

# NEGATIVE INSIGHT

ISSUE #1



**VARUKERS**

**SACRILEGE**

**DISASTER**



NEGATIVE INSIGHT



IN BELOW FREEZING TEMPERATURES.

COLD STEEL: DAN T WITH A 50-50

NO NEED FOR AN INTRODUCTION, THIS ISN'T SOME FUCKING PERZINE. EXPECT THE NEXT ISSUE SOMETIME IN 2015.

ALL ATTEMPTS WITHIN TO DESTROY PEACE 'N FREEDOM BY AARON AND ERIK SN.

THANKS TO TONY/SACRILEGE, RUSS/DISASTER, RAT/VARUKERS, ROB BEWICK, DICKIE CANN, EVAN, NINA, RICH MILITIA, MAX, JIMMY/RADIATION SICKNESS, DANNY T., SMELSON, STAN VANLY - THE ELIGIBLE BACHELOR, AND SIDEWINDA MATT.

NEGATIVE INSIGHT / P.O. BOX 4073 / S. CHELMSFORD, MA / 01824-0773 / USA

NEGATIVE INSIGHT



# THE VARUKERS

INRI

THIRTY YEARS STRONG AT THIS POINT (WITH A BREAK FROM 1987-1993), THE VARUKERS HAVE ONE OF THE MOST CONSISTENT AND OVERALL BEST BACK CATALOGS OF ANY PUNK BAND EVER. THEY WERE ONE OF THE FIRST BANDS TO CLAIM A DISCHARGE INFLUENCE, AND THEY'VE IN TURN GONE ON TO INFLUENCE A COUNTLESS NUMBER OF BANDS IN THEIR OWN RIGHT. THE VARUKERS HAVE SURVIVED AND PERSEVERED THROUGH NUMEROUS LINE UP CHANGES, SHIFTS IN SCENE TRENDS, AND LEGIONS OF PEOPLE WHO'VE COME AND GONE.

THIS INTERVIEW IS COMBINED FROM TWO SEPARATE INTERVIEWS, THE FIRST BEING IN MARCH OF 2006 AND THE SECOND FROM JULY OF 2009. ALL ANSWERS BY FOUNDING MEMBER AND LEAD MAN RAT.



NI: HAD YOU HEARD DISCHARGE BY THE TIME YOU RECORDED YOUR FIRST DEMO? AND WHEN YOU FIRST HEARD "REALITIES OF WAR," DID YOU IMMEDIATELY SAY "LET'S DO SOMETHING LIKE THAT!"?

RV: WELL NO, OUR FIRST DEMOS WERE A BIT LIKE THE BANDS THAT INFLUENCED US AT THAT TIME, UK SUBS, THE DAMNED. BUT JUST BEFORE WE RECORDED THE DEMO THAT BECAME OUR FIRST EP, "PROTEST AND SURVIVE," OBVIOUSLY WE HAD HEARD DISCHARGE AND WANTED TO PLAY IN A HARDER STYLE. (AND BY THE WAY, WE DID "PROTEST AND SURVIVE" BEFORE DISCHARGE. OURS CAME OUT IN '81. THEY RELEASED THEIRS ON THE "HEAR NOTHING" ALBUM IN '82.)

NI: WERE YOU AT ALL SURPRISED THAT THE "PROTEST AND SURVIVE" EP CHARTED IN THE INDEPENDENT CHART CONSIDERING IT WAS YOUR DEBUT RELEASE?



RV: DEFINITELY A SURPRISE BUT A VERY NICE ONE. MEANS PEOPLE WERE INTO WHAT WE WAS DOING AND BUYING THE RELEASE. EACH WEEK KEPT SEEING IF IT WENT UP OR DOWN. IF IT WENT DOWN, WAS OUR TIME OVER, HARDLY.

NI: WHEN GARRY MALONEY LEFT TO JOIN DISCHARGE AND THEN TOM LOWE LEFT TO JOIN ANTISECT AFTER THE SECOND SINGLE. WAS IT FRUSTRATING LOSING MULTIPLE MEMBERS TO OTHER BANDS THAT WERE CONTEMPORANEOUS TO THE VARUKERS?

RV: YES, IT WAS AND HAS BEEN A MAJOR PROBLEM IN THE BAND FOR MANY YEARS. OBVIOUSLY IT SETS BACK YOUR PROGRESS. IT'S JUST HAPPENED RECENTLY. BRIAN, OUR BASS PLAYER, HAS REJOINED US. HE WAS WITH US IN '93 THEN LEFT TO FORM SICK ON THE BUS. AND JUST LAST WEEK RICARDO OUR DRUMMER HAS LEFT TO RETURN TO PORTUGAL. HIS REPLACEMENT IS STICK, PREVIOUSLY FROM DOOM. SO THIS TIME NOT MUCH OF A SET BACK.

