm right or wrong though.

G: I agree. We've had good offers if we had only changed something....We'd be valued a lot more.

Q: You speak of changes,...I don't think we've changed a lot.

G: If you aim at Mine To Kill there are some Metal influences, but I think we'll be back to the old style in the future.

P: To the origins?
 W: Yes. With Davide it was another kind of stuff and without him it'd be closer to the old material. I guess. Anyway, I think something must always be changed, at least a minimum. We've changed that much, but never towards the commercialisation or convenience. In fact, we could have done a lot more moneywise, but we never did... Playing for years and years the same songs, it came naturally to change something. The origins are always the same, even if in some songs there's something to make the difference.

P: So, it's a natural development. I mean spontaneous, unintentional, ...?

G: Yes, absolutely. It never was an intentional thing.

thing.

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P: Have you ever thought of living from your music?
 G: We're kind of people who come on stage, play, and go away. That's all. Other bands have the people who think about all that: about the money, profits, publicity, management,... We never had that kind of people with ourselves and our main thought is to go on stage and play. Well, to make the things clear, I'll tell you about an experience: in New York's CBGB, during our last tour we had an appointment with the boss of Atlantic. Only, the first thing you do is playing that gig, then you're perplexed and tired, then you take a couple of drinks and... Shortly, we forgot about it. It's a nonsense. I could go on and on. We never had people working for us and we already did unhuman efforts to arrive to the point where we are standing now.

P: The other day at the gig you didn't say a word to the audience. You don't want to or you don't have anything to say?

G: Mauro has always been like that. Maybe he'd like to, but... He's limiting himself on giving some choruses to the audience to sing here and there. It's negative, I know, but that's the way he is. I think a lot of people there came only because of Cro Mags anyway.

P: The voices on the story about Vasco Rossi are becoming too malicious. Could you explain what exactly happened? (for those who don't know, Vasco is the biggest Rock star in Italy. practically, if you come to Italy you'll eat pizza, speak about football, and listen to Vasco Rossi - ed.)

G: Well, Braido, who know all of us, have called Davide and they've played first gigs even if Davide didn't know all the songs. For a while he was playing with both bands, with us and with Vasco, but at the end he decided to leave Raw Power. We really didn't want him playing in both bands. The last gigs we've done with him there was no enjoyment at all, and there was no sense to continue if we were not having fun. It's a pity 'cos technically he was...
 P: Well, to play with Vasco he must've been really good.

G: Oh yes, even yourself after three months of playing the guitar could play his songs. (laughter)

P: Is there any sense of speaking about HC nowadays?

G: I think there is.

P: The early stuff of Raw Power was characterized by very minimal texts...

G: I was writing them. These things were coming out of myself really spontaneously, without me thinking of all the virtues and defects.

P: And the lyrics written in '83. are still valid today?

G: Those written by myself, yes they are.

P: Well, people say that you've been exploited a lot by the foreign labels like Toxic Shock.

G: We never knew how many thousands of copies of our records were sold. For example, Scream From The Gutter was 8th on the American charts (indie charts, I suppose - Paolo), it still sells, and they never gave us a fuckin' cent.

P: Now, when you're on TVOR, it'll be better than with now defunct Multimedia Attack?

G: Worse would be surely impossible. We know Stiv for years, and I think that besides the dignified work he has done in Italy, being the thing we unfortunately never took part in... Basically, we have confidence in himself. So under this aspect, I suppose everything will go alright in the future. We feel really protected now.

P: I saw the CD version. It looks great.

G: Thanx. The LP will be out from a day to another and the first 3000 copies will contain a free five tracks 7".

P: Aside that live LP, what the future brings for Raw Power?

G: We are working on new songs and we hope to release a new LP, though we don't know the label yet. I phoned yesterday evening to Jello Biafra, aiming to do it with Alternative Tentacles.

P: Wasn't that in question already ten years ago?

G: Yes. They'll distribute our new LP and we'll see if something could be done about the next one.

P: Anything to ad, at the end?

G: I wish Raw Power to exist many years to come because I can't live without it. As long as there are people interested in us, we'll continue this way.

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BURNING HEADS

WHAT'S ABOUT YOUR HOME TOWN AND SCENE THERE?
ARE THERE ANY INTERESTING BANDS COMING FROM
ORLEANS?

Orleans is quite a small city (with about 200000 inhabitants), 100 km away from Paris. You can't find a circuit, I mean gig places + rehearsal places + labels or shops, that would lead to the birth of a lot of bands. Nevertheless, a few of them are getting more and more interesting and efficient. We selected here the best of them (it's only our opinion, though). I've given you address to them hoping they will send you some stuff. They are:

- The Cry Babies (Pop/Australian/Plimsouls) they have an LP out on Boom Rang Records/Dance-teria named Pop Goes The Cork
- Fly Fuckers (HC) with one demo tape out
- DDT (HC) with demo tape LA Beach Is Full Of Bitches

- MAD (HC/rough R'n'R) with demo tape named Live In Studio

- Some Players Shoot Again, new band, nothing released yet

These bands use to get on together well, even if their styles are different, because everyone knows each other in town. The same thing happens for the gigs; there are about 200-300 persons who come to gigs and who are more or less a 'big family'.

Here's the address of an association which organizes gigs down here: Hollow Produkts

c/o Mr Pierre Mestrinaro/
Corinne Daudin
41, Rue Etienne Dolet
45000 Orleans - France

WAS IT HARD TO FORM A BAND?

Not really. We used to play together after the split of other bands: Les Privés, Komintern Sect,... The only difficulty we've ever had was the change of singer in 1989, after one year of our existence. It stopped us for about 6 months.

YOU'VE CHOSEN ENGLISH FOR YOUR NAME AND LYRICS.
WHAT'S THE REASON FOR THAT DECISION?

We think English is what suits to R'n'R/HC music; it was born with it and it's difficult to play it using a different language. Adopting another language leads to a mixing of styles that we don't feel useful for us. We think our music wouldn't fit with french words. Vocals are basically an instrument; lyrics have the goal to complete, which is as important as their meaning. We try to sing in good/simple English 'cos quality does not depend on difficulty.

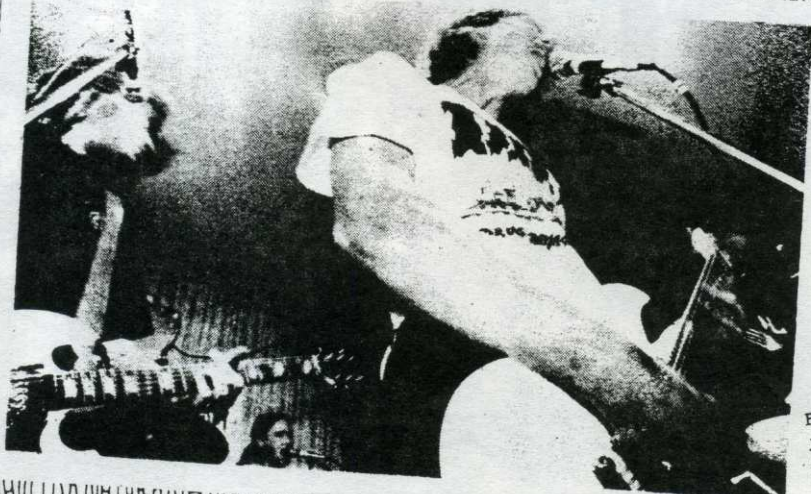
INFLUENCES?

These are the bands, among others, we're listening to at the moment: Snuff, All, Dag Nasty, Dinosaur Jr., Husker Du, Ruts, Metallica, AC/DC, Pixies, Bad Religion, Celibate Rifles,...

GIG EXPERIENCES?

About 30 gigs last year, the most interesting were:

- New Morning, Paris - as guests with Concrete Blonde
- Gibus, Paris - as guests with Urge Overkill, Bulimia Banquet
- Le Plan, Paris, - supporting Celibate Rifles
- Festival in Orleans with Mano Negra
- New Moon, Paris



BURNING HEADS
c/o Philippe Agogue
11, Rue Saint Eloi
45000 Orleans
FRANCE

BURNING HEADS
c/o Didier Filloux
58, Rue De La Binoche
45100 Orleans
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BURNING HEADS are:

- Phil - guitars
- Pete - guitars, vocals
- Thomas - drums, backing vocals
- Jal - bass, backing vocals

IS 'LOVE & HATE' YOUR FIRST DEMO?

We made another demo before, with the former singer, but it's very different from what we play today. It was a kind of Buzzcocks/Undertones meets HC.

IT SEEMS THE FRENCH MUSIC IS GETTING QUITE POPULAR THESE DAYS WITH BANDS LIKE 'MANO NEGRA', 'ELMER FOOD BEAT', 'LES THUGS',... WHAT DO YOU THINK OF THESE BANDS?

Mano Negra is an example of mixing the styles we were speaking about; R'n'R mixed with latin styles and songs in French, English, Spanish (welcome to United Europe?!). It's interesting, even if very different from what we listen to. Elmer Food Beat (how the f... did you get to know them?!) - all about sex, easy vocals, especially made for militaries & truck drivers. What else?... Sounds like shit!

Les Thugs are certainly the ones we prefer out of these three bands. Minimalistic music, high energy, really powerful on stage. More, they're friends, so... we think the best about them. Other good French bands with growing popularity these days are: Hydraulic Systems, Hoax, Thompson Rollets, Powertrip,...

WHAT ARE YOU PLANNING NEXT?

After the two singles, we're going to have one song on 7" which comes together with Wake Up! magazine (No. 8). It should be out by the time you read this. Also we hope to tour later this year. We're now looking for gigs, so please send us, if possible, any information about promoters, tour managers, gig places, conditions,... Thank! Also Adam, send information about your fanzine & home city. Does something happen out there? (Hey! Who's making the interview here, me or you?! - ed.)

O.K. ASK YOURSELF A QUESTION FOR THE END.

No, just let us ask you something: Adam, please send us a picture of Eva!!! (naked, if possible) (Fuc..n' bast..da, could you be just a little bit more serious? No?! I knew, I swear that I knew. - ed.) I finished my homework and give the feather to our singer Pierre (Pete). Bye! Phil

All this shit was written by the lead guitarist. We call him Swedish! He wrote this interview in English, but we could have written it in Italian (There's really no point for that since this mag is written in English - ed.). Just read these following sentences and repeat after me: 'Mi chiamo Pietro, col cazzo di ferro, ho una casa vicino a Terracina in fronto al mare e a quella di Aldo Moro, e Gina Lolobrigida... Mi piacciono molto le fregate italiane. Sono l'orso bianco colle pale nere!... (pero penso che dovrei imparare meglio l'italiano a scuola; conosco solamente le parolacce: stronzo bruciante; ma vaffanculo; froggio; frogginetto; che cazzo voi?!...)

Napoli la bella città, merda di qui, merda di la...

We hope to play very soon in Italy, just to say all these things on stage, and many more! Ciao bello! Pete

Well, what a nice & original manner to finish an interview! I hope that all the Italian readers of Zips & Chains have enjoyed the last couple of sentences, as they were written exactly how Pete wrote them down on paper and were not corrected by myself at all. For all those who didn't understand it, the only way to get know about what Pete said is to learn Italian, as the dictionary alone wouldn't help you very much. And for heavens' sake, don't ask your mamma to translate it! Well, so far this is all I had to say. Till later. Adam



The Slovenian city Maribor was never famous for its underground scene. In fact, there are a very few dedicated people within it there. At the moment, there's one active band who tries to awake the dead scene in the city, called V Okovih (In Chains).

The band started three years ago as a trio: Anti - bass, Dedo - drums, and Bozo - guitar. Within the initial period they played very rough and aggressive Hardcore, and the only song that remained from those days is Zlata Ribica (Golden Fish). Their first appearance was at Trate - Open Air '90., where they played together with several other Slovenian and Austrian bands, and it saw only two bands' members (Bozo and Dedo) playing on the stage.

A year ago, the fourth member (Tomažič) joined the band and became the bands' singer. They composed a bunch of new songs with a stronger Punk influence than before, the best amongst them being Demoni (Demons) and V Okovih. Lyrically, they could be considered a political band, even though not always their lyrics talk about politics.

The band played several gigs throughout Slovenia and everywhere came across a good response from the audience. Now they're going into the studio to record some songs for the forthcoming 7" on Front Rock records.

Observing what they showed 'til now, I'm sure they won't remain just an unknown Slovenian band, but will make a name for themselves. Any contacts for the gigs or fanzine appearances are welcome.

Roman (Touch HCN... distribution)

V OKOVIH
c/o Bozi Karno
Betnavska 129
62000 Maribor
Slovenija



Think with your own head!

The following article I addressed to Maximum Rockroll several months ago and though it makes some references to the mentioned mag, I thought it'd be cool to publish it on these pages as well. It reflects pretty good some of my opinions on religion and shows my personal attitude towards it. Still, it's only my opinion and not the suggestion to anyone. I assume many of you may not agree with everything written below, but all you have to do is to write down your opinion and I'll publish it. No censorship or bullshit - just free exchange of thoughts. OK?

I'm wondering how some of you write those long, polemic letters, but no one ever tried to write it down in a form of article, or just in form of something appealing to a wider (?) audience. Now I didn't say it has to be about religion, neither that it has to be 3 pages long or whatever, but it's important that you take advantage of this space. Still, I guess that's something I repeated so many times in the past. Anyway, think with your own head!

Dear MRR,
It's been several weeks I thought of writing you this letter, but it was not until now that I managed to move my lazy ass and come next to my typewriter. But then again, summer doesn't seem to be very inspiring to me, so let's see what will come out of this. Anyway, the reason of my writing is to tell you a story that happened to me some time ago. I hope someone will find it instructive, though someone else may think it's dumb, but it's up to me to try and to bring out my point of view on all that, nah?

Well, the story goes like this:
It was late May this year and weather started to be really hot. I just got out of the laboratory and took the way home, satisfied with what I have learned that day at university. Those afternoon lessons are pretty hard to follow due to both exhaustion and irregular digestion of lunch eaten half an hour before lessons start, so you can imagine why I was so enthusiast about coming back home and taking some rest. In fact, it was one of those days when you ask yourself a lot of questions, feeling alone, and forgetting that besides long and gruelling hours spent looking through microscope the entire micro world with its inhabitants, exist also pleasant evenings with friends in pizzeria or at some of the forthcoming Punk/HC gigs.

So, I was walking down the street with thousands of thoughts in my head that I even didn't notice the man who crossed my way pushing some magazine into my hands. I looked at him suspiciously, thinking he was just another promo-dealer who wants to sell me some printed shit which I can't neither use in toilet thereafter. But he went like: "I want to give you this." Hmm, not very convincing, eh? Anyway, I decided to give him a chance to explain me what he wants from me. He started rambolling about science and all the sci-

entific articles I could find inside, so he really managed to attract my attention. Then he talked about the ozone layer, the earth, the ecology, but I was still asking myself what was hiding behind his speech. Then he showed me an insert that was added to the magazine. It was about religion. Now I finally understood the reason of his so special behaviour as I have had the occasion to speak with Jehova Witnesses, the religion this guy belonged to, in the past. I certainly know, my parents would say: "No, thank." in the similar situation and they would just go away. But I wanted to hear what he was going to tell me and I wanted to know what's his religion about.

