

**DEFIANT**

**Insight**

**Mortarhate  
Records  
Unreleased  
Titles**



**The  
Propaganda  
of Class  
War**

**3.5/DP 9.5**

# MORTARHATE RECORDS



## MORTARHATE/FIGHT BACK RECORDS: THE UNRELEASED TITLES

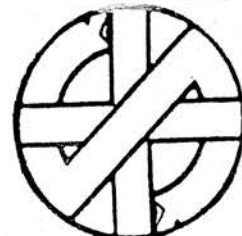
Mortarhate Records was established in 1983 by Conflict vocalist Colin Jerwood. The first release was Conflict's "The Serenade Is Dead" EP and many more releases would follow. In addition, Fight Back Records was started as a sublabel shortly thereafter. Mortarhate released some of the best punk records of the 1980s, including seminal classics like "Increase The Pressure" and "The Ungovernable Force" by Conflict and "Onward Christian Soldiers" by Icons of Filth and excellent releases from lesser known acts like Exit-Stance, Liberty, AYS, and others. Fight Back Records also pumped out great punk hits from acts such as the Vex "Sanctuary" 12" and Legion of Parasites "Undesirable" Guests" 12". Combined, these labels released some of the premier punk records from the mid 1980s.

But for as many great releases that Mortarhate and Fight Back put out, there's long been rumors of unreleased recordings and releases that never came to fruition for reasons that have remained murky at best. Every once in a while something would surface: a morsel of info, a tale from someone in a band that had a planned record that never came out, or poorly copied or unmixed versions of songs intended for release. But a conclusive document of the information has never been combined in one place.

With that thought as an inspiration, we began the process of trying to track down the truth behind the legends. This list is probably not complete. Who knows? And the definition of what constitutes an unreleased record is open to debate. Some of these were merely proposed or verbally consented to. Others made it all the way to the test pressing stage. But as collectors and fans of punk, we can't help but fantasize about what could have been... or worse, what else is still out there waiting to be uncovered.

So while the label itself may have released "Mortarhate: A Compilation Of Deleted Dialogue," we here at Negative Insight bring you Mortarhate Records: The Unreleased Titles.

All writing by Negative Insight with layouts by Defiant Pose zine.



# Another Destructive System

Another Destructive System - "Beyond The Wall Of Injustice" 12" (MORT 40)

In the summer of 1985, the Goldenvoice promotion company brought Conflict over to the United States for a West Coast tour. While on tour, members of the Los Angeles, California peace punk band Another Destructive System became friendly with Colin of Conflict/Mortarhate Records.

This friendship eventually led to the only known offer extended to a US band to release a record on Mortarhate. The record was to be a six song 12" entitled "Beyond The Wall Of Injustice". An advertisement put out by A.D.S. in 1987 promoted the 12" as coming out in September or October of that year and also listed it as catalogue number "mort 40".

When asked what happened with the record, lead singer and A.D.S. founding member Mark states, it "was never released" because "it was said to be stolen among other bands' material as well." In regards to how far into the process the release made it or if artwork had been done, Mark simply says "All artwork, masters, tapes, etc. were in the hands of Colin in London."

In 2008, A.D.S. did finally end up with a CD on Mortarhate featuring five of the ten songs from the original 1987 12". While not the way the band intended, at least some of the songs did end up being released. Perhaps the rest will turn up one day as well.



## ANTIsect

Antisect - "Welcome To The New Dark Ages" LP

One of the more famous unreleased punk records ever, Antisect were initially approached by Mortarhate Records about recording an LP "at a squat gig at The Hope and Anchor," explains Pete Lippy, the band's guitarist. The group agreed to work with the label and began recording their second LP in 1986-87. With a line up of longtime members Pete "Lippy" Lyons on guitar, Pete "Polly" Paluskiewicz on drums and newcomers Lawrence Windle (formerly of X-Cretas and Anthrax) on bass and Tim Andrews on vocals, basic tracks were laid down at Greenhouse Studios, near London's Old Street. Pete further elaborates, "There was something mildly surreal about speeding off our heads whilst playing pool with Katrina And The Waves, who were doing their follow-up to 'Walking On Sunshine' in the studio next door. The sessions were a struggle though, not aided by having an engineer that, great as he was at helping us get the sounds we wanted, was even more willing to slide out to the pub at every opportunity."

Having become disillusioned due to a lack of sincerity and falseness they perceived within the punk scene, Antisect found themselves in a strange place where they remained popular yet somehow felt alien within the very scene that had embraced them. Pete states that "we laid down most of the backing tracks for the album, and although we liked the way it was going musically, looking back on it, I think that subconsciously we didn't feel quite right in our relationship with the label and

I think that it was that, along with our growing disillusionment with the scene in general, that made us unable to complete the sessions. We'd come full circle, and it felt like we didn't fit in again."



"To be honest, I think that we were all losing our way," he adds. "Although we still believed in it, we now weren't quite the same band that had released 'In Darkness...' We'd all been through so many personal, and not-so-personal, ups and downs and ins and outs since then, that we had turned kind of inward. The outright political edge that was there in the earlier years had slowly developed into a much more personal set of values. Just as relevant we felt, but much more difficult to put into words."

Pete ends by reflecting, "It was probably fair to say that it would have been more rock than punk, though. I still feel a bit crappy about how we left it with Mortarhate, but that was kind of how things were at the time. Later on we talked with Genesis P. Orridge (Throbbing Gristle/Psychic TV) about doing a new batch of recordings for Temple Records but that kind of felt a bit weird, too. It was also the first time that any of us had been presented with a proper recording contract and at that point, the very idea that someone would suggest we needed to sign a contract just kinda drove us away from it."

"The last thing I remember was the second bunch of sessions at Alaska Studios in Waterloo - waaaay too many substances. In all honesty though, we really liked the material that we were putting down. We always had kind of a sense of 'this ain't quite right' about it."

## ANTISECT

As for the question of if any tapes exist of the recording sessions, "There were monitor mix/work in progress versions of bits of it that were run off to cassette at the time, but fuck knows what became of them."