ONWARD AND UPWARD.

NI: ANY IDEA HOW GARRY WAS RECRUITED FOR DISCHARGE AND TOM LOWE FOR ANTISECT? WERE THEY ASKED TO JOIN THOSE BANDS BASED ON THEIR PERFORMANCES IN THE VARUKERS, OR DID THEY OPT TO TRY OUT FOR THEM?

RV: THEY WAS JUST ASKED. ME AND GARRY USED TO GO AND WATCH DISCHARGE A LOT, AND WE FINALLY GOT A GIG WITH THEM IN STOKE ON TRENT AT HANLEY HALL. THEY APPROACHED HIM AFTER WATCHING HIM PLAY LIVE. AS A BAND VARUKERS AND ANTISECT KNEW EACH OTHER WELL. THEY LIVED ONLY A FEW MILES AWAY FROM US IN DAVENTRY, AND TOM DIDN'T REALLY GET ON WITH GARRY'S REPLACEMENT ON DRUMS (BRIAN ROE). ANTISECT WAS AFTER A BASS PLAYER, SO HE DECIDED TO LEAVE. IT WAS ALL VERY AMICABLE.

NI: HOW DID YOU COME TO THE ATTENTION OF SIMON EDWARDS AT RIOT CITY RECORDS?

RV: WE WAS WITH INFERNO RECORDS FROM BIRMINGHAM AND HAD PUT OUT TWO RELEASES "PROTEST AND SURVIVE" AND "DON'T WANT TO BE A VICTIM." WE HAD ACTUALLY RECORDED THE ALBUM "BLOODSUCKERS" FOR THEM, BUT WE WASN'T HAPPY BECAUSE OF THE DELAY THAT THERE WAS IN BETWEEN RELEASES (YOUNG AND IMPATIENT). ANYWAY, I RANG SIMON EDWARDS TO SEE IF HE WOULD BE INTERESTED IN VARUKERS ON HIS LABEL. HE SAID YES AND NEGOTIATED WITH INFERNO TO BUY THE ALBUM OFF THEM. HE DID AND THAT WAS THE FIRST OF MANY RELEASED ON RIOT CITY.

NI: ALTHOUGH YOU RECORDED THE SONGS "GOODTIME GIRLS" AND "DANCE 'TIL YOU'RE DEAD" DURING THE "BLOODSUCKERS" LP SESSIONS, YOU DIDN'T PUT THEM ON THE LP. WHAT WERE THESE SONGS INTENDED TO BE RELEASED ON?

# THE VARUKERS





RV: DON'T KNOW. I THOUGHT THEY WERE RECORDED AT A DIFFERENT TIME. OH WELL. DON'T KNOW WHY WE DIDN'T PUT THEM ON THE "BLOODSUCKERS" ALBUM.. LONG TIME AGO NOW, YOU KNOW.

NI: THE RIOT CITY RECORDS UNAFFILIATED BANDS SEEM FAIRLY SPLIT WITH A CLEAR RIFT BETWEEN GROUPS LIKE VICE SQUAD/CHAOTIC DISCHORD AND CHAOS UK/DISORDER. WHERE DID THE VARUKERS FIT IN ALL THIS? DID YOU EVER GET FLAK FROM EITHER SIDE?

RV: OH, IT WAS A LOAD OF BOLLOX AND SPLIT THE SCENE RIGHT UP. YOU KNOW, WE JUST DID WHAT WE DO. I WAS MORE CONCERNED ABOUT THAT AND MAKING SURE WE DID IT TO OUR BEST ABILITY. "WATCH OUT FOR THE QUIET ONES IN THE BACK, ALL THEY WANT IS THE SMALLEST CRACK." FUCKING RIGHT.

NI: MY FAVORITE VARUKERS MATERIAL HAS ALWAYS BEEN THE "LED TO THE SLAUGHTER" AND "ANOTHER RELIGION. ANOTHER WAR" EPS. THE LINE UP WITH DAMIAN THOMPSON ON GUITAR, ANDY BAKER ON DRUMS, AND BROKEN BRICK/TONY MAY ON BASS REALLY SEEMED TO PUSH THE BAND AHEAD IN A MUCH MORE HARDCORE DIRECTION. WAS IT A CONSCIOUS DECISION ON YOUR PART TO GO IN THIS DIRECTION, OR WAS THIS JUST WHAT THE NEWMEMBERS BROUGHT TO THE BAND?