He started with the same old story of this world's last days we're living now. It seems that all the Jehova Witnesses are starting like that though it doesn't seem very convincing, at least not to me. Then he passed on classic Christian topics such as the creation of this world by a supernatural being (God). That-wise, we're all created by him and our soul belongs to him. As that theory doesn't let space for evolution, something I've been learning about since I was 12 years old and I still do today, it means that apes have nothing to do with human race as well as all the animals always existed in the same form either today or millions of years ago.

Well, not remembering quite clearly what was written in Bible (being a little kid when I have read it) I asked him if God created man or animal first. The answer was: animal, and yes, when I managed to recall some fragments from the Bible in my mind, I felt a little bit ashamed for not knowing that. But then again, I thought, if earth was so nice place for living (not considering it was just a glowing sphere, by scientific theory) did he had any reason to wait before creating another species? "No, he hadn't." was the answer, though the guy looked at me suspiciously, trying to guess the point I wanted to come across. "Then why we have remnants of primitive species millions and millions of years older than are those left by developed ones?" I insisted to embarrass him. He changed the colour of the skin, then thought for a while, but at the end he admitted to not know the answer.

I stood in front of him ready to learn something or to shake his conviction. I really hadn't intention to change his mind as he tried to change mine, but I just wanted to show that people are not brainless creatures ready to accept whatever is offered without knowing what exactly it is. I mean, if someone offers to you a black, opaque plastic sack full of something, without letting you know what's inside, would buy it? I wouldn't, sincerely.

Anyway, there was another topic I wanted to know about; what's the relation of Jehova Witnesses towards other religions? As we all know, there are many religions on this world and they do believe in differ-

rent Gods; some believe in many of them, others just in one. But who can say: "My God is the 'right' one, there are no others."? Well, you may think there's just one God under the different names, but if you consider the historical facts connected with Christianity you'd see it'd be impossible. That's why Bethlehem (Palestina) is sacred only to Christians and not to Budists, while most of North American Indians probably don't even know where it is. Got the point?

So, when I asked that guy about the religions, the only thing he told me was about some other religions that were incorporated some facts from the Bible into themselves. That might be true, but it still didn't explain much on what was my question about. He was shrugging his shoulders saying that I should find all those explanations in the Bible if I read it again. Anyhow, I told him to read the Bible himself first, 'cos that-wise he'd at least know in what he do believe. I mean, how could you think to change someone's mind and win him over if you don't even know what you're standing for? And if you are one who got convinced by someone's sweet words, ask yourself if there's any question you didn't get answered and go for it. I don't say to refuse religion, but to think for yourself and not let others do it instead of you. The point is to search for truth, and not to wait till someone puts it in front of you. If you looked at things from only one perspective, try to look also from another. It will help you to make a conclusion and see the things how they really are. That's why I wanted all those explanations from the guy; I knew it was going to change or fix my point of view. Therefore I feel myself more competent to talk about some arguments.

That's, I suppose, also the point of view that Jane Guskin came to in #80: "We all tend to surround ourselves with people who agree with us. But if our ideas never get challenged, if we're never forced to see a different point of view, then we just get stupider and stupider until we finally die." Now I hope you understand why I wanted to tell you this story. But the story ain't over yet.

I took the magazine of course, and we saluted each other as good, old friends. I went my way and over the shoulder I saw he remained there, probably waiting for another person to offer his magazine and thoughts. It took quite a long to stop thinking about that meeting, but after a couple of days I saw again the magazine he gave me, leaned on the cupboard. I decided to take a look on it, this time with calm and patience.

It was really interesting. All topics were treated from a scientific standpoint, and it talked about nature, health, ecology and other bunch of various stuff. Actually, it was really well done and I thought it was great move to give this kind of a mag around free of charge.

Thatwise informations are finally accessible to everyone, no matter if he's poor and therefore unable to buy newspapers/have television, or too busy to ever manage to catch news on TV at home.

Then I came to the insert on religion I already mentioned within this story. Generally, it was about different experiences of Jehova Witnesses, most impressive being those on pre-matrimonial sex. Now I don't want to criticize it, as I find some positive points in all that, one of those being a sexual equality what exclude sexual intercourse because of someone's idea of having fun or his pervert desires. But then I found an article which gets down all this.

The article was about religion in family and it was called: "How to put God on the first place?". Practically, it talked about presumed behaviours of a religious family and explained how should each member of the family conduct himself in front of the others. It went like this: "The wife who puts God on the first place should always follow the instructions given by her husband." and also: "She has to intercede herself the way that husband's decisions always find success and not to oppose herself to them." Hey, what's this?! Ain't it totally sexist or I just comprehend the words in a wrong way? Where's the sexual equality here? Is it the male domination this religion stands for? Is that why God created Eva, just to have an executor of Adam's ideas, or to have two equal beings supposed to give together a start to the whole human race?

I always considered religion as something profoundly good, as an idea which leads a human being towards better world. I just don't believe in existence of a supernatural being who controls all the events and all the lives on the earth. I don't believe into hell and paradise, as well as into most of mythic developments, but religion is made of a wide spectre of principles which are really positive in substance. If all the religious people in the past were that religious as they claimed to be, this world could have been much happier place to live. Thatwise, we would have got a generation of dazed morons who would have been happy, living in the world where the word 'progress' wouldn't mean much more than something like 'bobodoby-doo' or 'bibidibihoo'. This way we have a horrible place to live, with crowds of thieves, rapemen and killers, but aiming to develop itself always more and more.

So what to choose, you may ask. Nothing; you have already made your choice, only you maybe didn't notice. Just open your eyes and try to find the line which separates the right and the wrong. Don't let others do it for you 'cos they ain't any better than you are. That's what I said before; think for yourself and search for truth as it's the only way to feel yourself as high as you scored.

OK, that's it. I hope that I didn't bother you too much. I just felt like I have to tell you this story and I'd be very glad if it takes any reaction from you, either positive or negative. All the good/bad vibes should be sent to Adam (not the one from the Bible, eh!) at: Via Arrigo Boito 78/D, 00052 Valcanneto (Rome), Italy. I love you all! Bye!

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richmond, in. 47374 usa

AGENT 86

Hello and welcome to Agent 86 interview! What's so unusual about this stuff is that it was done partly by mail, before their European tour, partly live, after their gig in Ajdovščina, Slovenia. More of the live interview you'd be able to find in some other fanzines, as I didn't mind to not feature the complete interview but rather passed it to other publications and the respective audiences. I also did a whole bunch of photos showing the band in action (and not), and if anyone's interested to get some I could do some reprints for you; it costs about \$ 0.5 each, anyway. The tour was... Well, it obviously had its ups and downs, but I find it generally positive. The feedback was rather enthusiastic than not, and everything seemed decently organized. Well, more about it you'll read at some other occasion; it's enough that you know that most of the people who saw 'em were satisfied, so you can only feel sorry that you missed them when they were around.

The new LP is out (see review) and the band is planning to release a new 7" by themselves, probably to fill up the hole into the US distribution of their products due to faint connections of their label overseas. Whoever is interested into writing to the band, should send the mail to: Agent 86/ PO Box 70354/ Washington/ DC 20024/ USA

If you want to get hold of any of their products, write me and I'll send you a list of stuff I carry at Bored Teenagers distribution. OK, said enough. The following answers belong to Mike Briggs, the guitarist, vocalist and the main songwriter of the band.

TELL ME ABOUT THE PEOPLE WHO REPRESENT TODAY'S 'AGENT 86'. DO YOU HAVE ANY OTHER MUSICAL EXPERIENCES?

Today's Agent 86 include: Michelle Orgill (bass and vocals), 25. This is the only band Michelle has been in. She learned how to play bass specifically to play in the band. Cool, eh? Mike Briggs (vocals and guitar), 29. Mike is the only original member after 9 1/2 years of Agent 86. The band grew out of The Fix, an unknown northern California band, so really, this too is Mike's only band. The most recent member is Rodney Covey (drums and vocals), 23. Rodney is also in a DC speed metal band called Scooter Trash.

WELL, YOU STARTED THE BAND IN CALIFORNIA WHICH HAD REALLY HEALTHY HARDCORE SCENE THEN. COULD YOU TELL ME ABOUT THE SCENE BACK THEN? WHAT WAS GOING ON?

We were very separate from the California scene. LA was a twelve hour car ride south and San Francisco was six hours to the south. We only played in the Bay area three times and we never got to LA. We were much closer to the Pacific northwest scene at the time and became very good friends with DOA. We played in Eugene, Oregon, Seattle and Vancouver, British Columbia far more frequently than in California. The scenes were very small with 50-200 kids coming out to shows in houses and the occasional old theatre or veterans' hall. In Arcata, which is a small college town in the very northern corner of California, we were the ones who primarily put on the Punk Rock shows and we did this so that we could have shows to play at ourselves.

YOU TOURED WITH 'DEAD KENNEDYS', 'T.S.O.L.', 'HUSKER DU', 'BLACK FLAG'... PLEASE, TELL ME ABOUT THOSE EXPERIENCES; ANY PARTICULAR REMEMBRANCE FROM THOSE DAYS?

Well, during that period we played with Black Flag (Henry was very hostile and didn't smile or talk to me at all), T.S.O.L. (twice), Husker Du (they showed up five minutes before they were supposed to play and afterwards I spent the night eating psychedelic mushrooms and listening to the demos of Zen Arcade - almost a year before it came out on vinyl), and DOA (twice). We've played with DOA all over the Pacific northwest and I worked for them as a roadie for a tour in 1985.

WHAT HAVE CHANGED SINCE THEN?

Everything has changed. People are more cynical, touring is a lot harder; people are greedier.

WHAT MADE YOU MOVE THE BAND TO WASHINGTON D.C.?

We believed the Dischord bullshit about how the scene was open and DC was a great place to have a band. Unfortunately, that is only true if you grew up with someone at Dischord or was in an early Dischord band. It



is very unfortunate because we are friends with most of them; yet we aren't asked to play shows with them, they don't offer a record or tour help. It is especially strange since we agree on virtually every political question. But the reason we moved was that my father worked here and we couldn't find work where we were living and we decided to make a big change.

WELL, I'VE HEARD A BUNCH OF BAD THINGS ABOUT THAT TOWN, SUCH AS: VIOLENCE, RACIAL CLASHES, TRAMPS, STREET GANGS, DRUG MARKET... WHAT'S YOUR POINT OF VIEW?

Everything that you have heard about the violence in Washington DC is true and it is much worse. It truly isn't safe to simply drive down any city street. And if you are in a bad neighbourhood it is very unsafe. Most of the violence, though, whether or not drug-related, is Black on Black or Asian vs. Black or Hispanic vs. Black.

SO, YOUR EUROPEAN TOUR HAS FAILED FOUR TIMES WITHIN THE LAST TWO YEARS. WHAT'S BEEN THE REASON FOR THAT? WHO YOU'VE BEEN DEALING WITH?

We have had a couple of different DIY organizations including New Wave lead us to believe they were organizing a tour when in fact they were not. We don't hold any grudges against anyone so I won't mention any names. We still haven't heard from the person in Belgium who we thought was organizing a tour for us last spring. He went as far as setting us up with an English band to tour with and got some promo material from New Wave and then we just never heard anything else.

ANY PREVIOUS EUROPEAN EXPERIENCES?

None.

SO YOU BASICALLY CAME THROUGH 'NEW WAVE' THIS YEAR. I MEAN, THEY WERE SUPPOSED TO ORGANIZE THE TOUR, FINALLY?

Well, after we, sort of, confirmed the thing with you, we went to them and said: 'Hey, we're gonna come over. We're gonna do these two weeks; can you sort out some dates after that?'. So they've been trying to do that and I had to contact other people; that's how we got some shows in Belgium, and hopefully shows in Switzerland. But something has fallen apart; like, we were trying to play in Holland and southern Germany, but it has fallen apart, literally, two days before we left to come over.

NOW, AFTER THAT FIRST HALF OF THE TOUR HAS BEEN DONE, WHAT ARE YOUR IMPRESSIONS ABOUT HOW IT WENT, ABOUT THE PEOPLE, ABOUT THE DIFFERENCES BETWEEN THE TWO COUNTRIES YOU'VE BEEN PLAYING, ...?

We did the hardest part first, I think. We played ten shows in thirteen days and that's really a lot. The most of the places we played were social centres or squats, and that was very interesting to play, but on the other hand there were pretty hard conditions for us. It's totally different than in the States where we usually play clubs, or rented halls like churches or community centres.

I think all the audiences were very cool. The least response we got was in Taranto, but even there they were fairly enthusiastic during the show. Also, with the exception of the guy in Taranto, we didn't have problems with anybody. I have no complaints at all about the people putting the shows on, or the responses, only it was just really rough to drive that distances and to play that many shows in such a short amount of time, 'cos we're not used to doing that.

Also, the attitude of people in Brindisi and in both places in Slovenia was much closer to ours. It's just easier to deal with all that stuff going around them. I'd highly recommend Slovenia to anybody who comes.

HOW DID YOU GET IN TOUCH WITH 'NEW WAVE', WHO HAVE RELEASED SEVERAL RECORDS OF 'AGENT 86' SINCE?

When we left California, we sent copies of one of our self-released records around to probably 20 companies in the US and Europe, who we thought we could work with, and New Wave was the only one that responded. They are a very cool couple of Anarchist women (correction: they're neither Anarchists nor are both women -ed.) who are very much into our music and message, and we will keep doing records with them as long as they want to work with us.

HOW DOES IT WORK? DO THEY HAVE A PROPER DISTRIBUTION FOR YOUR RECORDS AND HOW MANY COPIES THEN COME TO U.S. TO BE SOLD THERE?

One of the problems New Wave is having is distribution. As in the US, virtually all of the small distributors in France have recently gone out of business. That's why we stopped putting our records out ourselves: when Systematic went under, they killed us along with a lot of other labels. They are real fucks and one of the guys is in the band Anzest which is on SST, even though Systematic almost killed SST too. All this happened in 1986. But recently New Wave signed a deal with New Rose in France, so things should get much better (New Rose distributes Disc-hord in France). Almost none of our New Wave records have made it to the US. We are hoping that this new deal will remedy that, also.

YOU WERE FEATURED SEVERAL TIMES IN 'MAXIMUM ROCKNROLL' AS FAR AS I CAN REMEMBER. HOW MUCH DID IT HELP YOU? WHAT'S YOUR OPINION ON HOW MUCH A FANZINE COULD HELP A BAND PRESENTED INTO?

A fanzine, especially one the size of MRR or Flipside, can make a band if they give the music a push. We have been featured in MRR several times, but because they haven't jumped up and down about our records, I feel the articles didn't have much effect. We have been reviewed or featured in a Polish magazine Greencore and several in France and England. Yet, we haven't received copies from most of the sines with articles on us.

WHICH GOALS STILL LEFT YOU TO SCORE? FUTURE PLANS?

Our primary goal is to conclude well this tour and have the new record released. We are also going into the studio soon to record some new songs with our new drummer. We are thinking of a possible move to Paris or Amsterdam or back to the West Coast, probably Seattle. DC is so violent, and the East Coast is very racist, and the weather is very fucked. We have been here almost four years, and we feel the need to change before we are strangled by our own stagnation.