# The Apostles

## ANATHEMA

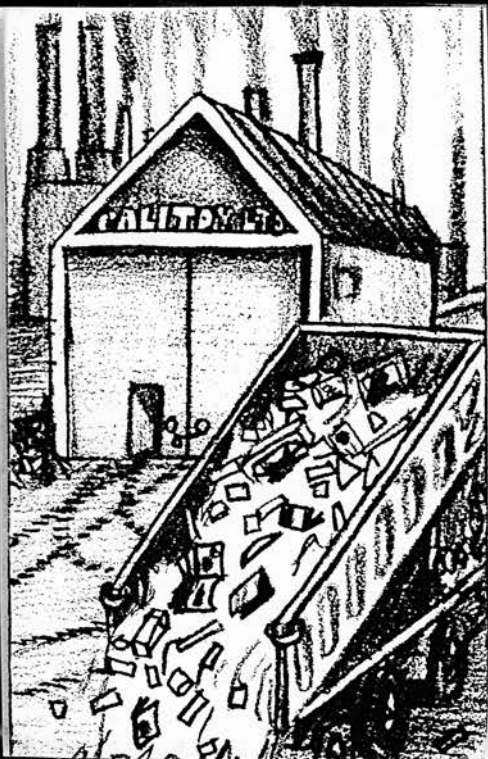
Apostles / Anathema split 7" (FIGHT 9)

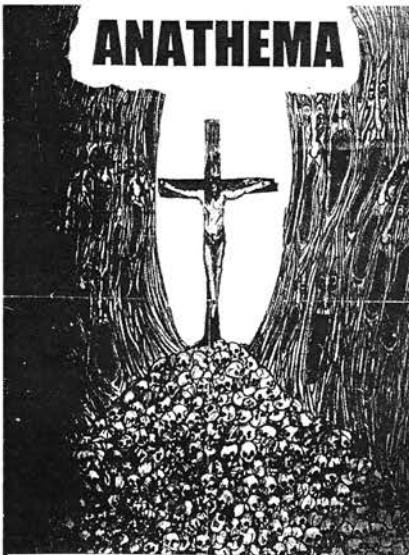
Of all the proposed releases included here, the Apostles split 7" with Anathema intended to be on Fight Back Records is unique in that it's the only one where physical copy test pressings are known to exist. With the release so close to nearing completion, it's perplexing as to why the full pressing was never issued.

Before all that though, the background of the story adds some context. Lol from Anathema explains how he came into contact with Mortarhate Records and how the release was discussed: "The record was originally going to be released by us. But as we were kids at the time, maybe 16/17, we didn't really have money to release a record. But plans were made, the Apostles were up for doing a split E.P. But when we realized we really didn't have the money to do it, I thought I would ask Colin/Mortarhate if he would be interested in putting it out. He had already put out a few Apostles singles. I phoned and asked him. He said yes."

As for the story of the stage the release made it to, Lol says "Test pressings were made. I went

down to the pressing plant with Andy Martin, Apostles. I think Anathema had two pressings, and the Apostles had one or two and maybe one for Colin. We also printed posters for it, which I still have one of. The Apostles illustrated each of their tracks from the E.P. We were both working on the cover, which was a big fold out cover with one side artwork by the Apostles and one side artwork by Anathema. The covers were never printed although most of the artwork was done. Don't know where the plates are, but I have the quarter inch for our stuff which I had put on CD. Sure Andy would have the recordings of the Apostles stuff."





On why the release never came to fruition, "I think Colin's Mortarhate and Fight Back had just run out of steam. He had agreed to release so much stuff by then, and I think he could not keep up. We were Fight 9 I think, butbours or no others came out. The label just kinda stopped. Nothing sinister at play or nothing that prevented it. It just did not come out."

Unfortunately for Anathema, they were double unlucky as they were also accidentally left off the "We Won't Be Your Fucking Poor" LP on Mortarhate Records, despite being listed on the album cover. "Our artwork is on the sleeve, but our track was left off in error. So another one that didn't happen. So Anathema had no proper releases on vinyl back in the '80s due to one reason and another, which is a real shame. Only cassette demos, etc. All the old recordings are available on the CDR 'The Feeding of the 5 Knuckle Shuffle.' But sadly there has never been a proper release."

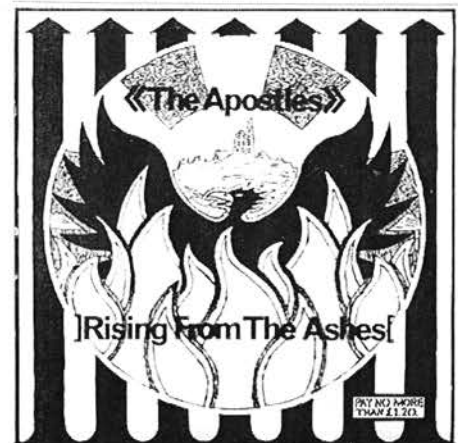
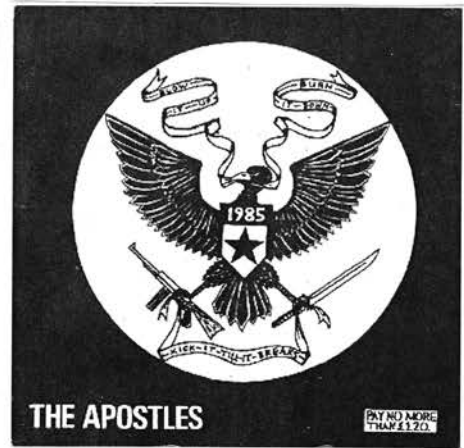
The Apostles, on the other hand, went on to release several more LPs and were one of the most prolific groups associated with the anarcho punk scene during the 1980s. They also had better success in their endeavors with Colin Jerwood than Anathema with three releases on Mortarhate/Fight Back Records including the "Smash The Spectacle!" 7" (1985), split 7" with Joy of Living entitled "Death To Wacky Pop" (1986), and "Punk Obituary" LP (1986).

Andy Martin recalls the events surrounding the aborted split with Anathema saying "'No Faith No Fear' was to be the seventh single by The Apostles. These records were all recorded by the

definitive form of The Apostles: myself with Malcolm 'Scruff' Lewty on guitar and vocals, Dave Fanning on bass guitar, guitar and vocals and Chris Wiltshire on drums. By this stage we had developed a friendship with Lol and James of Anathema although I can't remember how or why this happened. Presumably they must have written to Dave Fanning since it was usually he who befriended people in the punk scene at this time. He was the friendly, acceptable face of The Apostles. I was a rotten, miserable bastard and I still am - and do you know what? Frankly, I don't care. Anyway, it was decided it would be a gesture of generosity if we released an EP with our tracks on one side and Anathema on the other. The concept came from Dave. He thought it would encourage more people to discover our work and vice versa. Personally I think he was in error here - punters would purchase more copies of the record, certainly... for the tracks by Anathema. They simply wouldn't bother to play the side with The Apostles on it. Fair enough - it's what I expected. We recorded our tracks in (I think) early 1987. Note: the tracks by Anathema sound far more professionally produced and proficiently played than any of our sonic garbage... which is

why it's a crying shame the record was never released.