RV: WELL, WE STARTED DOING THE MORE HARDCORE SOUND WITH THE FIRST EP "PROTEST AND SURVIVE" AND JUST CARRIED THAT ON WHEN WE RECORDED "LED TO THE SLAUGHTER" AND "ANOTHER RELIGION." WE WENT IN THIS DIRECTION DUE TO THE INFLUENCE OF DISCHARGE. OBVIOUSLY WHEN PEOPLE LEAVE AND NEW MEMBERS JOIN, THEY BRING THEIR OWN INFLUENCE INTO THE VARUKERS FRAMEWORK.

NI: HOW DID YOU RECRUIT DAMIAN THOMPSON AND ANDY BAKER FROM WARWOUND INTO THE BAND? HAD WARWOUND BROKEN UP? DID YOU KNOW DAMIAN AT ALL FROM WHEN HE WAS IN CADAVEROUS CLAN?

RV: THINK I JUST PUT AN ADVERT IN SOUNDS MAGAZINE AND THEY BOTH REPLIED. BIT OF LUCK FINDING A GUITARIST AND DRUMMER THAT HAD PREVIOUSLY PLAYED TOGETHER. THEY AUDITIONED, WAS JUST WHAT I WAS LOOKING FOR AND SO THAT WAS THAT. YES, WARWOUND HAD BROKEN UP WHICH WAS LUCKY FOR ME. AND NO, I DID NOT KNOW PREVIOUSLY OF DAMIAN'S BAND CADAVEROUS CLAN.

NI: DID YOU EVER TRY WORKING OTHER WARWOUND SONGS BESIDES "NEGLECTED" AND "NO ESCAPE" INTO VARUKERS SONGS? ARE THERE ANY UNRELEASED DEMO OR STUDIO RECORDINGS FROM THE "LED TO THE SLAUGHTER"/"ANOTHER RELIGION ANOTHER WAR" TIME PERIOD (OR ANY TIME FOR THAT MATTER)?

**DRONGOS for EUROPE**  
**DEAD WRETCHED**  
**THE VARUKERS**  
DIGBETH CIVIC HALL  
SATURDAY JAN. 29<sup>th</sup> 1983  
Tickets in advance £2.00  
DOORS OPEN 7.30 P.M.



WHEN DAMIAN AND ANDY BAKER JOINED FROM WARWOUND, THEY'D WRITTEN THOSE SONGS AND WANTED TO SEE SOMETHING DONE WITH THEM. THEY WERE THE ONES THAT STOOD OUT, SO WE TRIED THEM AND THEY WORKED SO WE RECORDED THEM. NO, THERE WAS NO UNRELEASED STUFF. THERE WERE THREE TRACKS THAT WE DID AFTER, BUT THEY CAME OUT ON THE COMP ALBUM "VINTAGE VARUKERS, RARE AND UNRELEASED" ON PUNKCORE (USA) LABEL.

WHY MUST THE MEN DIE FOR THEIR AIMS  
WHY MUST THE CHILDREN BE ORPHANED FOR THEIR GAMES

NI: WHAT PROMPTED DAMIAN THOMPSON AND TONY MAY TO LEAVE TO FORM SACRILEGE INSTEAD OF STAYING WITH THE VARUKERS? DID THEY WANT THE VARUKERS TO GO IN THE DIRECTION OF THE EARLY SACRILEGE MATERIAL? WHY DID ANDY BAKER LEAVE TO JOIN SACRILEGE SHORTLY THEREAFTER?

RV: I THINK DAMIAN HAD AN IDEA A WHILE BEFORE HE LEFT THAT HE WANTED TO GO IN A DIFFERENT DIRECTION. THAT'S OKAY, HE DID SOME GOOD WORK FOR THE VARUKERS, AND I THANK HIM FOR THAT. HE WENT AND DID WHAT HE WANTED WHICH WAS SACRILEGE. ANDY BAKER HAD BEEN FRIENDS WITH DAMIAN FOR A LONG TIME. I SUPPOSE THE POSITION TO DRUM FOR SACRILEGE CAME UP, AND HE THOUGHT IT WAS A BETTER OPTION. BASICALLY, I HAD TO FIND A WHOLE LOAD OF NEW BAND MEMBERS WHICH I HAVE MANY TIMES. IS IT ME OR WHAT? I AM STARTING TO GET A COMPLEX. I NEVER THOUGHT I WAS THAT MUCH OF A BASTARD!