SOUTH AFRICA

(Words and music: Mike Briggs)

Black man, white man all the same
But the white man rules this land
Homeland, death kamp, reservation
The only difference is the nation

South Africa

One man, one vote to have a say
Because its the American way
Unless you live in South Africa
Where skin color is what counts

South Africa cont.

Red man, white man are all the same
But the white man rules this land
Homeland, death kamp, reservation
The only difference is the nation

Wounded Knee
Pine Ridge
Yakima
Big Mountain

Note: The drummer on the photos is Billy Ropple, not Rodney Covey.

NEW
WAVE

THE BLAGGERS

PLEASE, SAY A FEW WORDS OF INTRODUCTION ABOUT THE BAND.

The Blaggers ITA come from North London. There are six members in the band. The line up is:
Matty - vocals
Steve - guitar
Matt - bass
Brendan - trumpet
The Pig - guitar
Jason - drums

+ Christie - ugly faces
This line up has been going on for about six months although the band is two years old.

We've done one album, one single and a song on a flexi disc which is free with fourth issue of U.K. Resist fanzine. The band support Anti Fascist Action and fighting fascism was the main reason we formed Blaggers. What the Blaggers are, is a reaction to/against fascism in Britain today.

YOU SEEM TO BE QUITE DEEP INTO THE ANTI FASCIST THING. ANY PARTICULAR REASONS?

Yes, I suppose we're all quite deep into that and while we still exist we will continue to fight fascists on the streets and in our lyrics and songs. We can see that hate promoted by the fascists and that's the major problem which needs to be confronted whenever possible. Basically it comes down to right and wrong. To condemn a person because of the color of skin seems pretty fucking sick to me. It must be stopped.

WHAT SORT OF THINGS DO THE N.F./B.N.F GET UP TO IN THE U.K. AND ARE THEY REALLY A SERIOUS PROBLEM?

A few months ago, a 15 years old black chap called Rolan Adams was murdered in cold blood. This young man was killed by racists in Thames Meadow (South-East London). Society promotes these sorts of behaviour. It's not always the N.F. or B.N.F. that carry out the killings, but they are the ones who glorify it and try to justify it. The real problem is with our capitalist society who pulls the strings of racist assassins who lack the education to realise what's really going on.

IS THERE ANY KIND OF COMMITTEE THAT ANTI FASCIST AND ANTI RACIST PEOPLE CAN TURN TO IN NEED OF HELP?

Anti Fascist Action is a group of people who go out the streets and take on the fascists at their own game. They can be contacted at:

A.F.A.
BM BOX 1734
London WC1 3NX
U.K.

This is also our contact address as well as Cable Street Beats address.

THE BLAGGERS



FIGHT FASCISM

YOUR MUSIC REMINDS ME TO 'THE CLASH' AND 'THE NEUROTICS'. DID THEY INFLUENCE YOU AT ALL?

Yes, most of Punk bands from 1977. up to today have made a mark on the band. But would you call us a Punk band? (sure I would -ed.)

ARE YOU POLITICALLY ON THE SAME SIDE AS THESE BANDS WERE?

I guess we are. We have even met Neurotics although we have never spoke to someone from the Clash.

COULD YOU TELL ME ABOUT YOUR GIG EXPERIENCES? I'VE HEARD YOU RECENTLY TOURED WITH 'ANGELIC UPSTARTS'...

We've done 81 gigs so far, many with bands like Snuff, Angelic Upstarts, Crane, Terminus, Bad Manners. The largest crowds we played to were in Rome to around 4000 people and in Berlin to over 2000 people, both times with Angelic Upstarts.

WHAT ARE THE REACTIONS OF THE AUDIENCES YOU PLAY TO?

Some people love us, some hate us; some say we stuff A.F.A politics down their throats, others can't get enough of the band. It's funny, but we don't really go down that well in London. The Germans seem to really dig us. The best gigs we've ever done have been in Germany: Berlin, Hannover, Hamburg, Kiel, etc.

ARE THERE SOME MEMORABLE EVENTS YOU WOULD LIKE TO MENTION?

Loads and loads; funny and bad things. We had a riot with fascists that attacked us at one gig and the band got arrested and held for two days by the police after the fascists got stabbed and we got the blame. That's about the most memorable thing that happened yet.

WHAT DO YOU THINK ABOUT FANZINES, IN GENERAL? WHICH ONES DO YOU LIKE THE MOST?

I read U.K. Resist, Cable Street Beats. Aham and many others that come my way. One thing I hate about the odd fanzine writer is that they seem to enjoy slagging off young bands that aren't that good. I think that if you don't like a band or record then don't review it. That's the point. It's different if it's a big band known all over the world they can take the shit. Small unknown bands really need all the help they can get. Believe me, because I know.

WHY DO YOU THINK THERE'S NOT SO MANY GIRLS WITHIN THE PUNK SCENE (BANDS, ZINES, DISTRIBUTIONS, VENUES,...)?

Good question although I don't really know the answer. I guess that the role, women are brainwashed with, to play in society is a million miles from loud, noisy music. Rearing children and loo-

king after the home seems to be the order of the day for women once they reach 20. Of course, I'm right against it. It's all down to education again.

DO YOU THINK THAT SEXUAL DISCRIMINATION STILL EXISTS?

Yes, of course. It's as bad as ever.

WHAT'S THE SCENE LIKE IN LONDON?

It's shit! Nobody goes to see small Punk/Oi/Rave bands here. The punks (many of them) seem to spend all their time begging for money or beer and trying to get free at gigs.



WHAT YOU'D LIKE TO CHANGE IN THE WORLD'S PUNK SCENE?

This question is too open for me to answer properly. I could spend my life-time saying what could be changed in Punk and life in general. The most important thing I have to say is not to tolerate racists and fascists at gigs, even if it takes violence to get rid of them.

SOME FINAL WORDS?

I hope anyone who came to our gig at Forte Prenestino with Angelic Upstarts in Rome enjoyed it. The sound was very rough, but we really enjoyed playing the gig and we are looking forward to come to Italy sometime again. The sooner - the better. Good luck.

Matty

COMPETITION

Dear readers, here's another nonsense poll/competition for you. All you have to do is to fill up the coupon you'll find included with this "Zips & Chains" issue and send it before 01. Nov. 1992. to the well known address. Then you might be fortunate enough to win one of the prizes I prepared for you, when the coupons are drawn from the hat after the deadline. The names of the winners will be published in the next issue, and the prizes will be sent immediately after the drawing. Now, I know there are not such a big prizes, but neither is my spare money, so take it or leave it. Naturally, any band/label/zine who wish to donate something for the next competition, be it a record, tape, zine, badge, patch, a pair of clean socks, or whatever, is welcome, so don't hesitate to send your stuff in. Every competition will be totally different, and if you paid attention this isn't really a competition; it's more like a poll. But you're still getting prizes for your entry, anyway.

Now let's see what prizes I'm giving away this time: to the person whose coupon will be drawn for first is going a copy of the next "Zips & Chains" issue, plus a "Released Emotions" 7" flexi with 6 bands on, plus a bunch of cool stickers and a fanzine of my choice. To the next one is going a "Zips & Chains" issue, a "Released Emotions" flexi, and stickers. Finally, the third prize consist only of free "Zips & Chains" issue and a bunch of stickers. But attention; the winner of the competition might choose to get an "Agent 86" T-shirt (b/w, XL) instead of the first prize, if he contribute \$ 2 for postage costs. So, any of you interested in that should write: "Agent 86" at the back of your coupon (don't send any money) and you'll be advised by post if you're the luckiest one. OK?

Also, a couple of instructions regarding the poll (well, whatever it is): the last six questions are not all to be answered. You have to choose one to answer to, and write the number of question together with the correct answer at the bottom of the coupon (you'll find the space purposed for it). Naturally, choose the one you're sure of knowing the answer. You may answer even more of them, and if there's at least one correct answer your coupon will be considered valid. This is to proof that you're not total outsider on the Punk/HC scene. If you are, find someone who's better in it than you are, and let him answer the question(s). At the end, write your name and address in the space purposed for it, so I can send you the prize not worrying that I might have sent it to the wrong person. That's all. Simple as it gets!

- I) How many "Zips & Chains" issues do you own?
- II) What's the best thing about "Zips & Chains"?
- III) What's the worst one?
- IV) Are you interested to send in classifieds (50 words for \$ 1) to be published in this zine?
- V) What you'd like to see in the next issues of "Zips & Chains"?
- VI) Would you rather like to see a bigger format or increased number of pages in the future issues?
- a) What's the best album cover you've ever seen?
- b) Your favourite video clip?
- c) If you'd have a baby, which Punk Rock star you'd choose to do baby sitting for you?
- d) What's the best "1,2,3,4..." counting you've ever heard in a Punk song? (please write down the song, the artist, and the source where you've heard it; i.e. "Cretin Hop", Ramones, Rocket to Russia LP)
- e) Which Punk Rock musician/band has the shittiest attitude ever?
- f) What's the best value in Punk?
- 1) Who sang about White Man In Hammersmith Palais fourteen years ago?
- 2) The year when Ramones formed was...
- 3) Which was the last Stiff Little Fingers album before they split up in 1982?
- 4) State at least two vinyl releases by "Maximum Rockroll".
- 5) How many LP's Adverts ever released?
- 6) Which was the first country Buzzcocks toured after they reformed?

S P E A K E A S Y

SPEAKEASY is Dangerous Shimbart Simpson on Drums, Hardcore Mogkenstein on Bass, Microcosmic Leader on Guitar/Vocals and Robslobanarchy on Guitar.

Tell me about the way you formed the band (when, who, why, where, how).

Rob and Mike had been jamming for a batch of years. Cory joined and then Dan completed the group. The band was started to express our thoughts and opinions. Speakeasy is located in Mississauga which is a suburb of Toronto.

What does the name SPEAKEASY represent?

Back in the time, when there was a thing called Vaudeville, when I was talking to Al Jolson, and we were looking for a drink, we stumbled upon a boarded up door with a little peephole, we said the correct password and a guy with a gun let us in. They served us drinks in teacups.

A speakeasy was a place where one could drink illegally, so our name is a direct defiance of a stupid law (just to have fun, which seems to be a little oppressed nowadays).

And, can you really speakeasy?

Tell me about your influences and favourite bands.

Our influences are blues, jazz, rock, rap, hardcore, reggae, punk rock, industrial, classical and metal (to an extent). We could list about five pages of bands we like so we'll just say if it's good we like it.

What band would you like to support and why?

Speakeasy, because we are broke.

Can you remember how you felt before your first appearance on stage?

Mike cannot remember. Dan felt drunk. Rob was only a little tipsy and surrounded by weirdos. Cory was cramped by the low roof.

What is the Punk/Hardcore scene like in Canada? Is there anything you would like to change about it?

We can only really speak about Toronto. It's alright, but it used to be a lot better. Most of the people get along with each other and there is rarely any violence. There's lots of good bands, but people usually come to shows when big bands are playing, they would rather stay home and drink beer.

What do you think about MRR and the function of 'zines in general?
Cool. It's good hear opinions that aren't in the mainstream. It's a good way to learn about bands because you can't hear them on the radio.

What do you currently have on the go?

We just got back from a weekend in the U.S. It was a very interesting experience. The States are not as much like Canada as people will tell you. Our main goal right now is to sell enough tapes and shirts so that we can buy a van to go on tour.

Any closing comments?

Our name is NOT Speak space Easy. It is Speakeasy. Write us for any reason at all, we'll send you stickers and various other tidbits of propaganda. The address is 152 Hanson Road, Mississauga, Ontario, Canada, L5B-2E4.

SPEAKEASY



THE ONLY CHOICE

Carnival of Shame

After spending three years in my hated in-laws dreadful funeral home and playing bass in a Hardcore band (The Absurd), my lovely wife (she's fat now) decided that I wasn't good enough for her, or my son, and divorced me (with daddys' money). After spending hours drinking hard liquor, eating a hit of acid, snorting cocaine, smoking hash, dropping valium, vomiting, and playing what was to be my last gig in Cleveland, I found myself early that same morning in Philadelphia International Airport with two guitar cases, 150 bucks, and a black eye. It didn't take too terribly long to get a real job, posing nude at the art schools downtown or finding a real place to stay, a room by the week at the Parker Spruce Hotel on 13th (the Chelsea of Philadelphia), at least no one here knew that I had spent time in a mental hospital back in Ohio.

There was only one person in this sprawling metropolis that I knew, E-Man, a magician and old friend from high school days. I knew I could count on him if things got really tough. Unfortunately E-Man had two very big problems, one was drinking excessively and the other was gambling, unfortunately for me both of those nasty habits rubbed off and for more than a year my life was, if you can imagine, worse. Each day however I spent hours practicing the acoustic guitar that I stole from my X mother-in-law and writing very desperate, painful, searing words and melodies. Our catch phrase philosophies of the day were 'Everything is beautiful', 'Everyday is Tuesday', 'Put it on red', and 'Oh, my God!'.

Living a sheltered life in Ohio I wasn't accustomed to cockroaches crawling over my chest at night or darting across the walls during the day, and my neighbours, well, back home we didn't have junkies, prostitutes, taxi-cab drivers, street vendors, disabled vets, cops, pimps, and old ladies with pets all living in the same building, but I got used to it, and yes even came to love it. All alone one Christmas in the Parker-Spruce an idea suddenly struck me, I'd write to my closest friends that I had played in bands with and tell them how absolutely beautiful the city was, misery loves company, and how maybe some day we could hit the big time. I mean after all Philadelphia is a big city, a very big city. A tremendous loss of innocence and the beginning of Carnival Of Shame.

Garland Monroe was the first one I talked into coming to Philadelphia, his fiancée, a firey (in more ways than one) redhead named Lisa, wouldn't leave Ohio unless he married her first, I was the best man. That was 1987, the same year I called my father on the phone to inform him that I was having an affair with a homosexual and living with two gay men, he was rather distraught until I explained that my homosexual lover was indeed a lesbian. I had come a long way from waking up on Ben Franklin's grave, rain on my face, laughing and crying.



DRUMS - KURT KOPPEL



GUITAR - RICHARD BIRCH



BASS - PATRICK O'BANION



VOCALS - PETE MARSHALL

Pete Marshall was next on my list, the last I heard he was being a beach bum kicking around the Bahamian islands. I found him living on the lower east side of Manhattan, it seems paradise had become too beautiful. It wasn't too difficult convincing Pete to move into my spare room, I just got him horribly drunk and took him somewhere he could get lucky, that did it.

The core of Carnival Of Shame was now in place but lacked one main ingredient, a drummer, and boom out of nowhere, there he was, Steve Halen, a cross between Woody Allen and Ghouliardi, a great guy and a fantastic drummer. It was a damn shame when I kicked him out of the band, Steve had spent a solid year practicing three times a week and the band was tight, it was during this time that we recorded five songs at RPM (Philadelphia) that would appear later on our first album 'Go Tell Mother'. Jamie Aldergate, Garland's old drummer from A.O.A., had called and said he wanted to join the band. He was a home-boy and Garland wanted him. Later I thought it was the biggest mistake we've ever made, that is, kicking Steve out of the Carnival.