"Then the fun began. Now I don't pretend to know how record companies, publishers and distributors work. During this period, there was a company called Jungle Records run by a hippie called Steve Brown who stocked shed loads of Mortarhate records in his little warehouse on Essex Road in Islington. I don't understand this arrangement - maybe Jungle lent finance to Mortarhaté who repaid them (plus interest) from record sales - but this may be completely wrong; I'm guessing. Well, whatever the arrangement, this fellow Brown evidently possessed a degree of power because as soon as he heard the erstwhile record featured The Apstles, he refused to release it. Effectively he managed to prevent Mortarhate from issuing it, so there must have been some curious financial arrangement at work here which I don't comprehend. Six test pressings were made. I don't have one - nor do I want one!"





Arch Criminals - "In The Shadow Of A Tree" 12"

As with many labels, Mortarhate spurned an offshoot label under the name of Fight Back Records. The first release was the Vex "Sanctuary" 12" EP (catalogue number FIGHT 1) in 1984. Vex, along with Arch Criminals, were two bands that took a large influence from the goth and post punk scenes. Arch Criminals released the "Hang" 12" EP (FIGHT 8) in 1986. Upon that release, a second EP was proposed,



Tom from Arch Criminals recalls his initial encounters with the label and what led to the relationship, "Colin (Conflict) heard us play in the Plough and Harrow pub in East London and invited us to a meet in his local pub in South London to talk about a possible deal ('We Don't Want Your Fucking Law!'). He was very keen for us to sign as far as I can remember. Colin was running a venue under a church just called the Crypt which we got involved in, plus we had the Plough and Harrow which we made into a joint venture! Many bands played in both at the time which made it great for us and Conflict. We kind of fell out with Colin later, but that was due to women problems between the bands! I think either Pete or Rob (singer) pinched his girlfriend!"

The proposed second EP was going to be entitled "In The Shadow Of A Tree", but it never came out. Tom explains what happened in regards to it never coming out: "Colin dropped us that's why 'In The Shadow Of A Tree' was never released. It was never mixed. As to why we were dropped? I really have no idea maybe he just ran out of money? Who knows! I do remember he was excited about a new pet project he was getting involved with, that being the band Fields of the Nephilim. Now this is just supposition on my part, but I believe he just saw their potential and wanted to concentrate all his efforts on them. Who knows? Did we care? No. Colin and Conflict did us a great favor with 'We Don't Want Your Fucking Law!' but that apart we never felt like we were part of that scene. We also never received anything for it. SomI can honestly say we didn't give a shit! We sounded different from the thrash and we could and did do it better. I don't want to come across arrogant, but as far as I can see Colin and his mob were really just going to be a noose around our neck if we'd stayed with them so really he did us a favor by booting us (laughter)."



When asked how he perceived Fight Back to be different from the main Mortarhate label, Tom says "I think the Fight Back Records offshoot of Mortarhate came about mainly because a lot of the new bands he was signing didn't fit into, like you say, the anarcho/political thrash mold. That's not to say ourselves and some of the other bands on 'We Don't Want Your Fucking Law!' didn't have political messages or leanings, it just seems to me that it was just a musical difference in styles. I cannot talk for the other bands obviously, but in the case of Arch Criminals we could put our message across in a more subtle way; dare I say even mainstream, hence we got played on some of the UK's best known radio stations by people like John Peel and Janice Long. Different doors were available to us because our music wasn't so rigid, for the want of anything better, we could appeal to a wider audience, and we did."

# AVSKUM

Avskum - Untitled 12"

Another one of the most well known and highly fantasized about 'lost' Mortarhate releases was by Swedish raw punk masters Avskum. Hot off the heels of their absolutely scalding self released "Crucified By The System" EP in 1984, Avskum ended up coming to the attention of Mortarhate in England. Longtime Avskum drummer Pyri explains "The recording of this songs was not meant to be released at Mortarhate Rec in the beginning, we just send lots of demos to record labels who we want to release it on. And I think it was Conflict's guitarist who got his hands of the demo. And he proposed to Colin to release it on Mortarhate, and we was in contact with Colin by phone and decide to send the recording to him. We were really happy to release it on Mortarhate, because of all good bands they have released.

"It was meant to be a 12" LP with seven songs. Recorded in the beginning of 1985. I can not remember if we had a title of the record. When everything was OK to release it, we sent over the original master tape and artwork to the cover/gatefold. But we did not keep any copy of the master tape, just tape cassette. And we did not do any copy of the cover ourselves. That was a very stupid of us that we didn't. But we believed that it would be no problem with the release.

"After a few months, we try to get in contact with Colin to see how its going, but with no result. I remember once we phone him and it was his girlfriend who talked to us about the release, and Colin told her what to say to us, and we told her what to say to him. He was in the same room. It was soo funny. After that we decide to not contact him anymore."

When asked about the location of the master tape today, Pyri says "I don't know where the master is. Maybe he still has it, or maybe its gone."

For fans looking to hear the aforementioned ~~xxxxxx~~ cassette version of the recordings, they were included on the "Re-Crucified By The System" CD released by Armageddon Label in 2005. Commenting on the release, Pyri states "Maybe if we had the original master reels it would be a better sound, but it's the same versions of the songs that we send to Mortarhate." For those hoping for a vinyl pressing of the release, you're in luck, as "Skrammel Records are going to release the songs on a new double LP we are working on. It's about 40 released and unreleased tracks from the Eighties."

Perhaps the master tape will be located one day along with the original artwork, and it can all be released in it's originally intended form. We can only hope...



**AVSKUM**

**AVSKUM Nr 001**



**AVSKUM**



Chaos - "Tribal Warfare" 7"

In 1984, German punk imprint Pogar Records released two 7"s from British bands that had been slated for release by Mortarhate Records. They were The Varukers - "No Hope Of A Future" and Chaos - "Tribal Warfare".

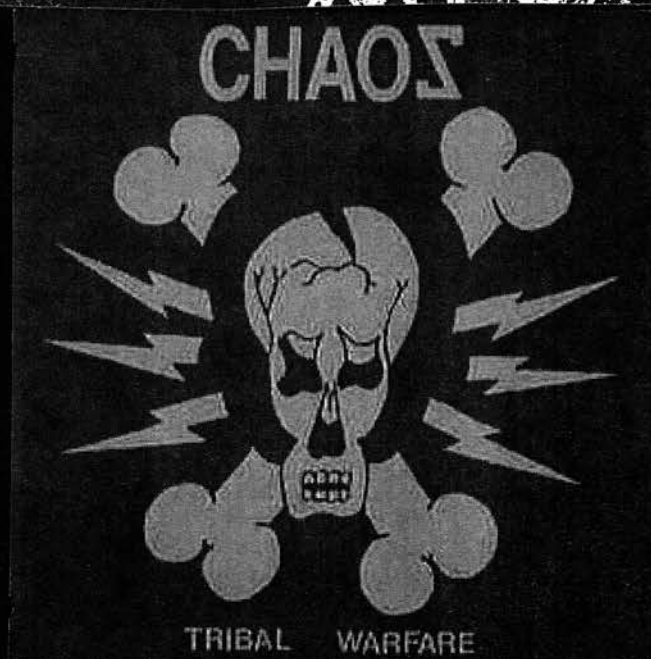
Chaos, formed all the way back in 1978, were a London punk band, comprised of veteran scene stalwarts. Vocalist of Chaos, Fausto "Frog" Ortenzi, recalls, "My brother Dino, our bass player, knew Colin and the band well as he was one of the first wave of punks from '77 and knew most people on the scene. I believe that Colin asked Dino if he wanted to do a record and we all just said yes."