NI: WITH THE POPULARITY OF PUNK AND THE GREATNESS IN SIZE OF THE UK SCENE IN THE EARLY '80S. HOW DIFFICULT WAS IT FINDING NEW MEMBERS AFTER "BLOODSUCKERS" AND THEN AGAIN AFTER "ANOTHER RELIGION ANOTHER WAR"?

RV: IT TOOK A WHILE, BUT THERE ARE A LOT OF PEOPLE WAITING TO GET INTO A BAND AND HAVE THE OPPORTUNITY TO MAKE RECORDS AND TOUR. I DON'T LIKE IT WHEN PEOPLE WANT TO LEAVE. IT PUTS THINGS BACK A LOT, BUT YOU CAN'T FORCE PEOPLE TO STAY IN BANDS. SOMETIMES IT'S TIME TO MOVE ON.

NI: AS MANY ANARCHO BANDS WERE PLAYING LOTS OF BENEFIT SHOWS AROUND THAT TIME, WERE THE VARUKERS EVER INVOLVED IN ANY OF THE C.N.D., HUNT SABS, OR OTHER CAUSES THAT WERE POPULARIZED AT THE TIME?

RV: YES, WE DID A FEW BENEFIT SHOWS, BUT WE DID LIKE TO TRY AND MAKE SOME DOSH OURSELVES. YOU KNOW, TO PAY FOR THE NEXT PRACTICE AND VAN HIRE FEES AND PETROL MONEY INSTEAD OF PAYING OUT OF OUR OWN DOLE MONEY.

NI: AS FAR AS I CAN TELL, THE EARLY '80S UK SCENE SEEMED LARGELY IMPERVIOUS TO BANDS OUTSIDE OF THE UK. WERE YOU INTERESTED AT ALL IN OTHER PUNK/HC/THRASH BANDS FROM AROUND EUROPE AT ALL? WHAT ABOUT US HARDCORE GROUPS? DID THEY MAKE AN IMPRESSION ON YOURSELF OR THE UK SCENE?

RV: AROUND THE '80S THERE WERE SHIT LOADS OF BANDS AROUND, ESPECIALLY IN THE UK- COULDN'T KEEP UP WITH ALL OF IT- WHICH WAS GOOD FOR THE SCENE. BANDS FROM EUROPE



RAT - vocals

DAMIAN (UKAR)  
ANDY BAKER (ASS) AND Y  
DRUMS (BF)  
VOCALS (RAT)  
VARUKERS



THAT STARTED TO GET THROUGH: INFERNO FROM GERMANY, ANTI-CIMEX FROM SWEDEN, RATTUS FROM FINLAND,

**THE VARKINKKS** AND WRETCHED FROM ITALY. ALL GOOD SHIT. I SUPPOSE IT WAS HARDER FOR BANDS FROM THE USA WHAT WITH

IT BEING SO FAR AWAY AND NOT MANY TOURING OPPORTUNITIES. BUT BANDS THAT MADE IT THROUGH THOUGH, OBVIOUSLY DEAD, KENNEDYS, MDC, AND CRUCIFIX MADE AN IMPRESSION.

*Protest against animal abuse  
Protest against the laws*

*HOW CAN ANYONE CONSIDER  
THE KILLING OF AN ANIMAL  
AS A SPORT?*

*Feat  
SIRENS are  
THOUGH, FAR D  
FAMILIES are  
MANY WON'T*

NI: AFTER THE DEMISE OF THE UK82 SCENE, HOW DID YOU FEEL ABOUT THE BANDS THAT WERE COMING OUT AROUND 1985 AND THE NEW BRITISH HARDCORE SCENE INCLUDING HERESY, RIPCORD, THE STUPIDS, EXTREME NOISE TERROR, ETC.? HOW DID YOU RATE THEM?

*But we'll keep resisting we will win*

RV: I DIDN'T REALLY LIKE WHAT WAS COMING OUT AROUND THAT TIME AND BECAME A BIT OF DISILLUSIONED WITH THINGS. DIDN'T THINK IT WAS RIGHT TO CARRY ON. WE WASN'T ENJOYING IT. THAT WOULD BE PORTRAYING TO PEOPLE A FALSE FRONT, SO WE SPLIT AROUND '86/'87.