It took months and months to get back into the swing of things and then 'it' happened, Jamie, our new drummer, was brutally stabbed three times, once deep into a lung, and beaten nearly to death. He spent three weeks in critical condition in an intensive care unit. Many months past while Jamie was recovering from his multiple stab wounds and broken ribs and to complicate matters even further he had charges brought against him for accidentally stabbing a young girl that was trying to pull off the four men that were beating him. She layed in a hospital with a collapsed lung. Jamie did get better and somehow managed to stay out of jail; we were ready now to go back into the studio and record.

Pete, on his birthday, was to inherit a trust fund that his grandfather had set up for him as a child. That was worth 25 grand and Garland and I were foaming at the mouth thinking of all that money Pete was going to get. Jamie on the other hand had other ideas, he vanished without a trace or word to anyone. That's been more than two years ago and none of us has heard from him since.

It was around this time that we started auditioning drummers at LP's in South Philly, that's where we met up with Sal Spera. Sal worked at LP's and played in some squid band. So we told ourselves that three was a charm, Sally as we called him, was perfect for the part, good attitude, strong, fast hands. Although Pete didn't get the kind of cash he expected, we managed to beg, borrow, and yes, steal the rest that we needed to finally get back into the studio and finish our first album. Another five songs were recorded with Sally and Brooklyn guitarist Louie Paris at Studio 4 in Philadelphia. Coupled with the five songs from RPM and three live songs, recorded at CBGB's in NYC, 'Go Tell Mother' was complete, a documentary, or if you will, a mirror to our sordid history. That was the summer of 1990.

Everything seemed to be going rather well at this point, we had gone from fighting to get a spot on open mike night at Dobbs to playing the Trocadero, Chestnut Cabaret, CBGB's, and many other clubs in Philadelphia and NYC. That's when we met Nigel Hetherington; he proposed to bankroll an extravagant motorcycle tour of the states (all of us ride) and use his connections in the travel industry to comp our stay in various cities. Nigel has had several heart attacks and sold his travel business to retire, an old and dying man at 50, this was to be his swan song, his last great adventure. The ball was rolling now, we spent more and more money that we didn't have, setting up the details for a tour to promote our album, and then 'it' happened, Nigel died, the bastard. Not one red cent of his money (if he ever had any) reached our bank account and to complicate matters even further, Garland's wife was pregnant. Fate had reared its ugly head and as a unit we were in a world of shit, up to our eyeballs in debt and seemingly stuck forever in the city of brotherly love.

Despite being completely demoralized and financially shattered I was determined to continue the work we had started. Pete and I set about the business of getting the band ready to hit the road and find the funds to make it possible. One by one, like flies, they dropped off; Garland is back in Ohio raising a family, Sal is punching a clock at the navy yard, and Louie is in Brooklyn doing God only knows what.

Things couldn't have fallen apart more or gotten any worse when everything started getting better; Richard Birch, the hottest guitar player I'd ever seen in the six years that I've lived in Philadelphia, joined Carnival Of Shame. Richard had just finished ten year stint with the infamous Philly band DeControl and still would have been with them if his good friend and bass player John Wolfinger hadn't layed his body across the railroad tracks, and taken his own life.

Richard, Pete and I met with Gasoline drummer Kurt Koppel in January 1991 and to date the four of us are Carnival Of Shame. In February '91 we hit the road (without our motorcycles). During three months of touring across the states we recorded our second album 'Tortured' with British producer Iain Burgess (Naked Raygun, Big Black) in Chicago at the Chicago Recording Company and also in Nashville at the Aural Canvas with producer Robert Birch (composer for the Philadelphia Orchestra) and Forrest York (These Are Houseplants).

All together 13 songs were recorded and will be released by us independently on Burnin' Records (our own label) on Friday the 13th of September 1991. So there you have it, the four of us came together to do a tour, survived three months on the road and recorded an album, 'Tortured', that we're all very proud of. The truth is it's the best piece of work that any of us has done to date. Lately people ask me: "How was the tour?", I can honestly say it went beyond my highest expectations and we did things I never dreamed we'd do (or can mention) and it also went lower than my lowest conceivable expectations, such is the roller-coaster life we call life. Naturally, there are many unpleasant details and sordid goings on, that for the sake of brevity, I've left out in this 'bio' of Carnival Of Shame. I would like to add, for the record, I no longer eat acid, I detest snorting cocaine, stay away from valium, but I do occasion drink too much and vomit. Batten the hatches and watch your asses, Carnival Of Shame has come of age. See, I'm not afraid to fight for my opinion, be it ever so humble.

Patrick O'Banion

Patrick O'Banion, July 4, 1991.

The above biography, accompanied with 2 cassettes and a couple of words besides, reached my address this summer, while I was still away in England. Anyway, being an extremely interesting piece of written words, as opposite to majority of band infos sent to fanzines nowadays, I decided to print it down in "Zips & Chains". The band agreed and sent back a couple of photos to make it groovy, as it is. They asked me to let you know about the fact they'll be touring Europe next summer, so open your eyes widely in search for dates of their tour. I don't know about other countries, but they said they'll surely make a couple of dates in Italy. Despite of their status of pretty unknown band either here or in the States, I can assure you they're definitely great band which still miss the success only because of unfavourable circumstances. If you're unable to go and see 'em this summer, you can still order their first (only cassette and CD format) or second album (all three formats) from their own record label: "Burnin' Records", 606 S. 10th Street, Philadelphia, PA 19147, USA. The next issue of this fanzine will include an interview with them, released either as a chat during their forthcoming Euro tour (if possible), or via air mail. I'm very curious to know what these guys have to get off their chests. In the meantime, I hope you enjoyed this info. I did.

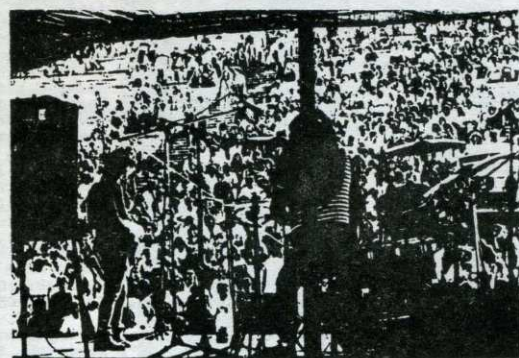
Spinners



"Spinners" formed three years ago and are the only active Punk band in Turkey, since the "Head-bangers" have split up. The band consist of three girls being:

Zuhul - guitar & vocals
Yildiz - bass
Demet - drums

We've been playing a lot of concerts in Turkey, basing our set mainly on our own songs and playing occasionally a couple of songs by "Sex Pistols" and "Exploited". Our songs are social; we are singing about things which we feel repulsive, mainly about the high society and their headless behaviours helped by their easy earned money.



By the way, bands' main influences are: "Sex Pistols", "Dead Kennedys", "Exploited", "U.K. Subs", "Misfits", "Spermbirds", "Ramones",... At the moment we're trying to set up a tour throughout Europe, so if anyone feels that might help us, please get in touch. Our main goal is to let as many people as possible hear our music and therefore we released a demo tape which is available from our address. Whoever wishes to get in touch with us, please write to:

Zuhul Kececioglu
P.O. Box 154
06692 Kavaklıdere
Ankara
Turkey

That's all. Thanx a lot! SPINNERS

Foreign Legion.

Well, this guy, Marcus, who answered the interview is known as one of the biggest chatterboxes up there in the South Wales, but when it comes to writing down the stuff he seems to be afraid of any further word he puts on paper. That's probably why this interview is so short, but I still hope it'd give you an idea on what's the band about. If I've tried any other member of Foreign Legion to do this interview, it'd be only worse. The bass player, Jolly, is too lazy to send a postcard with greetings (figure then how it'd be with answering the interview), while Stan, the drummer, opens his mouth only to wash his teeth or when there's no one around to answer the question. My only hope was the guitarist Peter, but he left the band this summer, so all of my hopes have gone down the drain (as Steve from Neurotics sang in The Mess). Therefore, this is what you got, but if you want my advice rather go and buy their record(s) and let their music speak for themselves. They sing too. Yes, they do.

WELL, BACK IN TIMES WHEN YOU FORMED 'D.O.A.'; FOR HOW LONG THE BAND STAYED ACTIVE AND WHY DID YOU CHANGE THE NAME THEN IN 'FOREIGN LEGION'?

Dead On Arrival was formed in January 1982. We've played about 15 gigs and changed the name to Foreign Legion in March 1984, because of the confusion with the Canadian band DOA.

DO YOU STILL PLAY ANY OF THOSE SONGS?

No, we don't play any of the old Dead On Arrival songs.

YOUR 1st E.P. HAS BEEN RELEASED BACK IN 1985. AND CONTAINED THE SONG CALLED 'MESSAGE FROM NOWHERE' AMONGST OTHERS. YOU RECORDED THAT SONG AGAIN AND RELEASED IT ON YOUR FIRST L.P. SHORTLY AGO. WHAT'S BEEN THE REASON FOR THAT?

Message From Nowhere is a great song to play live. We included it on the 1985. EP and recorded a new version of it for the 1990. album. We all enjoy playing it at the end of our set.

UNLIKE THE MOST OF PUNK BANDS, YOU HAVE HAD SEVERAL FEMALE PLAYERS WITHIN THE LINES OF 'FOREIGN LEGION'. COULD YOU REMIND US HOW DID YOU RECRUIT 'EM FOR THE BAND?

The females we had first were Helen - bass/vocals and Lynne - guitarist. They were rehearsing for their band Direct Action, so me and Marshon asked them to join us. The line up of the band at the time was: Marcus - vocals, Helen - bass, Lynne - guitar, Marahon - drums. Then Lynne left because she couldn't do anymore for the band. She was replaced by Julia, but after a while herself and Helen left the band due to musical differences. They just wanted to play different kind of music.

STILL SPEAKING ABOUT THAT PERIOD, THERE WERE SOME FRENCH BANDS YOU HAVE BEEN ORGANIZING GIGS WITH. TELL ME MORE ABOUT THEM.

We organised gigs with French bands the Hatfields and Burning Ambitions from Le Havre, France. We played Le Havre in July 1986. It was very good gig to our opinion. Also, we played with Berurier Noir and Babylon Fighters in Paris in December 1986. in front of 2600 people; brilliant show. We are still great friends with these people today.

WELL, LOOKING INTO THE PAST, WHAT'S THE THING YOU'RE MISSING THE MOST?

We are not missing anything really, just the fun and laughs we had with all the people we met.



YOUR HIGHLIGHT?

Highlight so far was recording two EP's and one album, the Paris gig in 1986, and when we supported the Alarm in our home town in front of 1400 people in 1987.

WHICH ARE YOUR MUSICAL INFLUENCES?

I like old Punk; Clash, Ruts, Stiff Little Fingers, etc. Toten Hosen, Mano Negra. Jolly likes Thrash stuff, Ramones, Guns'n'Roses, Red Hot Chili Peppers. Stan listens a lot of Jazz music, Alice Cooper and some Punk and Rock stuff. Jeff likes old Rock stuff; Rush, Black Sabbath, Sex Pistols, etc.

YOU SEEM TO BE MORE POPULAR IN THE REST OF EUROPE THAN IN U.K. GUESS WHY.

The people in Europe do appreciate our work and music more than the people in the U.K. We love to play in France, Switzerland, etc. and we do play often abroad. That is maybe why we're so popular in the rest of Europe.



ANY RELEASES OR A TOUR PLANNED FOR THE NEAREST FUTURE?

We'll tour France in 1992, and also Foreign Legion will record new material in studio this winter which I hope will be released as a 12 inch EP next year. We would love to play Yugoslavia when the trouble is sorted out and also Italy.

THANK LIST, GREETINGS, MESSAGES, HELLO'S, FINAL WORDS, ETC.?

Thank a lot for this interview. Hello to all our friends in Italy, Yugoslavia and the rest of Europe. Hello to all fansines, big hello to Horst, Detlef, Christian - Germany, Colin Phipps, Gutterknives, Kurt, Mano Negra, Informers, John Lee in the U.K.
See you soon! Marcus 'Foreign Legion'



FOREIGN LEGION
c/o Marcus
3 Chapel Street
Abercanaid
MERTHYR TYDFIL
Mid Glamorgan
South Wales
CF48 1RX
U.K.



If you're looking for some cool, non-profit distributors, check out these listed below. They all distribute "Zips & Chains" amongst other stuff.

"Da Da" c/o Adamo Valerio, Via Mercadante 135, 50144 Firenze, Italy
"Kontagio" c/o Chiara Mencarelli, Via Delle Baleari 66, 00121 Roma, Italy
Angela Pagot, PO Box 1658, 40100 Bologna AD, Italy
Gianlorenzo Cipparrone, Strada C, 87058 Spezzano S. (CS), Italy
Paolo Di Gaetano, Via Learco Guerra 20, 00142 Roma, Italy
Vittorio Bongiorno, Via Dei Frassini 4, 92019 Sciacca (AG), Italy
Ciccio Di Marco, Via Claudio Domino 14, 90146 Palermo, Italy
"Is Sve Snage", Trakošćanska 26, 41000 Zagreb, Croatia
Ivica Radić, Vukovarska 115, 58000 Split, Croatia
Sašo Kotnik, Gradišče 41, 65270 Ajdovščina, Slovenia
"Touch..." c/o Roman Hergan, Zg. Gorica 16, 62331 Pragersko, Slovenia
Tomaž Trplan, Južna 6, 69000 Murska Sobota, Slovenia
Staša Kocić, Gramšljeva 2/58, 11070 Novi Beograd, Yugoslavia
"Rough Trade", 120 Talbot Road, London, W11, U.K.
"UK Resist", PO Box 244A, Surbiton, Surrey, KT5 9WU, U.K.
"Full Circle", 12 Bell Street, Newsome, Huddersfield, HD4 6NN, U.K.
"Ruff Za Ruff" c/o Kathy Entwistle, 12 Thompson Street, Darwen, Lancashire, BB3 2EY, U.K.
Set, Top Flat, 23 The Regenade, Scarborough, N. Yorks, YO11 2AQ, U.K.
"Newtown" c/o Aaron, 62 Chaucer Street, Ilkeston, Derbyshire, DE7 5JJ, U.K.
"Raising Hell", Box 0, 121 Raiton Road, London, SE24, U.K.
Mandy, 13 Lime Grove, Liverpool, L8 0SJ, U.K.
"Crab Song", BF 77, 75623 Paris Cedex 13, France
"New Wave", BF 6, 75462 Paris Cedex 10, France
Ilias Polihronakis, PO Box 108, GR 731 10, Chania, Crete, Greece
Gaffer, Weimeskamp 4, 4775 Lippetal 4, Germany
"Resistance", PO Box 426, 8026 Zürich, Switzerland
Lisa Lunt, 2300 South 'B' Street, Richmond, IN 47374, U.S.A.
Harlan Margolis, PO Box 865, Agoura, CA 91376, U.S.A.