In regards to the making of the record, "Dino did the artwork for the sleeve and the recording was done at Alaska Studios. We just turned up and Conflict helped with the mixing and sang backing vocals on a couple of the tracks."

When the record eventually came out, Frog says "We did not know about it coming out on Pogar, and we did not care really. We were just happy to be cutting some vinyl. I do recall it took a lot longer to release than we had thought, maybe a year or so."

"Tribal Warfare" still sounds fresh and powerful all these years later with a thumping beat and a great chorus to shout along to.

As far how the deal between Pogar and Mortarhate came to be, as well as if other releases were possibly planned, remains unknown.



NI: First off, can you explain the political climate in London and England in the early 1980s, and what led to the formation of the Class War Federation?

AD: The political climate in the early '80s.. in a word, poisonous. The Thatcher government had a program of open class warfare and by about 1983 I remember the country was very much polarised right down to the local level between her supporters and what would we now would have to acknowledge as her victims. Anywhere our class was in control or had any active sense of solidarity and community, they would zero in and smash it up. From breaking the power of the unions in our industries down to paramilitary policing at football matches and so on. It was all part of the long term agenda to neuter working class power and undermine working class consciousness. I think the formation of Class War (the Federation came a bit later) was mainly down to frustration with the total ineffectuality of so-called 'left wing' politics in resisting this agenda. The Labour party, where they wasn't actively conspiring with the Tories against us, just sat on the sidelines flapping their hands as usual and most of the other left groups were one or other tedious variety of Trot sect, all useless and fucking boring. The founders of Class War recognised that what we needed was a movement by and for working class people, not another ideological lefty front run by students and middle class do-gooders telling us what to do.

NI: Was Class War a reaction to then Prime Minister Thatcher specifically or to greater causes?

AD: Well, Thatcher and her government was a symptom of greater causes. You had the same sort of thing going on with Reagan in the US at the time and both governments were very active in meddling with other countries' governments under the pretext of 'halting the spread of communism' etc. You know all this already, I'm sure. If you are asking would Class War have come about without Thatcher and her government's specific policies, I think yes in some form because Thatcher was really only intensifying and accelerating policies that were already being imposed all

across the Western World. While she provided a catalyst, a lot of the resentment that drives Class War is against the sordid and largely hereditary nature of the British ruling class itself, which never really changes whoever's arse is on what bench in parliament. We have always focussed on the toffs and the middle classes, and the way in which British society is structured around class privilege. Pretty much every other outfit falls into the trap of ideological opposition to particular parties or policies sooner or later. We are only concerned with the interests of our class.



NI: How important was the artwork and propoganda of Class War to getting your message across? Was it a point of emphasis of the group to have a strong propogandacampaign?

AD: The artwork was vital in terms of getting people's attention and right from the start Class War distinguished itself in that respect. It's the old adage of a picture speaking a thousand words, I suppose. We was deliberately saying the things none of the 'respectable' lefty outfits would say, mainly because we addressed a much different audience to theirs. Often the best way of saying it is with bold striking imagery rather than long boring essays. Class War was and is very strong on propoganda. Where most 'radical opposition' groups would just piss and moan about the awful right wing tabloid press, we subverted it by learning its tricks and turning them against the enemy instead.

NI: Who were some of the main artists responsible for the artwork of Class War? Were these people members of Class War or people who just supportive of your cause? How did the ideas for the art pieces come about typically? Were they thought up by the artists or by Class War and then pitched to the artists?

AD: I think almost everyone involved in putting together the Class War paper contributed in some degree to the artwork, even if just conceptually. Jimmy Grimes did the covers but beyond that there was never a separate art department or whatever if that's what you mean. A lot of it was not complex or traditionally 'artistic' anyway -- it was paste-up and simple line sketches, it had to be because the paper was printed tabloid size black and white so there was no point trying anything fancy. The skull logo was adopted from the Welsh punk band the Soldier Dolls.

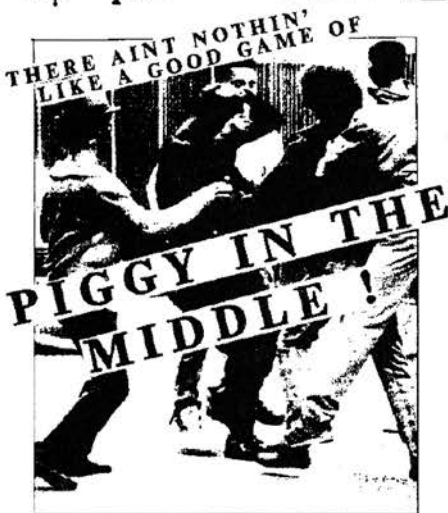
NI: Historically speaking, radical propoganda of the Spanish Civil War or the Dada movement had not been nearly as incendiary as what Class War did. What inspired your art? With the propoganda in that style, and outrageous to some, even advocating violence in places, can you explain this direction and why you chose to go this way?

AD: There's one answer to two questions here. What inspires Class War art? Rage and class hatred. That simple, we were (and are) angry and fed up and the point of Class War was to help people use that to mobilise in their own areas. We are trying to reach our own class (and in the early '80s, inner city youth in particular), so there was no other direction

**CLASS WAR**



**CLASS WAR**



to go with it really. We knew how people in our areas felt and the artwork was just reflecting that.

NI: Which pieces of art or propoganda were the most well known or got the most reaction?

AD: Haha. Almost all of it, that's how we knew we was doing it right. Of course in the early days the paper was deliberately about printing propoganda that was borderline or completely illegal, so getting a reaction was always the idea. Off the top of my head -- the 'New Homes For the Rich' cemetery picture has proved an enduring favourite, we still use that one today. Anything to do with the royals obviously -- the 'Better Dead Than Wed' piece on the Charles & Diana wedding, and 'Another fucking Royal Parasite' when

William was born. Both of them generated tidal waves of outrage. 'Better Dead Than Wed' was banned by the police when it appeared around Ramsgate in poster form. The

most consistently popular feature in the paper was 'Hospitalised Copper' where each edition would feature a photo of a recently injured policeman with an appropriate caption. Eventually there was a Hospitalised Copper Calendar which sold out almost immediately.