NI: HOW DID YOU FEEL ABOUT THE "AMERICANIZATION" OF THE PUNK SCENE AROUND THAT TIME WITH LOTS OF BANDS

SINGING ABOUT SKATEBOARDING WHILE WEARING FLANNEL AND CHUCK TAYLORS INSTEAD OF LEATHER, BOOTS, AND WAR SONGS? THE SCENE SEEMED TO REALLY CHANGE...



RV: THERE ARE NO SET RULES IN THE SCENE SO YOU DO WHAT FEELS RIGHT, AND THEY WAS DOING WHAT THEY FEEL IS RIGHT. OKAY WITH ME AS LONG AS THEY BELIEVE IN IT.

NI: WHY WAS THE "NO HOPE OF A FUTURE/NEVER AGAIN" 7" THAT WAS RECORDED FOR MORTARHATE RELEASED BY POGAR? WHY DIDN'T MORTARHATE JUST RELEASE IT INSTEAD?

RV: BEST ASK COLIN FROM CONFLICT. WE RECORDED THREE SONGS FOR MOTARHATE. ONE APPEARED ON "WE DON'T WANT YOUR FUCKING WAR!" COMPILATION ALBUM. THE TRACK "STOP THE KILLING." AND THE OTHER TWO RELEASED AS A SINGLE ON POGAR RECORDS.

NI: WHY DID YOU CHOOSE TO FORM YOUR OWN LABEL LIBERATE RECORDS TO RELEASE THE "ONE STRUGGLE, ONE FIGHT" ALBUM INSTEAD OF HAVING SOMEONE ELSE RELEASE IT?

RV: ORIGINALLY IT WAS GOING TO BE RELEASED ON MORTARHATE, BUT THINGS DIDN'T HAPPEN, AND WE HAD THE ALBUM RECORDED. THEN AT THAT TIME A LOT OF SMALL DISTRIBUTORS JOINED TOGETHER TO



FORM THE CARTEL INCLUDING CARGO, RED RHINO, AND SOME OTHERS. THEY DID A PRODUCTION/DISTRIBUTION DEAL WHERE THEY PAID FOR THE PRESSING OF IT AND GOT TO BE THE MAIN DISTRIBUTORS FOR IT WHICH WORKED WELL. IT'S THE FIRST RECORD THAT WE THE VARUKERS OWN AND CAN DO WITH IT AS WE PLEASE.

NI: CAN YOU RECOUNT YOUR EXPERIENCES OPENING FOR DISCHARGE DURING THE "GRAVE NEW WORLD" TOUR? WHAT WERE YOUR REACTIONS TO THIS PERIOD OF DISCHARGE?

RV: IT HAD BEEN MANY YEARS SINCE VARUKERS GOT THE CHANCE TO PLAY WITH DISCHARGE, SO OBVIOUSLY WE WAS PLEASED. I HAD SPOKEN TO GARRY A COUPLE OF TIMES BEFORE THAT GIG. HE AND ME STILL LIVED IN THE SAME TOWN, LEAMINGTON SPA, AND MENTIONED THAT THE BAND HAD DECIDED TO TAKE A DIFFERENT DIRECTION ALTHOUGH I HAD NOT HEARD ANYTHING THEY WAS DOING. WE AS THE VARUKERS HAD A GREAT TIME, THINK IT WAS BIFF'S FIRST GIG WITH US. WE WAS A FIVE PIECE THEN (AND STILL ARE NOW). WHEN DISCHARGE CAME ON AND WAS ONLY PLAYING THE "GRAVE NEW WORLD" STUFF, I THINK IT WAS TOO MUCH TO EXPECT THE CROWD TO ACCEPT THEM JUST DOING THAT. AT LEAST, COME ON, THROW IN A COUPLE CLASSICS THEN MIX IN NEW MATERIAL. TOO QUICK, TOO SOON, AND I THINK IT WAS VERY NAIVE OF THE BAND TO EXPECT ANYTHING LESS. AND SO THE RESPONSE FROM THE CROWD WAS VERY NEGATIVE. IN FACT, ON THE WHOLE OF THE "GRAVE NEW WORLD" TOUR AND EVERYWHERE, THE REACTION WAS THE SAME, DISBELIEF. NOT LONG AFTER THIS TOUR, THE BAND SPLIT UP.

NI: WHAT WERE THE REASONS FOR THE VARUKERS BREAKING UP IN THE LATE '80S? WHAT MADE YOU WANT TO REFORM THE BAND IN THE EARLY '90S?