FRANCE

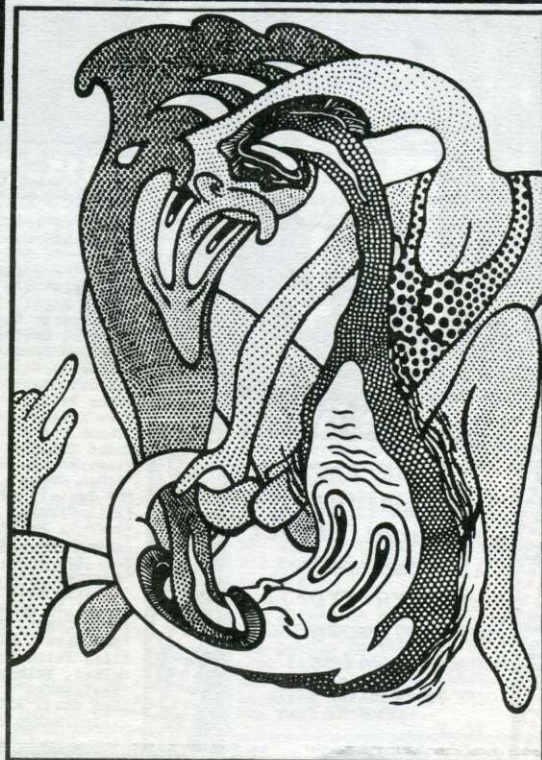
STÉPHANE DELEVACQUE, 135 TER RUE ARISTIDE BRIAND, 92300 LEVALLOIS PERRET



MOMMY, I NEED MORE DOPE..
DON'T TRY TO ABUSE ME:
ANYMORE.



BLAIR WILSON, 4908 UNIVERSITY VIEW



PLACE NORTHEAST, SEATTLE, WA 98105, U.S.A.

FANZINES BOOKS

ALTERNATIVE -No. 4, 80 pgs, A5 size, English
A massive Punk 'zine printed on glossy paper with really rough & wild layout that gets you back to the roots of Punk (to what Punk is supposed to be). It reminds me on some older Yugoslav Punk fanzines (whoever had a chance to see 'em knows what I'm talking about) as Memento Mori, R.E.D or Dvadeset 4 Casa. Lots to read: alternated interviews and infos, microscopic reviews, stories, artworks, jokes and thousands of addresses. Bands presented in this issue are: Conflict, SM-70, Red London, Dirty Scums, Rise Above, Unborn-3F and many others.

RESISTANCE PROD., P.O. Box 426, 8026 Zürich, Switzerland

ANTI SYSTEM FRONT -No. 1, 40 pgs, A4 size, Eng.
Solid first issue for this Greek fanzine written in English. Lots of stuff to read, ranging from bands' interviews (Disrupt, Antidrai, Meat Shits, Amen, Filthy Charity, Kiima,...) to articles on Anarchism and Italian social centres (squats). Good English and also the questions in interviews, though a little bit repetitive in places. Pretty basic design, but not so much wasted space which is always an aching point for the majority of first attempts. Promising.

ANTI SYSTEM FRONT, PO Box 20032, GR 55110, Thessaloniki, Greece

BLAST -No. 6, 52 pgs, A4 size, Italian
A decent Italian Hardcore mag with slight Metal influences which vary from issue to issue. Basically, the only serious rival to Rockerilla, the more established Underground publication here. My only complaint would be about the photos which get pretty vague sometimes, otherwise it's OK, and gives a real wide spectrum of bands to its audience. This issue brings stuff with Raw Power, Clash, Poison Idea, Cro-Mags, Think Twice, Post Mortem, Smashing Pumpkins....

BLAST, Via E. Q. Visconti 20, 00193 Roma, Italy

BLATFUZZZIP - photozine, 28 pgs, A5 size
About forty photos with worldwide bands taken throughout clubs in Slovenia and nearby countries. Some cool photos with SNFU, Bad Religion, 7 Sioux, Hard-Ons, All, Polska Malca, Les Thugs, RKL, and others, are inside, but mostly the poor printing quality is dragging 'em down. Beside the photos, there's a couple of comics, reviews, and an article about anarchism written in local language. All in all, still a pretty good value for \$1.

BLATFUZZZIP c/o Tomaž Trplan, Južna 6, 69000 M. Sobota, Slovenija

CHAOS -No. 3, 15 pgs, A4 size, Croatian
Another of a very few authentic Punk 'zines from Croatia presents this time several widely unknown bands: CZD, Apatridi, Dead Nittels, Trula koalicija, Lobotomija, and Kaciotica Dufe, with a story of Partisans (part 1) and some scene reports. Set up in a recognizable Yugo manner; lots of photos, flyers, Punky design, make you enjoy this even if you don't know the language.

CHAOS c/o Miro Lemaic, Trg I Internacionalne, 44000 Sisak, Croatia

CHEMICAL WARFARE -No. 4, 48 pgs, A4 size, English
Actually one of the best Punk/HC 'zines in Britain. Really impressive with cool pictures, long in-depth interviews and tons of stuff to read. Contains: Youth Of Today, Stikky, Totalitar, Kenny Dread, Fugazi, Prophecy Of Doom, Infinite Regression, reviews, letters, articles, reports....

CHEMICAL WARFARE c/o Mick, 28 Belleville Dr., Qadby, Leicester, LE2 4HA, U.K.

C.I.A. -No. 15, 32 pgs, A4 size, English
Looks as the average Punk 'zine from your area (only, it's printed, unlike the most) but it's not what it seems to be. It's really a step away from your usual fansine reading, and it's mostly dedicated to 'dunno how to name' comics, with hints of politics and music. Comics are rather amusing than not, but sometimes the famous English humour just doesn't work to people over here (myself being one of those). Still, lots of interesting things to read inside, and definitely the stuff you'd like to take a look at when you're bored or into a bad mood.

C.I.A., Nottingham Community Arts, 39 Gregory Boulevard, Eynon Green, Nottingham, NG7 6BE, UK

CI CI FUJ -No. D, 48 pgs, A4 size, Slovenian
Observing the Slovenian 'zine scene at the moment, there's hardly better fansine than this one. Always a step ahead from the previous issue, CI CI FUJ has a feeling that makes it so lovely. Contains: 7 Sioux, Fugazi, Atheist Rap, Bored, MDC,... and a free booklet with lyrics, pics and opinions. Don't be a fool, order this one.

CI CI FUJ c/o Jasmina Žegarac, Kidričeva 14, 61330 Kočevje, Slovenija

CLOTH EARS -No. 11, 44 pgs, A4 size, English
Another fat, big, smelly, coloured issue of Cloth Ears is out. This time with a more Goth feel/design. Ranging from Punk to Hardcore, to New Wave, to Experimental, this one presents Verbal Assault, Kbo!, Sect, Revolting Cocks, Splintered, Hysterics, Venus Beads, and some more, plus fiction and reviews. Not so brilliant as the previous, but at least has a flea instead.

CLOTH EARS, PO Box 63, Herne Bay, Kent, CT6 6TU, UK

COMBATTERE E REAGIRE -No. 0, 20 pgs, A4 size, Italian
Pretty good appearance for the test issue. It presents interviews with Parkinson Square, Sale Defalte, and Headcrasher; comic, news, a short novel and more, though it could be read completely in less than half an hour. I only hope, in the future, to see longer interviews and more photos who, with the help of this nice, tidy design, could make it a real good mag.

COMBATTERE E REAGIRE c/o Gianlorenzo Cipparrone, Strada C, 87058 Spezzano S. (CS), Italy

CONTAMINAZIONE -No. 4, 32 pgs, A4 size, Italian
Holy mess! You can find here a lot of various stuff, from poetry to mail art, to music, to politics, and it's still not everything. The 'zine is entirely dedicated to counter culture, with basis in music, and with definitely Punk attitude. Design is totally weird, but the reviews are excellent. If you're not afraid to try...

CONTAMINAZIONE c/o Raffaele Gallucci, Via Lango Calore 12, 82100 Benevento, Italy

EAT SHIT! -No. 4, 28 pgs, A5 size, English
One of the greatest new 'zines in England is here. It's little, but it's cool. Contains interviews with Political Asylum, Chumbawamba and Oi Polloi, as well as articles on anarchism and Poll Tax.

EAT SHIT!, Box 8, 82 Colston Street, Bristol, United Kingdom

EAT SHIT! (address elsewhere)

FACTSHEET FIVE, 6 Arizona Avenue, Rensselaer, NY
12144-4502. USA

FACTSHEET FIVE (address elsewhere)

FLEX'S DIGEST c/o Tiberiju, Schelleing 39/24,
1040 Wien, Austria

FONORAMA, Skr. Pocz. 114, 31-829 Kraków 31,
Poland

FREEDOM OF EXPRESSION -No. 13, 8 pgs, A4 size,
English
This is lovely! Certainly, one of the best things
you can get paying only postage. It contains an in-
terview with guy who runs Rave records, 21/2 do-
zens of reviews and few advertisements, but to me
the intro section is the highlight of this issue.
One IRC should get you this. Go for it!

GLANS PENISSIS - No. 4, 26 pgs, A4 size, Croatian
Very impressive improvement sees the issue 4 of
Glans Penissis, both design and content-wise.
Particularly good are questions in interviews,
which have been put with intelligence and decent
knowledge of bands' history, as being confirmed
in cases of Oi Polloi, Internal Autonomy and MDM.
It seems to be getting larger audience with every
new issue, and therefore it's really interesting
to read letters and gig reports printed inside.
Observing the reviews, I can't beat the feeling
that they're abundantly influenced by Epitaph's
(RIP) style, but they can't fall, anyway. The
rest of bands inside are: Gottschee, Emils, Ritam
Nereda, Motus, and Schliessmuskel. Straight from
the hell!!!

GLANS PENISSIS c/o Vedran Meniga, Ive Lole Ribara
1, 59000 Šibenik, Croatia

GO! -No. 3, 36 pgs, A5 size, English
This is good/Mainly covers Runk/Core/Thrash
(none of bands I like) but it has really in-
teresting questions in interviews, especially the one
and some excellent columns, Chumbawamba. The only
about Northern Ireland and a report from Belgrade
mistake is about the scene Yugoslavia. Good as a
which stands for the whole Yugoslavia. Good as a
cherry pie (for those who like it)!

GO! c/o Adam Johnston, 12 Hopeman Path, Darnley, Glasgow, G46 8SF, United Kingdom

H.A.G.L./UNWOUNDED VICTORY -No. 19, 30 pgs,
A4 size, English
Half copied, half printed fanzine with its look
in the middle of bad and worse. The thing that
especially lets me down is the lack of contact
addresses (cos editors somehow thought they
are not necessary). Otherwise, you could find
here a lot of reviews, jokes, articles and ot-
her (un)usual stuff, as well as interviews
with Cheap, Distorted Truth and SHARP.

H.A.G.L. c/o Trev, 57 Briardene, Burnopfield,
Newcastle Upon Tyne, NE16 6LJ, U.K.

I.G. -No. 4, 40 pgs, A4 size, English
This features like more bands than you go to
toilet in a year!!It's really filled with vari-
ous interviews and looks out for most of great
bands.Listen this: HDQ, Snuff, Identity, Joyce
McKinney Experience, Investigators, Sink, RUAL,
Perfect Daze, Sofa Head,...+ tons of others!
So who cares now if it looks good or crummy;
your fave bands are inside!

I.G. c/o Aston Firs, Halton Fenside, Halton
Holegate, Nr. Spilsby, Lincs, PE23 5BD, U.K.

JERSEY BEAT -No. 44, 68 pgs, A4 size, English
This is as big as my smile when the school sea-
son ends up with the start of a summer. For thou-
sands who are still unfamiliar with this ace zine,
se who are still in contact between Flipside and Wrong
it seems like a cross between hell I found out
Conclusion (oops, where the hell I found out
Wrong Conclusion?!), just to give you an idea.
It's full (F-U-L-L) of reviews, and has intervi-
ews with Henry Rollins, Danse Assembly, Psychick
Warriors of Cal, Motel Shootout, Fiends, some
cool stuff on singles, and a bunch of live pho-
tos. Write for this, no one would beat you up.
Washawken, NJ

JERSEY BEAT, 418 Gregory Avenue, Weehawken, NJ
07087, USA

KLISCHEE -No. 5, 40 pgs, A5 size, German
It's been a long time since I saw the last time
I fanzine with such a primary Punk design. It
has a complete '77 feel to it which is nostal-
gically missed these days. Contains a variety
of stuff; from Gemanex and Momido 7 interviews,
to articles on SLF and Adverts, to comics, gig
reports, reviews, and an actual gig guide. Well,
it contains a whole lot more, but since I'm rat-
her bad in German I can't tell you what it's all
about. If you're any better, amuse yourself and
your familiars for a mere 2 bucks, ordering this
from the address below.

KLISCHEE c/o Gaffer, Weimeskamp 4, 4775 Lippetal
4. Germany

MAXIMUM ROCKNROLL -No. 101, 128 pgs, A4 size, English

An excellent issue on Epicenter, featuring a great interview with Danny of legendary Avengers, and not-so-great interview with Luna-chicks. Other bands include Cowboy Killers, Lost, Pagan Baster, and Dread. The rest you know; reviews, news, columns, scene reports, letters, adverts, and classifieds. Punk Bible No. 101.

MAXIMUM ROCKNROLL, PO Box 288, Berkeley, CA 94701-0288, USA

NEW WAVES -No. 8, 40 pgs, A4 size, French
Anyone remembers the ace French Punk 'zine New Wave that appeared on the scene about 10 years ago? Well, this is it! The layout is totally different, the number of pages get enlarged, now it's distributed free, but it's still the same people (well, at least two of them) who work on it. As regards the 'zine, the word 'excellent' is not enough to evaluate this. Good choice of bands, wonderful layout, nice pictures and tons of informations & addresses are just some of the characteristics of this publication. Contains: Les Thugs, Grass, Jawbreaker, Killing Joke, Doughboys, Soup Dragons, Sonic Youth, Negazione... You don't speak French? Neither I do, but I still enjoy to push my nose inside.

NEW WAVES, B.P. 6, 75462 Paris Cedex 10, France

OUT OF SIGHT... -No. 2, 24 pgs, A5 size, English
Hey, hey, hey! This one is really good! It has all the bands I like and lovely design in the middle of Suspect Device and Raising Hell. Finally some decent questions in interviews are to be found here, as well as heap of reviews regarding records, demos, gigs, videos and compilation tapes. Bands include: Vibrators, HDQ, Love Junk, Foreign Legion, Who Move The Ground?, Political Asylum and Blind Justice.

OUT OF SIGHT... c/o Mike Payne, 60 Lupin Close, Gurnos, Merthyr Tydfil, CF47 9DW, UK

OUT YOUR BACKDOOR -No. 3, 26 pgs, A4 size, Eng.
Ever thought of ordering a fanzine which doesn't cover the particular music style you're interested into, doesn't bring an interview with your fave band, and doesn't speak about music at all? You didn't? Well, you should've. In fact, until I read the copy of Out Your Backdoor that was sent to me, I didn't know how many interesting aspects of life are still lying somewhere around us. It's entirely written in a great writing and style, and it brings some real cool photos, and ... I won't tell you a word more about it; now it's up to you to be curious and order it from:

OUT YOUR BACKDOOR, PO Box 2163, Ann Arbor, MI 48106, USA

POGO POST -No. 10, 28 pgs, A5 size, English/German

This is coming together with Pogo Post compilation tape and it mainly gives some informations on bands presented with it. Also contains some reviews, editorial and a guide through past ten issues of Pogo Post (four of those include a tape). The 'zine is set up in a good old Punk manner and has almost all the lyrics so you can sing those songs in the bathroom (or wherever).