NI: Did you face state repression or harrassment from the SPG?

AD: Threatened with legal action -- yes, constantly, as I mentioned above that is accepted as part of our method and we still get plenty of it today. Actually jailed for artwork -- no, not to my knowledge, although I daresay some of it went to court. In terms of state repression, there was all sorts of attempted intimidation of known Class War 'faces', infiltration and stitch-up jobs by state and para-state agencies, as a result of which Class War has collapsed as an organisation several times since the mid-'80s... it always rises again though. The artwork was oftended used as a pretext for interference by the law certainly. The SPG

harassed everybody of course -- Class War was not unusual in that respect.

NI: Do you think punk had broken down barriers for what was considered "outrageous" therefore making it more acceptable to push the boundaries with Class War?

AD: I hope it was never 'acceptable' -- that would defeat the object. I don't think it was that simple. Obviously the ideas and attitudes of that generation were informed by punk, but Class War would have done it anyway. The more outrageous the better.

NI: As anarchist punk and hardcore was quite popular at the time, did Class War work or move within punk circles? Obviously punk bands such as Crass were quite known for their art and graffiti campaigns in London.

AD: A lot of Crass punks supported Class War on the Bash the Rich marches and elsewhere, but we were not very impressed with Crass themselves to be honest -- pacifist hippies dressed as punks, their politics were all over the fucking place. A lot of Class War supporters, at least in the early days, were based in the 'autonomous' punk movement, in and around London especially, that much is true. Ian Bone of course was in the punk band Page Three, so there is an obvious connection there, and a lot of local punk bands turned out to support Joe Strummer on the Rock Against The Rich tour in 1988. But most of the people involved with the paper itself and later on, with the Class War Federation were not punks themselves. So yes and no.

NI: Can you explain how the Class War "Better Dead Than Wed" EP came about, on Mortarhate Records, who played on it, and any background info you can give on it?

AD: "Better Dead Than Wed" was Ian Bone's band. I think they are credited as 'Class War' on that record but had been known as The Living Legends and Page Three before that. Same band though. It was a target of opportunity really, this was the year after the Bash The Rich marches and putting the record out as a response to the royal wedding was a good way to keep the Class War message circulating. So publicity essentially, although if you listen to the record it's also a good laugh. Some people have drawn parallels with the Sex Pistols' jubilee record, but I don't think there was any conscious intention of that.

It's worth mentioning that by this time (1986) Class War had took on a life of its own throughout the country and beyond the early London sphere. However in London there was still a lot of overlap between Class War support and fans of local anarcho punk bands like Conflict and the Apostles. (Crass as well to a lesser extent, although as I recall the only gig Living Legends ever done with Crass ended in a big falling-out because the Class War sorts had a massive free-for-all with some local hoolies and Crass were upset about the violence, as usual.) So there was almost like a ready and waiting audience there for the record, it was always going to be popular.

NI: Looking back on it, how do you view the propaganda of Class War, and the impact that it had? What pieces have the most meaning to you personally and why?

AD: I'd say the single most important impact it had was inspiring people to get organised on their own initiative. It showed us we can fight back rather than just keep taking the shit, and we don't need an elite vanguard of

# CLASS WAR



another fucking royal  
**PARASITE**

# CLASS WAR



silver spoon middle class tossers to manage us. We can do it ourselves.

Cheers,

-Al Derby

## Cyanide Scenario / Open Door split LP

Cyanide Scenario were an excellent mid paced peace punk band with gothic overtones, sounding like a mix of bands on 4AD and anarcho punk. While there were a number of groups playing this style, Cyanide Scenario were at the head of the class, with female vocals, excellent flange driven guitar sounds, and the tribal drumming style that every one loves to move and sway to. Driving harmonies and impassioned vocals are comparable to Skeletal Family, Flowers In The Dustbin, Lost Cherees, and similar acts, and its a shame that they are featured in an article here about records that were never released. The group formed in mid 1985 as their guitarist Al redounds "when I met Martin in hospital: we were visiting a mutual friend with a broken leg."

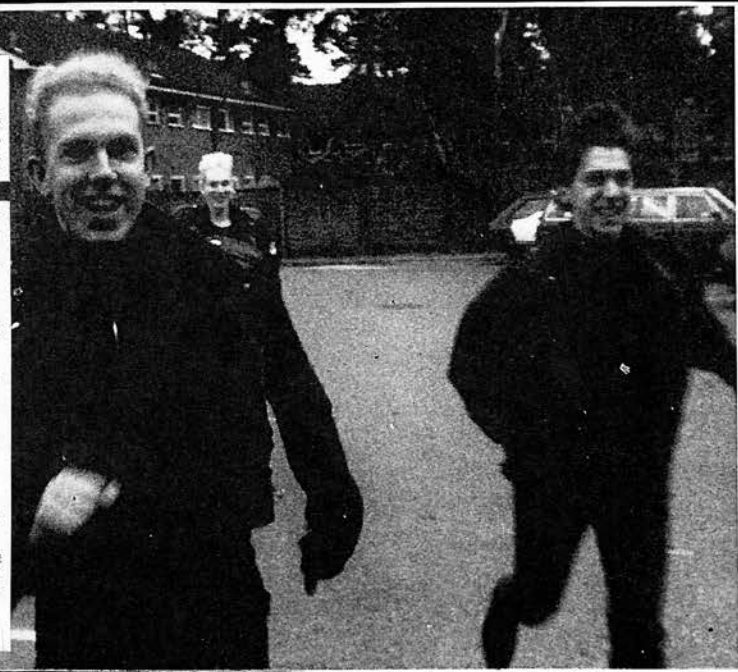
According to Al, initially Cyanide Scenario went into the studio and recorded for a release "that was going to be a 7" EP on a label that was going to be started at the time by Justin Broadrick (of Napalm Death/Godflesh fame), but the label never got off the ground (I think something to do with problems concerning the licensing arrangement with Pinnacle, as far as I remember, but I could be wrong), so neither did the EP! Before we knew this, however, we went back to the same studio with a new drummer and vocalist to record a 12", that eventually was going to be a split LP with a band called Open Door."