RV: WELL, AROUND THE LATE '80S THE SCENE STARTED GETTING BORING. IT JUST SEEMED RIGHT TO REST UP FOR A BIT, RECHARGE THOSE BATTERIES. THE REASON WE REFORMED WAS THAT WE ALL STARTED MISSING DOING IT, AND EVEN WHEN WE WEREN'T TOGETHER, WE WERE STILL GETTING A LOT OF SUPPORT FROM AROUND THE WORLD, SO WE OWED IT TO OURSELVES AND TO THOSE PEOPLE TO GET OFF OUR LAZY ARSES.

NI: WHAT KEEPS YOU INSPIRED AND INTERESTED IN CONTINUING THE VARUKERS AFTER 25+ YEARS?

RV: I OFTEN ASK MYSELF THAT SAME QUESTION. I SUPPOSE THE MAIN REASON IS THAT WE ALL STILL ENJOY DOING IT. IT'S CERTAINLY NOT FOR ANY FINANCIAL GAIN.

NI: HOW DO YOU FEEL THE VARUKERS ARE RECEIVED TODAY COMPARED TO THE HEYDAY OF PUNK IN ENGLAND?

RV: THE VARUKERS HAVE ALWAYS AND STILL HAVE A DEDICATED SORT OF FOLLOWING. I THINK PEOPLE REALIZED THEY WOULD HAVE TO TAKE NOTICE OF US. WE AREN'T THAT EASY TO SHAKE OFF.





NI: A LOT OF OLD UK BANDS HAVE REFORMED AND, IT APPEARS, ARE TRYING TO CASH IN ON THEIR EARLY CATALOG. HOW DO YOU FEEL ABOUT THESE BANDS AND WHAT THEY'RE DOING? DOES IT BOTHER YOU/DO YOU CONSIDER THEM TO BE "CASHING IN"? HOW DO YOU VIEW THINGS LIKE HOLIDAYS IN THE SUN?



RV: I HAVEN'T NOTICED ANY MORE CASH GOING AROUND, AM I MISSING SOMETHING? WELL, THAT'S ONE THING WE HAVEN'T RELIED ON, EARLY CATALOG. I THINK WE PUT OUT TWO GOOD ALBUMS ONCE WE GOT TOGETHER ("MURDER" AND "HOW DO YOU SLEEP?"), AND WE ARE AT THE MOMENT WORKING ON NEW MATERIAL FOR A NEW ALBUM WHICH WILL BE ENTITLED "KILLING OURSELVES TO LIVE." WE HAVE SIX SONGS, JUST GOT TO SORT OUT ANOTHER SIX OR SEVEN. THERE ARE BANDS OUT THERE THAT AREN'T INTO THE PUNK SCENE, JUST WHAT THEY CAN GET OUT OF IT. I THINK WHAT SIDE BANDS FALL ON SHOWS THROUGH. AS REGARDS TO HOLIDAYS IN THE SUN, IT GIVES A LOT OF PEOPLE FROM OTHER COUNTRIES A CHANCE TO SEE A LOT OF BANDS THEY PROBABLY OTHERWISE WOULD NOT BE ABLE TO.

NI: ANY THOUGHTS ON THE CURRENT US AND BRITISH OCCUPATION OF IRAQ OR THE "WAR ON TERRORISM"? DO YOU FEEL LIKE ISSUES SUCH AS NUCLEAR PROLIFERATION, WAR, ETC. ARE AS IMPORTANT AS THEY ONCE WERE, OR DO YOU THINK THERE ARE OTHER ISSUES CURRENTLY THAT SHOULD TAKE PRECEDENCE?

RV: WELL, THINGS HAVE SORT OF GONE TITS UP WHAT WITH THE THREAT OF CIVIL WAR BREAKING OUT. THE EVENTUAL OUTCOME? WHO KNOWS, WATCH THAT SPACE. OBVIOUSLY I THINK THE THREAT OF NUCLEAR WAR IS STILL PRESENT, PROBABLY MORE DANGEROUS NOW. ALMOST EVERY COUNTRY THAT HAS ACHIEVED INDEPENDENCE OVER THE LAST DECADE WANTS A PIECE OF ITS OWN. WHERE DOES THE THREAT LIE TO HUMANITY? WHO KNOWS?

NI: WHAT ARE YOUR FUTURE PLANS WITH THE BAND? WHEN DO YOU THINK THE NEW ALBUM WILL BE READY?