POGO POST, PLK 089143C, 2300 Kiel 1, W. Germany

PSCHITT -No. 4, 28 pgs, A4 size, English
Excellent Underground 'zine although it has nothing to do (well, not much at all) with Punk/HC scene. It is composed of various thoughts on such a different subjects like magic, paganism, skin-heads, gay rights, squatting, ... and articles on distributing, mohawks, kibbutzes, ALF, Warsone, etc. Actually, lots to read, nice comics, letters, reviews, ... Enough?

PSCHITT, P.O. Box 148, Belfast BT1, N. Ireland, United Kingdom

RAISING HELL -No. 22, 36 pgs, A5 size, English
Just as all the Raising Hells are, this one is no exception; nice little 'zine with all you want to read about, which seems to grow in number of pages recently. Bands included are: Contropotere, Force Fed and Godorhosa, but it also brings an excellent article/report on squatted Kiefern-Strasse in Disseldorf, stuff about Warsone, letters, columns, reviews, and tons of informations and addresses.

RAISING HELL, Box 32, 52 Call Lane, Leeds, West Yorks, LS1 6DT, U.K.

RAISING HELL -No. 23, 44 pgs, A5 size, English
This 'zine's getting more and more expanded with each new issue that passes through my hands. This is damn good value for yer filthy 30 pence (add for postage), which gets you 4 meaningful interviews with So Much Hate, Mondo 7, Anarcrust, and editors of QRRYQ fanzine; an article on El Paso squatt in Torino, Italy; competition's results, letters, reviews, and more. Just brilliant!

RAISING HELL, Box 0, 121 Raiton Rd., London SE24, UK

RAMONES -No. 4, 24 pgs, A5 size, English
As the name says, this one is entirely dedicated to Ramones. Contains various pictures, interviews, articles and reviews; everything about the Ramones, printed extremely well with cover on glossy paper. It also brings some anecdotes and free classifieds. Only for fans!

RAMONES FAN CLUB c/o Paolo Di Gaetano, Via Learco Guerra 20, 00142 Roma, Italy

ROAD TO RUIN/TOMMY -No. 103, 40 pgs, A4 size, Italian

Considering 103 published issues of this fanzine (still more than MRR did) it's amusing that it manage to be always more interesting and graphically better than previous releases. The highlight of this issue are deep and really professional interviews with U.K. Subs, Babes In Toyland and Galaxy 500, but neither the one with Negazione is bad. The rest of space belongs to Fugazi, Ultra 5, Tribal Bops, reviews, infos, ... Only, I can't understand why the bands reviewed inside find their names on the cover? Learn Italian or die (in ignorance)!

ROAD TO RUIN c/o Marco Sigismondi, Via Roma 44, 64037 Cermignano (Teramo), Italy

SCREAMING FOR A CHANGE -No. 4, 48 pgs, A4 size, English/Greek

This 'zine is getting bigger with every new issue. The massive edition include interviews with Industrial Suicide, Antioch, Man Lifting Banner, Imaginary, Kiina and Ben of Raising Hell 'zine as well as articles on christianity, letters and reviews. To me, it's just too much stuff about religion (as well as too much anarchism in some English 'zines) but who is interested in would appreciate that. Good value for money, though I don't understand what are the reviews on Mission, B-52's, All About Eve, Gun Club and Primitives for?!

S.F.A.C. c/o George Manalis, Gripari 13, A. Patissia 11141, Athens, Greece

SILENT SCREAM -No. 3, 32 pgs, A4 size, Italian
Pretentious Italian 'zine with very tidy design (e.g. Urlo, Road To Ruin, ...) and interesting interviews although is limited to Italian scene only (with exception in Metalium from Turkey and some infos from U.S.A.). Contains a lot of news, informations and interviews including: Kiina, Disciplinatha, Broken Glass, Eversor, Vigliacchi, Growing Concern, ... Unfortunately, the most of bands' addresses are missing what reduce the value of the 'zine itself.

SILENT SCREAM c/o Valentino Patricanti, Via Cicerone 26, 04100 Latina, Italy

SENZAFILTRO -No. 5, 16 pgs, A4 size, Italian
This little 'zine seems to be getting more res-
ponse in comparison with previous issues. They
are still a very few, but they're doing their
best to bring out every new number of Senzafiltro.
This one is talking about school and education.
Apart the space dedicated to books and music. One
eye is kept on politics, but they're not bothering
with it. Notable efforts to escape from a
profile of publication with only local interests.

SENZAFILTRO, Via Ravaschietto 9, 10015 Ivrea (TO),
Italy

SENZAFILTRO -No. 9, 16 pgs, A4 size, Italian
The one of the rare newspapers that tries to
connect the counter culture with the mainstream.
It looks at things from both aspects and summa-
rize them down. It's still pretty thin, but gives
a good read. Anyway, deserves your support
or involvement.

SENZAFILTRO, Via Chiaverano 18, 10010 Cascinetta
D'Ivrea (TO), Italy

S.N.A.F.F. -No. 8, 24 pgs, A5 size, English
Not so bad as it may seem at a first view. The-
re's stuff about Kibbutzes, M.C.R, drugs, Pa-
radox U.K., Ragging Ripper, together with reviews
and editorials. And it costs only 10 pence plus
postage.

S.N.A.F.F c/o Roddy + Tish, 27 Brindley Close,
Trafford Road, Eccles, Manchester, M30 0HE, U.K.

SO WHAT -No. 8, 28 pgs, A4 size, English
Not a classic Punk 'zine although it covers
some Punk bands. It's more into indie scene, no
matter how it sounds like. Many great photos,
tidy layout and stuff that includes: Cheap, Pop
to Guns, Godfathers, Sofa Head and more. Not to
forget lovely gig reports by Samantha Stevens.
Yours for \$ 2 (postpaid).

SO WHAT c/o Andy, 26 Pinn Close, Cowley Peachey,
Nr. Uxbridge, Middlesex, UB8 3TB, U.K.

THE LIL' RHINO GAZETTE -No. 18, 17,5x21,5 cm,
English
This is actually one of the best counter culture
'zines coming from the other side of Atlantic.
Well, there's still lotsa Punk feel to it, and
that makes it really delicious. Only for John
'Baboon Dooley' Crawford interview, you should
not miss this one, but you'll also find Godflesh,
and Hollow Men interviews here, and lots of re-
views covering stuff ranging from Punk/Thrash/
Core to New Vavish indie (and less indie) relea-
ses. There's a lot more, but ain't it better to
discover by yourselves and enjoy in that? \$ 3
should get you this one.

THE LIL' RHINO GAZETTE, PO Box 14139, Arlington,
TX 76094-1139, USA

U.K. RESIST -No. 4, 32 pgs, A4 size, English
My fave British Punk 'zine (besides Cloth Ears)
is out again. News section seems to be enlarged
as well as classifieds and penpal's ads. Inter-
views include Suicidal Supermarket Trolley, Ice
Cube, Prices, Astronauts and Chumbawamba, while
the special surprise is free 7" flexi with Blag-
gers and French Fever on it. A fair value for
money - get this before they run out of it!

U.K. Resist, P.O. Box 2444, Surbiton, Surrey,
KT5 9LU, U.K.

U.K. RESIST -No. 5, 36 pgs, A4 size, English
The best and the biggest UK Resist issue so far.
Seeing that glossy, coloured cover and bands
names printed on it (Blaggers, Mega City 4, Gu-
lag, Lurkers, and Shelley's Children), it's hard
to resist. It's nice that the number of reviews
is growing, as well as classifieds and reviews
section. Said all that, you may only be dumb not
to order this right now. D-U-M-B!

U.K. RESIST, PO Box 2444, Surbiton, Surrey, KT5
9LU, UK

WAKE UP! -No. 7, 84 pgs, A4 size, French
What a disappointment! Considering the previous
release, this is at least ten times worse of it.
Metres and metres of blank space, advertisements,
drawings, large photos, ...and you haven't really
much to read. The great section of French bands
is missing (it was the main reason why I bought
this) and even those presented with different
infos don't seem particularly interesting. Then,
if you don't understand French after all, you
certainly should avoid this publication. Contents:
Screaming Trees, Run Westy Run, La Muerte, G.I.
Love, Power Wakan, Thompson Rollets, ... free 7"
with latter three bands. Obviously, this mag is
looking for another sort of audience. I wish 'em
good luck (they'll need it, believe me).

WAKE UP!, B.P. 5034, 24005 Perigueux Cedex,
France

WARHEAD -No. 8/9, 38 pgs, A4 size, Croatian
Excellent release! Probably the best 'zine with-
in Croatian Punk/HC scene and one of the rare
authentic Punk fanzines there. What a wonderful
questions in interviews! Really, really good
read, folks. Contents: Instigators, Rövavett,
Happy Kadaver, Patarenti, NMI, Digos Goat, KUD
Idijoti, Ebo!, ecology, anarchism, poetry,
reviews, gig reports, ...

WARHEAD c/o Goran Ivanović, S. Radića 62,
55300 Slavonska Požega, Croatia

ZUGANG -No. 7, 12 pgs, A4 size, English
Nice American 'zine which gathers various top-
ics as music, poetry, art, social problems,
etc. Plenty of interesting articles as well as
interviews with Lie Detectors, Dry Rot and
White Boy. Small but smart.

ZUGANG c/o Lisa Lunt, 2300 South 'E' Street,
Richmond, IN 47374, U.S.A.

ZUGANG -No. 8, 12 pgs, A4 size, English
The most you can get by paying only the postage.
Politics, music, black humour, obnoxious photo-
graphs, ... Pure Punk, don't miss it!

ZUGANG c/o Lisa Lunt, 2300 South 'E' Street,
Richmond, IN 47374, USA

DECA STAROG BAKUNJINA - compiled by I. Glišić
136 pgs, 14x20 cm, Croatian/Serbian/Slovenian
This book brings together a pile of songs,
letters, artworks by probably the best Punk
authors within the ex-Yugoslav underground
scene. The songs are thematically divided and
deal with personal feelings, society, religion,
death, politics, and are separated by
different letters written to the author of
this project. More than 90 songs written by
40 authors from all over ex-Yugoslavia, pre-
sent a valid document on the underground sce-
ne who knows no borders within.

IVAN GLIŠIĆ, Moše Pijade 5/17, 15000 Šabac,
Yugoslavia

NAJSMO LUDI - by D. Lalić, A. Leburic, N. Rulat
228 pgs, 14x21 cm, Croatian
If you don't speak the language, you won't un-
derstand a word, but at least there are some
cool pictures inside. Basically, the book pre-
sents a scientific research on graffiti and
their social background, and brings interviews
with some protagonists from different subcultural
groups: Punks, Satanists, Football Hooligans,
Metalheads, Rockers, ... Whether you'd like
to know about the meaning, impulses, and con-
sequences of graffitomania, or check out some
great photos showing Punks in action, purchase
this book from:

CENTAR ZA NAUČNO ISTRAŽIVANJE, Livanjska bb,
58000 Split, Croatia

RECORDS TAPES

AGENT 86 - "Just Say No" LP

I would dare to say this is the best piece of vinyl Agent 86 ever published within almost a decade of their career. What makes it so special? Well, first of all, Agent 86 plays a mixture of styles, and they do it well. You can find here Hardcore songs of the old US HC school (Break Down The Wall, The Price, Capitol Police), Punk Rock anthems (Stand Up, Keep On Rockin', both covers), and lots of Reggae influences elsewhere (Trial By Media, Free Speech). They sing about oppression, society, cops, injustices, war, fears... and they truly believe in what they sing/stand for. Basically, this reminds me a lot to US Punk/HC scene in mid eighties, dunno why, but it brings that feeling to me. Anyway, those who were able to appreciate every single song from Clash's London Calling LP, would like this record. It's diverse and it's good.

AGENT 86, PO Box 70354, Washington, DC 20024, USA

BLAGGERS I.T.A. - "It's Up To You" EP

Melodic Punk stuff with a real spirit into Clash /Sect/Neurotics vein. If you're looking for Punk in future, then look out for this band (Napalm Death or Extreme Noise Terror are not the future of Punk). Nice production, as well.

BLAGGERS I.T.A., B.M. Box 1734, WC1 3NXX, London, United Kingdom

BLIND JUSTICE - "Self Injustice" DEMO

Undoubtedly, this is the best piece of music Blind Justice put out since their start in 1988. They simply won me over with their irresistible guitar work packed into a few great songs with really excellent production. There's no place for classifications; listen to their X-Ray Vision and you'll know it all. Raw and authentic.

BLIND JUSTICE c/o Mike Payne, 60 Lupin Close, Gurnes, Merthyr Tydfil, CF47 9DW, UK

BOUNCING SOULS - "Ball Of Confusion" EP

These ears aren't accustomed to this Funky-Rap-HardCore sound, so it all sounds almost boring to me, but I must admit these guys play their instruments pretty well. Also, at least they deserve credit for fantastic cover, logo, and inner lyric sheet, and I hope the fans of Urban Dance Squad will admire this band as well. Check it out; it doesn't mean if I don't like this you won't, too.

BOUNCING SOULS, 174 Commercial Avenue, New Brunswick, NJ 08901, USA

BRIAN BURYK - "Shaking Floor" SP

You know what's double sided single? It's a single with two identical sides, and this is it; two songs recorded twice on two different sides (same version, eh?). But to not drive you crazy with these unessential dates, let's rather talk about music. Music? I'm not quite sure this is the proper word. Anyway, both songs are similar in style. First being Nothing Better Than This Song, which is quite pleasant noise/raucous with bits of melody on three chords. The second one is a cover (?) of Ramones' song You Should Never Have Opened That Door, meaning lots of rumours on the original Ramones' words. Well, not bad at all, and done with a definite Punk attitude.

BRIAN BURYK, PO Box 13, Station C, Toronto, M6J 3M7, Canada

BURNING HEADS - "Reds"/"Beggar" SP

Cool melodic Hardcore by these French chaps is here. It's so common, though there's no band they remind me on, specifically. Probably investigators, just to head you in the right direction. Both songs have a marvellous passage from fast rhythm to slow one I never heard before. It's so harmonious that you don't even notice the change. This may not be my favourite type of music, but it's simply G-R-E-A-T!

BURNING HEADS, address follows

BURNING HEADS - "Hey You"/"Go Away" SP

If I said that the last single was marvellous, then I miss the word for this one. I'm sure these guys listen to a lot of American Hardcore, but it must be they picked up only the best in their music. If you think they're just good - you're wrong, and if you think they're just great - you're still wrong. They're the best in what they're playing, and if you don't get in time to buy this record while it's still in stock; you'll be sorry for the rest of your life. Dare to say I was telling a lie.