"I first heard Open Door because either Gogs (BBP Tapes), or Hop (a good mate of Gogs, who also did session drums on Cyanide Scenario's first visit to the studio) sent me a cassette with some Open Door live and demo tracks, which I really liked. And if I really liked something back then I'd often get in touch and offer them a release on my own little DIY cassette label named TDD (The Dear Departed) - that a few people just might know via the Internal Autonomy demos and Napalm Death 'Hatred Surge' - they're the only ones that ever sold in more than double figures (laughter) (at least from me - once out in the ether there's no way of knowing how many copies existed, but that was half the point). So, anyway I was only ever in contact with the vocalist of Open Door (as far as I know they were based in Swindon, although I think he and the saxophonist(?) both went to the same Uni in Birmingham, or Liverpool, or somewhere. (On my inner map of the universe educational institutions and anything north of Watford occupy the same sketchy territory!) After this, Open Door recorded another - even better - demo, and Cyanide Scenario went back to Matinee Music in Reading (hot on the heels of Alien Sex Fiend, apparently!)."

When asked how a potential release on Mortarhate arose, Al says "I'd discussed releasing it via Mortarhate with Colin Jerwood, who liked the recordings. Neither the Cyanide Scenario nor Open Door sessions were recorded for Mortarhate, but because it so happened we (both bands) had these pretty fresh and very good recordings 'spare' they became a proposed split album, which was either my idea, or one that got floated when chatting on the phone with Colin, probably."

Unfortunately, due to the chaotic nature of the times back then, the release never came to fruition. Al doesn't fault Mortarhate though, as Cyanide Scenario disbanded a short time after when he left the group, "departing to start a new band - which turned out to be Internal Autonomy." He adds "The reels of tape for all CS stuff are in the attic here with sundry others, Open Door used to have a master reel of their 'side' (nowadays fuck knows - I think still have my old cassette copy tho') - but we never got to the point of

needing to send them to either Colin or a cutting engineer. We got as far as having the recordings and some cover art - which Open Door did - and then the wheels fell off (laughter)."



An unfortunate story, as this surely would have been an excellent release.

# EAT SHIT

Eat Shit - Class War Federation benefit EP

Few, if any, have adhered to the "Live The Chaos" mantra more closely than the infamous and Notorious Hackney Hell Crew. The stories of their squatting, chaos, debauchery, drug abuse, and general hard living are both legendary and tragic. Based in the northeast London borough from which they took their name, the Hackney Hell Crew were also responsible for such bands as Eat Shit, Sons of Bad Breath, Poison, Blower, and Grinder among others.

Being from the area, it was natural that Eat Shit would forge a friendship with fellow London punks Conflict. Napoleon of Eat Shit says "Eat Shit and Conflict were friends, and Eat Shit crashed quite a few Conflict gigs. By crashing I mean taking over the stage after Conflict played, then we played."

This led to an offer to record a single for Mortarhate and led to the only proper recording session of the band. "There was a recording done on an old tape recorder in the basement of Victoria Park Road. The recording was done for Mortarhate, but I'm not sure what happened to it."

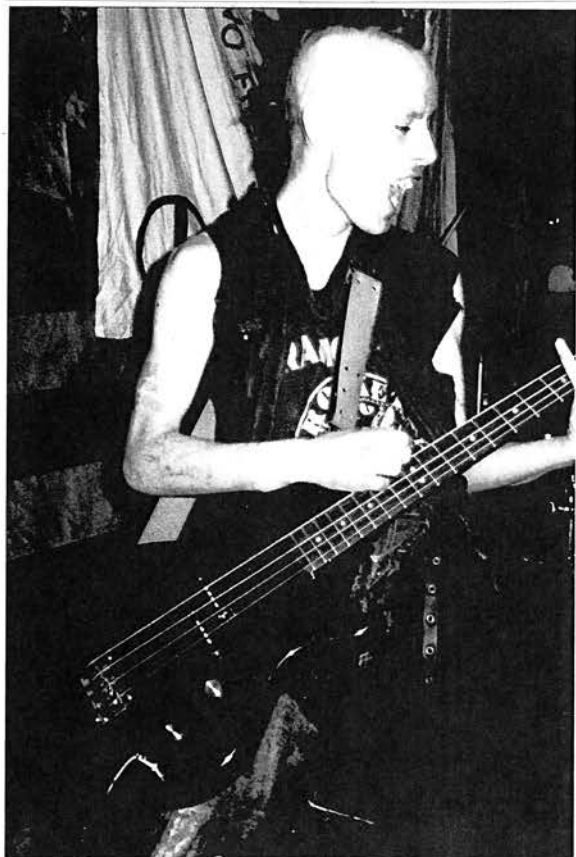
In regards to if the Victoria Park Road basement recording was circulated at all or if Colin ever received a copy of the tape, Napoleon says "No idea. I have a memory of us trying to make it, but I think it may have been the last thing Eat Shit did. All I can remember is that we did finish something and that something should be somewhere. Not sure if Colin ever received it or what happened to the recording."

When asked if it is true the release was supposed to be a benefit for the Class War Federation in London, or if the members of Eat Shit and Hackney Hell Crew were involved with Class War Federation, Napoleon explains "Yes and no. The recording was meant to be done as the Class War single, but everything with Class War went tits up."

"Myself, and I think Sean and a friend Spike (me, Sean and Spike opened and squatted the anarchist center next to Euston Street police station) went to Cardiff to meet Ian Bone and some other geezer when Class War were first forming. The idea was Class War and Eat Shit would work together, BUT Eat Shit were meant to play the 100 Club Class War gig, but the bitch who owned the 100 Club wouldn't let us in the building, making some comment about the Sex Pistols being nice guys compared to us. Chaos broke out and a party on the tube train followed, where most of Hackney Hell Crew were arrested and sent to jail. I got off the stop before the police boarded so woke up in Victoria Park Road squat to an empty building.

"Now that I think about it, the recording what was done in the basement was for Colin not for Class War. Other problems with Class War meant we never got to record something for them."

Asked if that means that the record that ended up being Class War's "Better Dead Than Wed!" single that did come out, Napoleon replies "All I can remember is talking to them and agreeing to do the Class War single. It wasn't because we were Eat Shit and part of the Hackney Hell Crew that we met