RV: FUTURE PLANS... WE'VE BEEN OFFERED A FEW FESTIVAL SHOWS LATER IN THE YEAR. OUR MAIN CONCERN IS TO REALLY GET A NEW ALBUM FINISHED AND OUT. KEEP YA EYES AND EARS PEELED. THANKS FOR ALL OF YOUR

CONTINUED SUPPORT.



Also on Bogart  
Gibba Special ah...  
Alph... die sch...  
W...  
Send 2 JRD's for...  
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THE VANDER...  
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# SABILEGE





# SACRILEGE

SACRILEGE WERE ONE OF THE MANY GREAT BANDS OF THE MID TO LATE '80S UK HARDCORE SCENE. ALONG WITH THE LIKES OF HERESY, NAPALM DEATH, ANTISECT, AMEBIX, AND PLENTY OF OTHERS, THE BRITISH SCENE WAS REINVIGORATED FROM THE STAGNATION THAT HAD SET IN AFTER THE UK82 TREND DIED OFF. MUCH HAS BEEN WRITTEN ABOUT AND RELEASED BY SACRILEGE'S CONTEMPORARIES WITH RETROSPECTIVE DISCOGRAPHIES, DVDS OF OLD LIVE SHOWS, AND OTHER FORMS OF DOCUMENTATION. SACRILEGE HOWEVER HAVE REMAINED SHROUDED IN MYSTERY. THE BAND MEMBERS MAINTAIN LOW PROFILES AND HAVEN'T DONE MORE RECENT PROJECTS, THE ALBUMS HAVE ONLY SPORADICALLY BEEN IN PRINT, AND THERE IS LITTLE RELIABLE INFORMATION WRITTEN ABOUT THEM.

I WAS ABLE TO TRACK DOWN TONY MAY WHO PLAYED BASS ON THE SACRILEGE DEMOS, "BEHIND THE REALMS OF MADNESS" LP (1985), AND THE "WITHIN THE PROPHECY" LP (1987). HE WAS KIND ENOUGH TO ANSWER NUMEROUS QUESTIONS I'D ALWAYS WONDERED ABOUT. SACRILEGE WOULD GO ON TO RELEASE ONE FURTHER ALBUM, "TURN BACK TRILOBITE" (1989) WITH A MUCH MORE PROGRESSIVE METAL STYLE BEFORE THE BAND MEMBERS WOULD DISAPPEAR SEEMINGLY FOR GOOD.

INTERVIEW CONDUCTED IN NOVEMBER OF 2008. SACRILEGE LIVE PHOTOS FROM NOVEMBER 9, 1986 AT THE NEWCASTLE RIVERSIDE. PHOTOS TAKEN BY DICKIE CAMM AND KINDLY SUBMITTED BY ROB BEWICK.

N: HOW OLD WERE YOU WHEN YOU WERE IN FINAL ATTEMPT, AND WAS THAT YOUR FIRST BAND? WHAT YEAR WAS THIS?

T: I WAS 20 YEARS OLD WHEN FINAL ATTEMPT WAS FORMED. THE YEAR WAS 1980, AND THE LINE UP WAS MEL VOCALS, SMITHY GUITAR, TONY BASS, SECA DRUMS. WE ACTUALLY BLAGGED OUR WAY ON STAGE TO SUPPORT A BAND CALLED SPODGENESSABOUTS. NONE OF US COULD PLAY OUR INSTRUMENTS, SO WE ASKED THE SINGER OF SPODE TO PLAY GUITAR FOR US, AND WE MURDERED A VERSION OF "POLICE OPPRESSION" BY THE ANGELIC UPSTARTS. AFTER THE GIG, WE FORMED AND DECIDED TO PRACTICE A LOT.

N: HOW DID YOU MEET TAM, AND HOW DID THE FORMATION OF INNOCENT VICTIMS COME ABOUT?

T: I KNEW TAM FROM THE LOCAL PUNK SCENE IN STOURBRIDGE, U.K., AND INNOCENT VICTIMS WERE FORMED WHEN MEL THE SINGER LEFT FINAL ATTEMPT, SO WE JUST CHANGED THE NAME AND CARRIED ON.

N: DO DEMOS EXIST OF ANY FINAL ATTEMPT OR INNOCENT VICTIMS MATERIAL? WERE EITHER BAND ON ANY COMPILATIONS OR ANYTHING?

T: NO DEMOS WERE EVER MADE, ALTHOUGH WE DID MAKE A COUPLE OF LIVE TAPES FOR FINAL ATTEMPT, AND THERE WERE A FEW PRACTICE TAPES FOR INNOCENT VICTIMS.