BURNING HEADS c/o Philippe Agogue, 11 Rue Saint Eloi, 45000 Orleans, France

CARNIVAL OF SHAME - "Go Tell Mother" TAPE

The most powerful band I've heard in the last couple of years, I suppose. Musically, closest to a cross between Misfits, early Damned and Dead Boys, but hardly just someone else's copies. Particularly good and precise playing makes me think how the hell they still didn't shot down Guns'n'Roses or Jane's Addiction from their shaky thrones in Rock empire? Hold your breath and listen to Carny Carlotto, Good Turns Bad, Helluva's Hand and other 7 doses of instant madness, or close your ears and escape. This will shake the stiffest. I mean it man, I mean it!

BURMIN' RECORDS, 606 S. 10th Street, Philadelphia, PA 19147, USA

CARNIVAL OF SHAME - "Tortured" LP

Not so surprisingly good like the first album, but still highly recommended. Well, it's more Rock'n'Roll-ised and thatwise closer to... Hmm, remember New York Dolls? Still, the style isn't drastically changed; it's just flavoured with some topics which were hidden somewhere on their first release. The direct prove are some songs with almost identical sound to Go Tell Mother (in despite they've changed several members since then), being Black Girl, Lead On Me, and Vigilante Penetration, to my opinion also the best tracks here. Well, look out in shops for this; you can't miss it - the cover is a real masterpiece.

Contact address as above

DESTITUTES - "Terata" DEMO

OK, close your eyes, put the tape on, and guess where this comes from. Well, I'll tell you; NYC or somewhere else along the US East Coast. And still, I'm wrong. Despite the strong American feel, and their music style on the traces of Frong and similar USA Post Core bands, this trio comes from southern Italy and has developed their sound extremely well within a year of their existence. In fact, three recently recorded additional tracks which don't belong to the above quoted demo, are showing the undoubted progression and profiling of their style. If you'd rather listen to something mellow, forget you've ever read this review.

DESTITUTES c/o Olivia Pinto, Via B. Cellini 11, 72100 Brindisi, Italy

DICKIES - "Locked'n'Loaded" LP
How this could fail? Dickies are back and are crazier than ever! Seems they're still not tired of their fast, instant fun from the land of clowns, monkeys, toys, mutants, and weird people, are they? All the faves you've been listening over the last 13 years are here: from Banana Splits to Giganator, from Fan Mail to Just Say Yes, including Paranoid, and Eve Of Destruction, as well. Don't expect I'll name them all, 'cos there's another dozen of titles I should list. If I'm having fun with this, why shouldn't you?

RECEIVER RECORDS, Tryman House, 31-39 Camden Road, London NW1 9LF, UK

DICKSISTER - 1st DEMO
Another band with a strong East Coast feel to it, and this time it is for real. Mighty and hard sound of what is difficult to define; Post Hardcore or Progressive Heavy Wave? Anyway, it is really impressive with an irreproachable production, and if you're into tattoos, Satan, piercing, late Black Flag, and hate, this is for you.

DICKSISTER, 509 Calvin Lane, Rockville, MD 20851, USA

DISCHARGE - "Massacre Divine" LP
A lot evolved sound in comparison with old Discharge style, though not in direction I like, but that has nothing to do with this review. Basically, it's a decent Crossover, very hard, and not too fast. I suppose Anthrax fans would be very pleased with this. Nothing new, but musically very good and solid record.

CLAY RECORDS, TRYMAN HOUSE, 31-39 Camden Road, London NW1 9LF, UK

EARTH CITIZENS - "No Leaders, No State..." EP
Musically, this is basic Anarcho Punk/HardCore stuff with interesting combination of 2 lead vocals and raw but correct playing. Lyrically, it deals with such topics you'd expect from a Crass-type band, but still they seem pretty sincere to me. Far the best song here is The Meaning Of Resistance. This is totally DIY project, far away from any profits, speculations, record companies, and similar things, and therefore I encourage you to check out this band and support it. The EP costs \$3 (postpaid, with sticker) and it might give you a nice feeling of helping out a real Punk band in their struggle.

EARTH CITIZENS, PO Box 426, 8026 Zurich, Switzerland

FALSE FACE - "Where It Ends" EP
Good Straight Edge band from England inspired mostly by American SE scene. Lyrics are pretty orthodox, but they aren't my piece of cake. Anyway, a message to all straight edgers all over Europe: you don't need to wait desperately for your fave American SE bands; support your local scene and be sure you'll find as good SE bands as those across the sea are. False Face is one of them!

CRAB SONG, B.P. 77, 75623 Paris Cedex 13, France

FIXTURES - "Defect" TAPES
Hmm... This is very hard music. Punk is the biggest influence here though sometimes turned down to some form of dirty Rock. Mostly, it's like Glenn Danzig singing on Dead Kennedys' tunes. Does it give you any idea? Well, pretty outstanding and boys are really good in what they're doing.

FIXTURES, PO Box 16283, Encino, CA 91416-6283, USA

FLAGRANTS D'ELI - "Flagrants D'El" EP
Quite melodic Punk Rock with female vocals and pretty basic sound. Simple melodies, not so precious playing and very rough production; Punk in word of it.

RESISTANCE PRODUCTIONS, P.O. Box 426, 8026 Zurich, Switzerland

FLAME ON - "Corrupt Mind" EP
Flame On have changed a lot since I listened to their songs last time. Probably the addition of the second guitarist was decisive. This is a lot like late 7 Seconds meets Hüsker Dü meets The Smiths, with lots of harmony and melody into the tunes. Really pleasant and relaxing music for lonely summer nights. Not exaggerating, eh?

RELEASED EMOTIONS, PO Box 132, Acton, London W3 6XQ, UK

FOREIGN LEGION - "Welcome To Fort Zinderneuf" LP
Finally the 1st LP by this Welsh band is out, and it's twice better than I expected to be. In parts it's quite funky, otherwise pure Rock, but still interesting enough to hold your attention. Great old Message From Nowhere is included as well as new favourites like Gentleman, Why Take My Life Away, or Those Were The Days. Undoubtedly, a 'growing up' album for this band.

FOREIGN LEGION c/o Peter Giles, 1 Plymouth Terrace, Merthyr Tydfil, Mid Glam, CF47 0YD, U.K.

FUNERAL ORATION - "The More We Know" EP
Messy melodic Hardcore with some nice ideas, though it may seem shabby at the first listening. Not particularly influenced by anyone, but the music style owes a lot to American West Coast sound brought by the bands like Samiam, Fuel, Operation Ivy, Crimpshrine, etc. Definitely the band Lawrence Livermore would look for.

LOONY TUNES, Top Flat, 23 The Esplanade, Scarborough, N. Yorks, YO11 2AQ, UK

HAPPY KADAVER - "Happy Kadaver" EP
Hey, attention please! Here's the great German non-cliché Punk record. It's bands' first, but if you ever heard anything by this band before, you have to know this is the same band who plays might not recognize it's the same band who plays by the way, the drummer has a very attractive style and he seems very good in what's he does. This record is a kick in your ass right from the start, and there's really no drawer you could put their music in. Only, if they could've cared more about the cover...

HAPPY KADAVER c/o Lucy Stader (Bei Schaffeld), Zur Heide 17, 5253 Lindlar, Germany

HEILAND SOLO LP
Hardly describable sound; mostly depressive and heavy with expressed guitars and subdued voice. Many guitar solos, breaks, repeats, rhythm changes, distortion... Well, try to mix Killing Joke, Red Hot Chili Peppers, Jimi Hendrix and Jane's Addiction, maybe it will give you an idea on what's all this about. Really something out of any classification!

SACRO EGOISMO c/o Tiberiju, Schelleing. 39/24, 1040 Wien, Austria

INFLATABLE CHILDREN - "Get Naked With..." LP
Decent and in parts quite original record. Good musicianship and growling vocals are fitted in to mid tempo songs of pure American Hardcore. Concentrate your attention on those strong, critical lyrics. Highlights: My America, and This Used To Be Fun.

INFLATABLE CHILDREN c/o Vilis Stukuls, 119 Minuteman Drive, Concord, MA 01742, USA

INSIGHT - "Beyond The Circle" EP
Raw, fast-slow Hardcore with brutal voice and rumbling background. There are a few moments of nice instrumentation like in I Try, while the rest is quite thrashy. Not bad at all, just needs a few plays to fit up your ears with it.

STAND AS ONE, B.P. 77, 75623 Paris Cedex 13, France

IT'S NOT FOR SALE - "Nikdar Nazaj" EP
Wonderful mid tempo melodic HC with fuzzing guitar and nice singing, somehow alike Screem or latter Dag Nasty. Look out for this and be careful - it's hot!!

IT'S NOT FOR SALE c/o Miloš Radosavljević, Rim-ska Cesta 4, 63270 Laško, Yugoslavia

JACK SCRATCH - "Candy From A Stranger" 2xSP
Hey, this is so hard to review... If I think better, this is impossible to review. Well, if it's Rock, than it's really strange. It's not the mainstream type of music, and it has hints of Punk influences, but basically every song needs a separate review. The most I can say is: buy these records (there are 2 of them) and judge for yourself. They're worth it and they cost only \$ 4 (should be 5 for Europe) both, so who could abstain from this challenge? Personally, I liked Hold On Me, a cover, and these sparkling colours of vinyl. Ain't it enough?

JACK SCRATCH, address follows

JACK SCRATCH - "When Worlds Collide" 3xSP
More weird, wild, and Original Rock by this band. A great diversity of songs could make more difficult the reviewing, but one thing is for sure; there's no pling-plong guitar wanking, but strong music straight from the heart. Again, lots of great artwork, coloured vinyls, and incredibly fair price for this triple 7" (\$ 5 postpaid USA, \$ 6 postpaid Europe). Where you can find a better deal?!

JACK SCRATCH, PO Box 146702, Chicago, IL 60614 -6702, USA

KLAW - "X-Day" EP
This band claims to be raising from the ashes of The Vipers, and listening to their music I'm ready to believe. This is hard, sorta Stoges meet Dead Boys, with definitely Punk vocals. Not so dated, but it makes you think of being a couple of years ago somewhere in the States, in the middle of nowhere, inside a crowded bar (liters of alcohol are cruisin' around) looking at some real hard Punk band on stage. By the way, flip side is better than the title song, so make your attention when you listen to this.

KLAW, 13th Strathleven Road, London SW2 5JS, UK

LETHAL GOSPEL - "Now It's Time To Party" EP
Core-Metal (or vice versa) combination, not so pleasant to these ears. Also a lot of Hard Rock and Blues influences with typical HM voice. Good record with nice cover, but it just doesn't fit here somehow.

SALMON EYE RECORDS, P.O. Box 410099, San Francisco, CA 94141-0099, U.S.A.

LIGHTING ROD - "White Liberation" EP
Oops, this seems like coming out right from the first Punk wave. Basic, melodic Punk on the traces of Adverts or Johnny Moped, but it's lovely, anyway. I like it! The B side is more like New Wave, that kind of stuff, not exactly like Xtc but neither that far away. I'm wondering if I received a promo copy, or all the records have a cover like this (blank cover with a sticker on it). OK, I like this one, dunno 'bout you.

M.S.R. Productions, 4128 1/2 California Avenue S.W., Suite 118, Seattle, WA 98116, USA

LIQUID FAMILY - "Ed!" DEMO
Not your average HC/Punk band, but mixture of Jazz, Funk, Rap, Hardcore, Punk and who knows what else. Well, not exactly like Victims Family, but neither so far away. I find this very strange, especially the voice, but I must admit that everything is done very professional; from recordings to cassette cover. All in all, surprisingly good release for so young band.

LIQUID FAMILY c/o Justin Chivers, 132 Rose Ave., Washington, PA 15301, U.S.A.

LOUD - "Don't Laugh At Me" EP
Pretty decent Punk stuff ranging from slow to mid tempo, with a touch of melody and heaps of anger. Not easily compared to any other Punk band, though you could find more of this Punk sound back in '83-'84. era. Sung in English with a definitive German accent. Nothing too scary, but still a good record.

CAMPARY RECORDS c/o Armin Heitmann, Friedrich Strasse 110, 4000 Düsseldorf 1, Germany

MAMA DOLORES - "Rja V Ustih" EP
Post Punk band with depressive & hard sound, cold voice and anti-war texts. Good instrumentation though songs' structures are quite choppy. This genre seemed to be very popular in those parts a few years ago, but now it's really hard to find bands like this, so that's another reason to get hold of this record.

TOUGH ... DISTRIBUTION c/o Roman Hergan, Zg. Gorica 16, 62331 Pragerako, Slovenia

MERCURY REV - "Yerself Is Steam" LP
An interesting mix of styles, probably devoted to fans of Lou Reed or David Bowie. Actually, Mercury Rev has quite complicated sound with lots of effects and different guitar sounds (fuzz, distortion, wah-wah,...). To make you closer to their music, just imagine how it'd sound like if you've mixed music of Chameleons, Sugarcubes, Nick Cave, and former two gentlemen, with all the effects I mentioned before. Pretty strange?! No, not that strange, but rather different. And the vinyl comes with the colour of clear blue sky. Romantic, eh?

JUNGLE, Old Dairy Mews, 62 Chalk Farm Road, London NW1 8AN, UK

MERE DEAD MEN - "Kick Up A Real Stink" TAPE
Not a new demo by this band, but their half of the split LP with Paradox UK + their gig at the Marquee early in 1991. Someone once compared them to Vice Squad; not that wrong, though this is at least twice faster and vocals are closer to a Hardcore version of Hazel O'Connor. This should be enough to give you an idea on what MDM are about, stressing they're pretty valid on stage.

MERE DEAD MEN, 13 Lime Grove, Liverpool, L8 6SJ, UK

MISSED IN DIARY - "Wonders Why"/"Rise & Shine" SP
Hardly to believe that this is only the first vinyl release by the band. Excellent production, competitive playing, and decent dose of originality into songs, are the characteristics of the flat, black object with a hole in the middle, currently turning around on my gramophone. The music falls into what you'd expect from the likes of Chameleons, Wall Of Voodoo, or Joy Division, and is not less worthy than the cited bands. Good start!

MISSED IN DIARY, PO Box 696, Detroit, MI 48231, USA

NEOLITHICS - "From The Cave" DEMO
Most of you already know that I'm not a big enthusiast about 60's Garage Punk, but this tape made me listen to it with an open mouth. Musically, this is close to Fuzztones/Chesterfield cally, this style with additions of early Stones/Be-Kings sound, and thanks to particularly interesting arrangements, good musicianship and really enjoyable voice, this seems a real outstand. 60's music with a definitive 90's approach!

NEOLITHICS c/o Massimo La Zazzera, Piazza Aldo Moro 71, 71100 Foggia, Italy

NO FISH ON FRIDAY LP
Melancholic Hardcore sound with many rhythm changes. Seems original although Freeze is very similar to an old song by German Punk band Angeschissen. Great cover with humorous joke on Black Flag's logo. Probably the best Austrian band at the moment.

SACRO EGOISMO (address elsewhere)

PEGGIO PUNK/UPSET NOISE TAPE
I'm not quite sure how old is this, but should be around mid eighties, anyhow. Peggio Punk play mid tempo Hardcore with Jazzy bass and uniform voice, and it seems they inspired quite many new Italian HC/Runk bands. On the other side, Upset Noise are maybe just a little bit quicker and more Runk rooted. They are both angry and deseperated with a touch of melancholy in songs like Non Voglio, which is also the best on the whole tape. You might be surprised discovering some bonus tracks here (as I was too) so check this out.