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**EAT SHIT**

GRAND MASTERS OF HELLISH ROCK  
 + DISCO  
 GATESHEAD'S  
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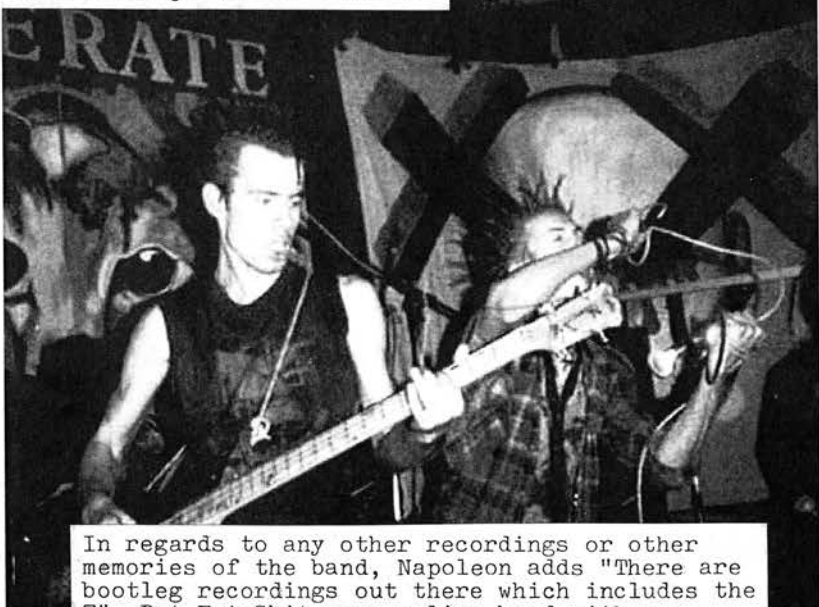
LIVE AT -  
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with Ian Bone, it was because we, me and Sean, were the anarchists to contact in London. Once they found out about Eat Shit and HHC, they also wanted that part of us to 'help' Class War as well. I understand they made some big deal about the fact Eat Shit were doing their single, but Class War

couldn't really organise a piss up and Eat Shit were a piss up. Says enough really."

When asked if anything such as artwork was ever created in anticipation of the record's release, Napoleon bluntly says "Artwork? You are talking about Eat Shit here. The stage it got to was trying to record something on the tape player in the basement, that is how far we managed to get. Seriously drunk plus other things, we did quite well to get that far."

He goes on to explain why the release never came out by saying "Eat Shit split up. Sons of Bad Breath wanted the glory, so we let them have it. Sean went one way, I went another. Sean and I formed Eat Shit with Animal on guitar and Joseph Porter from The Mob on drums. Ollie came next then Alien joined as drummer."



In regards to any other recordings or other memories of the band, Napoleon adds "There are bootleg recordings out there which includes the 7". But Eat Shit were a live band with no structure of gigs, etc. We simply crashed the stage at gigs after the main act had played. We did play a couple of organised gigs, but mostly it was about taking over someone else's gig and making a fuck thrash noise."

While a copy of the fabled Victoria Park Road basement recording may or may not exist any longer, the legend of Eat Shit and the Hackney Hell Crew continues to intrigue (or terrorize, depending on one's point of view) many to this day.



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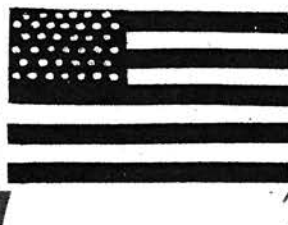
**EAT SHIT**

»MASTERS OF HELL THRASH«

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 BLOWING "HAGGAR THE WOMB" OFF STAGE!!!

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+ DISCO  
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 + SONS OF VENGEANCE + Generic



## Varukers - "No Hope Of A Future" 7"

The Varukers were one of the best known hardcore bands of the early 1980s UK scene. Along with bands like Discharge, Chaos UK and Blitz, the Varukers were one of the first bands to adopt the emerging hardcore sound in Great Britain. Already alums of the prestigious Riot City label, the Varukers continued on throughout most of the '80s (and are still going today). Like all of the bands in this article, the Varukers also intended to have a release on Mortarhate Records.

In regards to the story of meeting Colin from Conflict, longtime Varukers vocalist Rat says "The Varukers got to know Colin through doing gigs together or one or two members of the band going to watch Conflict play when ever they was in the area. He just asked if we wanted to contribute a song to 'We Don't Want Your Fucking War!' comp release."

The relationship led to three songs being recorded in a studio session intended for release on Mortarhate: "No Hope Of A Future" and "Never Again" ended up on the Pogar Records 7", while "Stop The Killing" appeared on the "We Don't Your Fucking War!" compilation on Fight Back Records. Asked about the possibility of the existence of any more songs from that session, Rat replied "No, there was only the three songs done as regards to this session. All were released."

When asked how the release ended up coming out on Pogar Records in Germany instead of Mortarhate, he states "We had no idea it was coming out on Pogar Records, so I assume it was a decision Colin made. We just wanted to see our music out there for people to listen to. As regards to why it came out on Pogar instead of the Mortarhate/Fight Back label, who knows (maybe to fuck off the tax man)."

Aside from the "No Hope Of A Future" 7", the "One Struggle One Fight" album was initially intended to be a Mortarhate release as well. Rat explains "We briefly spoke to Colin as regards to Mortarhate or Fight Back putting out the 'One Struggle One Fight' release, but then there was a

group of independent distros that got together and called themselves The Cartel and started doing various bands' releases. One of these distros was a company in our town of Leamington Spa called Red Rhino. They asked us about it. We would still have it on our own label and still own it. It sounded like a good idea so we went with them. I know that at that time Mortarhate had shitloads of releases planned, so it might have took forever. And, as any band will tell you, once you have an album recorded and ready for release, you want it out there. So hopefully it helps you to tour on its release."

The difference between most of the other releases covered in this article and the Varukers' ones is that both of the Varukers' records were properly released in full pressings. It's a good thing, as both records are some of the band's best work. In fact, they are still in print today, with the "One Struggle One Fight" LP available from Havoc Records and the "No Hope Of A Future" 7" can be found compiled on the "Vintage Varukers (Rare And Unreleased 1980-1985)" LP on Anti-Society Records.

## THE VARUKERS



ONE FIGHT

ONE STRUGGLE



STIG MEMORIAL CONCERT FEATURING:

ICONS OF FILTH

CONFLICT SUBHUMANZ  
THE OPPRESSED VARUKERS  
INNER TERRESTRIALS LOST CHERREES

NO CHOICE  
ACTIVE SLAUGHTER

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MAYBE THAT'S WHY WE'RE HERE, WE'RE ALL THE SAME, WE'RE ALL THE SAME  
ALL PROCEEDS FROM THE GIG WILL GO TO STIG'S FAMILY  
A HIGH PROFILE PRESENTATION

Virus - "Chainstore Massacre" 7"

Playing charged, straight forward hardcore punk, the original band named Virus were initially formed in the first half of the 1980s. After having released a couple of cassette demos, discussions came up within the band about releasing a 7" EP.

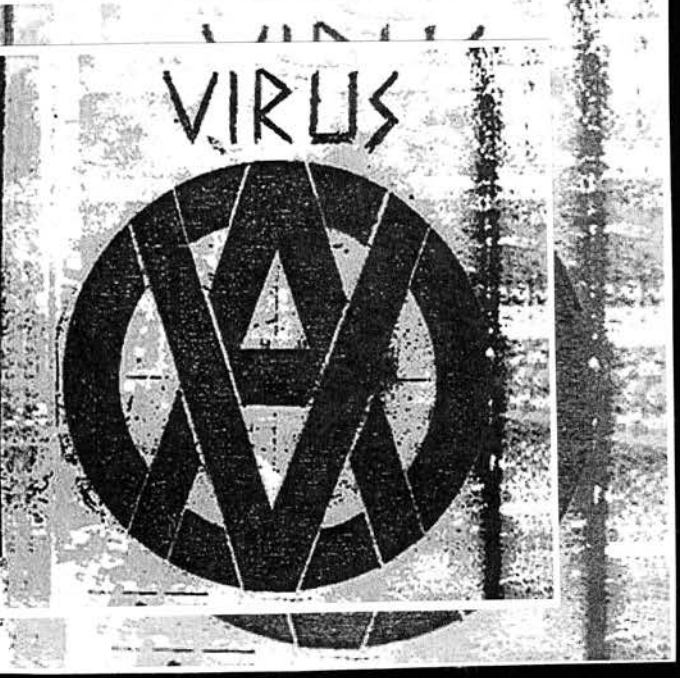
Founding member and bassist Jaz explains how it all came together: "We'd seen Conflict a few times and had all their records, and in the spring/summer of 1985 I wrote to Colin asking for help/advice on pressing our own 7" single, as in which company they used to press their records, make the sleeves, etc. Colin wrote back almost the next day and offered us the chance to contribute to the forthcoming "We Won't Be Your Fucking Poor" compilation LP but said the release was imminent and he'd need the song ASAP and the artwork, lyrics, etc.

"We sent him the studio master tape and asked for our logo and the lyrics to the song to be reproduced (which we sent with the tape). We asked for either the songs 'Third World Wonders' or 'It's No Bloody Use,' but to our shock and surprise they selected the one truly awful, joke song we played called 'Oven Overture' which they re-titled 'The Turkey'."

As for the actual 7", Jaz says "I think the talk of the 7" was probably only a chat that we were wanting to do a four track EP which would include the songs 'Fight For Rights', 'Chainstore Massacre,' and two others (sorry I can't remember which ones now!), and that it was provisionally going to be titled 'Chainstore Massacre'. I'm not sure how committed Mortarhate were to the release, but we played a gig with Conflict in November '85

and in April '86 we played at a Mortarhate Records night in the Crypt in Depthford, London, so perhaps there was something more to it. But it was 30 years ago, and I wish I could be more concrete in my memories for you.

"We were struggling to raise funds to record the single, and I know that there was a lot of internal frustrations and arguments within the band about how to finance it. Sadly, the arguments got worse, especially between myself and a couple of the other members and we didn't get around to the recording. I think one of the singers, Des, was playing around with a couple of layouts for imagery and the lyrics, but that was probably because he was keen to get things moving."



When asked what happened to the master tapes of the recordings, Jaz states "Colin still has the master tape of the second Virus demo which I have asked to have back on a few occasions - it would be great to get it back, especially as I paid the studio for it way back in 1984."

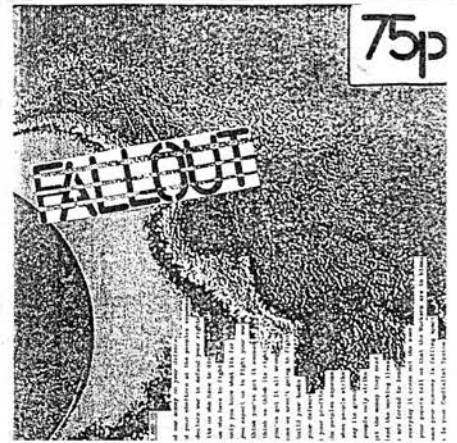
Thankfully, the Virus regrouped, and "Most of those older, better songs were recorded again in 2007 about a year after we reformed. It was good to re-record them properly as most of them had only been recorded on a battered old tape deck in our practice room.

I should add that I have no truck with Colin/Conflict/Mortarhate - to be honest back then we were pretty young, very clueless and not very good as a band. We were probably our own worst enemies in terms of substance/alcohol abuse so were probably an absolute nightmare to deal with. My only regret is that if we had been a bit more with it things might have been different and the record might have actually happened."



For those interested in hearing the re-recorded Virus songs, they are available on CD and can be purchased directly from the band by contacting Jaz at [virus838606@yahoo.co.uk](mailto:virus838606@yahoo.co.uk).

# WE DON'T WANT YOUR FUCKING WAR!

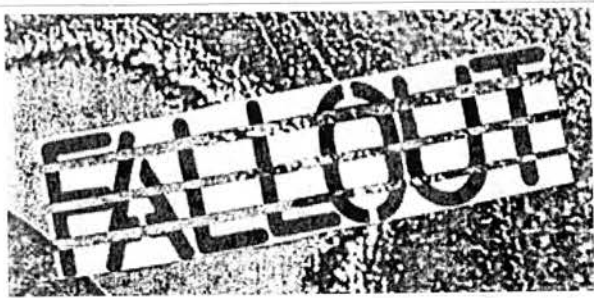


Unknown artist - Unknown title (Mor 028)

For years, there was a Mortarhate Records website that contained all releases by Mortarhate and Fight Back Records by catalogue number. The site is no longer online, but it curiously had this entry: "Mort028 Never Released". Judging by the release dates of other catalogue numbers, Mort028 would most likely have come out in 1986/87 toward the end of the initial run of the label. As for what that release was to be is anyone's guess. It could be a number that was intended to be assigned to one of the titles covered in here, or it could be something completely different. Unfortunately, we were not able to gather any more info on it for this issue.

### Other releases:

There were several other bands in talks with Colin Jerwood about a possible release on his labels. This includes two groups from the bowels of Southeast London, State Hate and Stigma, both of whom were included on the Fight Back Records compilation "We Don't Want Your Fucking War!" LP in 1984, with State Hate providing the song "End Race Hate" and Stigma contributing "Think Again". Stigma were additionally featured on the "Who? What? Why? When? Where?" LP on Mortarhate in 1984 with their song "Mankind Murders". Both bands also recorded demos apart from the aforementioned comp tracks.



From South London, and featuring former members of Six Minute War, came Fallout, which had several self-financed vinyl releases that included two 7"s, a 10", and an LP, were another band whose record went unreleased. In the case of Fallout, a 15 song LP was completely recorded and mixed for release on Mortarhate in 1985, but unfortunately never came out for unknown reasons. They too were featured on a Mortarhate compilation, with their song "AIDS Charade" on the "We Won't Be Your Fucking Poor" 2xLP in 1985.

Sadly, none of these bands were able to be contacted for this article, so additional explanation remains unknown...