DA-DA c/o Adamo Valerio, Via Mercadante 135,
50144 Firenze, Italy

POST MORTEM - "Festival Of Fun" LP
This is definitely better than I'd expect of Post Mortem record. There are no traces of Metal, just sorta weird Hardcore with often changes of rhythm, and Jazzy lines sometimes. At moments they remind me of Prong, but still their songs are so diverse that every comparison is useless. The band's philosophy is contained in the song Progeria, which is also the best one on this album. For more particulars regarding this release, see letters' section.

POST MORTEM, 57 Chester Rd., Belmont, MA
02178, USA

RAMONES - "Bonzo Goes To Gothenburg" DBL
42 songs packed on the two LP's + a spoken word by Joey Ramone. Seems impressive, ain't it? Well, it has its good as well as bad points. The bad one's been pretty minimal sound quality. The good point is that there's presented Ramones work from their early years (Blitzkrieg Bop, Beat On The Bat, Commando, ...) to nowadays (I Believe in Miracles, Don't Bust My Chops, ...) with an extremely enjoyable version of I Wanna Be Your Boyfriend taken in France in 1980. Beside used for this record are from Finland (05. June 1988.) and Gothenburg, Sweden (28. March 1990.). Not as credible as it's Alive, but worth playing on your gramophone until the new (Spanish) official Ramones live LP is out.

Ask your local wiz where to find this.

RANDOM KILLING - "Kicked In The Nuts" EP
These Canadians are going on for quite a long time now and they profiled their own style, which is a mixture of engaged and fun stuff (lyrically) with melodic three-chord background, slightly influenced by Dead Kennedys (mostly the guitar work). Someone could compare 'em with more popular DOA, but don't worry: they're different enough to catch your attention. Also, it's been years I didn't hear an authentic Punk vocalist. This band has one.

RESISTANCE (address elsewhere)

RHYTHM COLLISION - "Pressure" LP
The American response to recent Pop Punk revival headed by bands like Senseless Things, Manic Street Preachers, or The Abs on this side of the ocean. Melodic and powerful music with a definite '77 Punk feel to it, but faster rhythms. My only complaint is about the production which leads to the uniformity of this release, what could have been avoided by introducing different arrangements. Anyway, Underground, A Look Away, and See it As Today, are standing above the rest of material, showing really high potential of the band itself. Don't go to parties without this! Recommended.

COLLISION RECORDS, PO Box 865, Agoura, CA 91376,
USA

RISE ABOVE - "B Is For Boston" EP
The first SE band I love! Really excellent and funny band with some unforgettable songs like Jolly Old St. Nicholas or Fave Band. Mostly melodic but rough HC music with touch of Punk Rock and Oi, straight ahead from this green piece of vinyl. It might be yours if you're quick enough, being a limited edition of 350 copies only.

CRAB SONG (address elsewhere)

SEX GANG CHILDREN - "The Hungry Years" LP
This 'Beet Or...' album by Sex Gang Children may surprise many of their posthumous listeners that the kind of music Pixies are playing today was invented back ago, in early eighties. Fresh, whenever you listen to them, Sex Gang Children are a band who is able to avoid all the stupid terms that the music press so willingly tries to stick up, such as New Wave, Cold Wave, or 'what the fuck you call it' Wave. If you can't get hold of their previous releases and are curious to hear some magnificent songs like Into The Abyss, Cannibal Queen, or Beasts, get this before it's too late.

RECEIVER RECORDS

SILLY ENCORES - "...And Half A Pint" TAPE
Typical German Punk Rock recipe: chorus' singing, catchy melodies, and very clean production. If you're familiar with German Punk scene, this may be compared to Lustfänger or Bonner Präservative. Besides that, this simply stuck with my tape recorder for a couple of weeks now, and I'm simply wondering when I'll get sick of it?!!

TEENAGE REBEL RECORDS, Gerresheimer Strasse 16,
4000 Düsseldorf 1, Germany

SPEAKEASY - "The Only Choice" DEMO
Great young band that might be compared to D.I., Social Unrest or S.N.F.U. Lyrically, they're one of the bests there around and if they continue this way you'd hear of them very soon. Particularly nice is guitar solo in Machines, as well as title song. Keep an eye on these guys!

SPEAKEASY c/o Rob Aitchison, 152 Hanson Road,
Mississauga, Ontario, L5B 2E4, Canada

SUICIDAL SUPERMARKET TROLLEYS - "Greetings..." EP
Good Hardcore band though I can't remember who is they're reminiscent of. SST show a lot of energy and good tunes as well as interesting, positive lyrics. This also has the best cover amongst all Resistance Productions' singles and is definitely worth your hard earned money.

RESISTANCE (see few pages before)

THREE WOMEN IN BLACK - "Grace Of God" EP
It doesn't perfectly seem like a bastard of Vice Squad and New Model Army, but it could give you an idea what we're talking about here. Basically, hard Punk with a looser female voice, and touch of skulls and bones from the EP's cover. If anyone's attracted by the Pistols' cover (Submission) don't forget to give a play to the other side too. Up to you to judge this.

THREE WOMEN IN BLACK, PO Box 4191, Burbank,
CA 91503, USA

TOTEX - "Frag Dich"/"Mondschein" SP
An excellent record by this very young (average age: 18) German Punk band. Mid tempo, strong and melodic Punk sound, surely above the most of the Punk stuff coming out nowadays. The flip seems to be a cover of Presley's Blue Moon, if you're lucky enough to recognize it, and it's worth some repetitive playing on your gramophone.

TOTEX c/o Marc Funke, Augustastr. 4A, 4100
Duisburg 17 (Baerl), Germany

TOXIC NARCOTIC - "Wunt Dunt Dunt!" TAPE
Not the kind of stuff that usually comes with my mail, but that's still not the reason to give it a bad review. These three songs bring a very dark and hard feel to the listener. Big brains would call this Grind-Core, but there's a lot more in it. A touch of Crossover, plus a slight Rap influence (if we could call it that way) into singing. The texts are very good and definitely to watch out for.

TOXIC NARCOTIC c/o R.P. Records, PO Box 335,
Newton Ctr., MA 02159, USA

TOY DOLLS - "Pat Bob's Feet"

LP

Hey, hey, hey; the indestructible Toy Dolls are back in our homes with their new album! Ever heard some Toy Dolls' songs? Yes? When? Nearly ten years ago?! Well, don't think this is any different...they're just the same; they change a verse, add a couple of new words, and fart here instead of there...and that's it! Nevertheless, you'll fall in love with every single song of theirs, to start with a great cover of Kim Wilde's song (I think originally it was called Kids in America) or with more jewels like Back in '79, Olga Crack Corn, A Bunch O' Fairies, etc. OK, call your neighbours, buy gallons of Coke (or beer, if you prefer so) and put the Toy Dolls on... Suddenly, everybody will be jumping up and down, with bubbles coming out of their ears and noses - a recipe for an ideal party!! Warning: this record is to be played on 33 rpm; don't try to put it on 45, or your record player will explode.

RECEIVER RECORDS, address elsewhere

TRENCH FEVER/BLAGGERS

Flexi SP

This can't be sold apart the U.K. Resist 'sine No.4, but it's worth \$2 for both (postpaid). Trench Fever are playing catchy Punk-Core, while Blaggers have a slower political song with excellent tune. Worth checking out.

U.K. RESIST (address elsewhere)

THE TROUBLES WITH LARRY - "Songs Of Romance..."

EP

Beat me up, but I can't explain you what's on this record. Let's try this way: Post Punk/New Wave with Devo? They Might Be Giants approach. Really, there's not so many similar things around these days, and I can't point any further direction, except it's good and seems pretty intellectual.

GOOD KITTY RECORDS, 201A N. Davis Avenue, Richmond, VA 23220, USA

U.K. SUBS - "Live At The Roxy Club"

LP

Hardly I ever heard better live album by this band. Recorded in 1977., it simply has the most compact line up, the best playin', and the Punkiest sound the band ever had, all caught up on this record. After being a fan of UK Subs for about ten years now, it's incredible that right this album made me look out for their early releases. If you consider yourself a Punk, or if you're even barely interested in the Subs, this LP is a must. Absolutely! Shit, I know you don't believe me, but I swear I'm telling the truth. If you miss this one, you missed a lot.

RECEIVER RECORDS.

V.A. - "Acu-Punk-Ture"

TAPE

Another great stuff from Zugang fanzine productions. Now it's 19 bands/34 songs tape which include most good bands such as: Human Ashtrays, Dry Rot, Happy Kadaver, Kismet HC, Conspiracy, Lie Detectors, Rednecks In Pain, Action Figure, 2 Car Family, No Thanx and many others. Especially nice are Political Asylum (Punk/Punk/Core) Weird Paul (Punk Rock from the bedroom) No Fraud (melodic but distorted Core) and Nids (strongly influenced by Scream). Don't miss this or you'd be sorry!

ZUGANG c/o Lisa Lunt, 2300 South 'E' Street, Richmond, IN 47374, U.S.A.

V.A. - "Nature In The Raw"

TAPE

Excellent compilation tape that comes from U.S.A. It gathers 25 American and European Punk/HC bands, almost all with their studio tracks and high level quality. The best are: Freaks Of Nature with their jolly Punk-Core, Libido Boyz who play wild, melodic HC and Psycho Squatt reminiscent on French Haine Brigade or Polish Kryszys. The rest includes: Action Figure, Infected, Dark Age, Blind Justice, Vortex, Krull, Road Kill, Verdun and much more.

BORED TEENAGERS c/o Dario Adamić, Via Arrigo Boito 78/D, 00052 Valcanneto, Italy

V.A. - "Noch Ein Tausendstel Düsseldorf"

EP

Sort of a document on Düsseldorf's Punk scene from early eighties to nowadays. The recording quality varies as well as the way the tracks have been taken (studio, rehearsal, live). 6 bands are presented with one song each, and judging by them, the most interesting are Silly Encores, Vorsprung, and Screaming Arseholes, although the others (Zk, Luzibar, The Bullocks) aren't bad at all. The record comes together with Zosher fanzine, and it's recommended to Punk Rock fans and collectors.

TEENAGE REBEL RECORDS, Gerresheimer Strasse 16, 4000 Düsseldorf 1, Germany

V.A. - "Pogo Post Fanzine No. 10"

TAPE

A wonderful compilation tape from the land of worlds' football champions and ace girls. It brings songs by 16 different European Punk bands where it's hard to point the best among them. From funny stuff (Dick Ugly Ensemble, New Wind) to melodic Punk tunes (Who Moved The Ground?, Foreign Legion, Color Factory) to engaged Punk (Attila The Stockbroker, Neurotics, Toxic Sphex, Cheap), there's Punk for anyone! Is it necessary to say this is a must?!

POGO POST (see 'fanzines' section)

V.A. - "Wake Up!"

EP

If their magazine isn't that good in the last time, that couldn't be said for the 7"ers. GI Love is a Poppo Wave band influenced by Pixies and Dinosaur Jr. Power Wakan are pretty dubious. It's hard to judge 'em as their music is totally jerked and distorted. Noises? Well, judge for yourself. Thompson Rollets are undoubtedly the best here. They might remind you on Samiam (also presented at one of the previous Wake Up! EP's) and I guess it should give you a good idea on how they're sounding like. Melody + energy, a formula to make you jumpin' around. \$ 5 for both 7" and the magazine; pretty fair deal I guess.

WAKE UP! (see 'zines section')

WALLMEN - "Last Of The Broken Mexicans"

TAPE

New Wave/Punkish noise spiced with some experimental grips, which stands somewhere in between Sonic Youth and Devo, with touch of Soul Asylum's or Hüsker's style guitars. Production-wise, the tape is packed into the weirdest (excellent!) cover I've seen in ages, but then again the tape master's quality seems pretty dubious. By the way, have you ever seen the movie Dogs in Space? Dunno why, but this tape reminds me a lot to it. However, this is weird but enjoyable.

WALLMEN, 7711 Lisa Lane, North Syracuse, NY 13212, USA

WIZO - "Klebstoff"

EP

A new name on the German scene brings these three songs in sort of Fun Punk/Pop/Rock manner with a pinch of folk music (Folka is doing part of German folk, ain't it?). Not bad at all, and pretty relaxing.

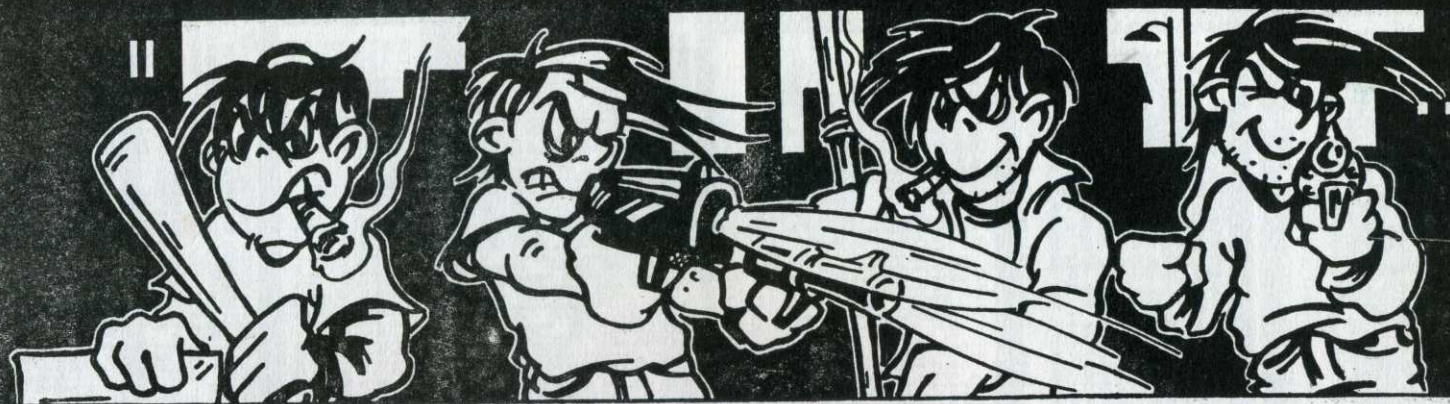
WIZO c/o Fratz Thum, Eichendorff Str. 1, 8400 Regensburg, Germany

I-RAY SPEX - "Obsessed With You"

LP

For all those who missed out Germ Free Adolescents LP when it was still available (and I suppose there's many of you), here's another chance to get in touch with older material by this incredibly original Punk band. I can't guess if this is a sterile Punk gig taken directly by mixer ('cos there's no sign of audience on these recordings, except once) or it's a rough version of their demo tracks, but however it is, the sound is pretty bare, you know what I mean...Punk in the word of it. OK, get it whatever it's supposed to be and you won't be sorry, at least because of the band which stands for one of the most innovative Punk bands ever. You must've heard of titles like Identity, Oh Bondage Up Yours, I Live Off You, The Day The World Turned Daylong, or you picked up this fanzine by mistake.

RECEIVER RECORDS



**PRINTED
PAPER**

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