N: WHEN FINAL ATTEMPT BROKE UP, WAS TAM IN ANY OTHER BANDS BETWEEN THEN AND SACRILEGE?

T: YEAH, LIKE I SAID BEFORE, MEL LEFT FINAL ATTEMPT ATTEMPT, SO WE DIDN'T SPLIT, WE JUST ADDED TAM ON VOCALS AND CHANGED THE NAME TO INNOCENT VICTIMS. THE ONLY OTHER THING TAM DID BEFORE SACRILEGE WAS A SPOT AT POEMS WITH ME ON BASS. WE NEVER PLAYED LIVE THOUGH.

N: HOW WERE YOU RECRUITED TO JOIN THE VARUKERS IN 1984? YOU ALREADY KNEW DAMIAN, CORRECT? DID YOU KNOW HIM IN HIS CADAVEROUS CLAN AND WARWOUND DAYS?

T: NO, I DIDN'T KNOW DAMIAN BEFORE I JOINED THE VARUKERS. I MET HIM AND RAT THE SINGER AT A LOCAL GIG AND GOT TALKING TO THEM. THEY TOLD ME THEY WERE AUDITIONING FOR A BASS PLAYER THE NEXT DAY, SO THE REST IS HISTORY SO TO SPEAK. I ONLY GOT TO HEAR OF CADAVEROUS CLAN AND WARWOUND AFTER I JOINED THE VARUKERS. I LOVED THE WARWOUND STUFF.

N: DO YOU HAVE ANY IDEA WHY WARWOUND BROKE UP? DID DAMIAN AND ANDY LEAVE TO JOIN THE VARUKERS, OR WAS THE BAND ALREADY FINISHED?

T: WHEN I JOINED THE VARUKERS, AS FAR AS I KNOW, DAMIAN AND ANDY HAD PLAYED ON "LED TO THE SLAUGHTER" SINGLE AND "ANOTHER RELIGION ANOTHER WAR" LP. I AM NOT SURE IF THEY LEFT WARWOUND TO JOIN THE VARUKERS, I THINK WARWOUND SPLIT BEFORE THAT. BUT I DO REMEMBER GOING TO SEE WARWOUND PLAY A ONE OFF GIG IN LICHFIELD THAT WAS IN 1984, BUT

NOT SURE WHAT THE LINE UP WAS.

N: DO YOU HAVE ANY IDEA WHAT HAPPENED TO BROKEN BRICK FROM THE VARUKERS WHO PLAYED ON THE "LED TO THE SLAUGHTER" EP?

T: ALL I KNOW IS I REPLACED BRICK ON BASS AND NEVER HEARD ABOUT HIM AGAIN.



N: WERE YOU IN THE VARUKERS DURING THE WRITING OF "ANOTHER RELIGION ANOTHER WAR", OR WERE THOSE SONGS ALREADY WRITTEN WHEN YOU JOINED?

T: THE SONGS FOR "ANOTHER RELIGION" WERE ALREADY WRITTEN WHEN I JOINED THE VARUKERS, AND I BELIEVE THEY WERE AT THEIR PEAK AROUND THIS TIME.

N: SO DID YOU ACTUALLY PLAY ON "ANOTHER RELIGION", OR ARE YOU JUST IN THE PHOTOS?

T: NO, I DIDN'T PLAY ON "ANOTHER RELIGION ANOTHER WAR", BRICK HAD ALREADY RECORDED IT WITH THE BAND. HE THEN LEFT, AND I JOINED JUST IN TIME FOR THE PHOTO. MY MATE, YET ANOTHER RAT, DREW UP THE COVER. HE WAS IN A BAND CALLED INDECENT ASSAULT WHO ARE ON MYSPACE. RAT, MY MATE, ALSO DREW US THE ORIGINAL PULL REAPER FOR SACRILEGE. THE PHOTO OF THAT IS ON



THE CONFLICT COMPILATION LP, AS WE WERE INCLUDED ON THAT LP WITH "DIG YOUR OWN GRAVE".

N: I ALWAYS ASSUMED IT WAS RAT VARUKER WHO HAD DRAWN THE COVER AND HAD NO IDEA THAT IT WAS ANOTHER GUY WHO'D ALSO DRAWN STUFF FOR SACRILEGE. OTHER THAN THE THREE VARUKERS SONGS ON THE "WE DON'T NEED NUCLEAR FORCE" COMP, DO YOU REMEMBER IF THERE WERE ANY OTHER SONGS WRITTEN WITH THE RAT/ANDY BAKER/DAMIAN THOMPSON/YOURSELF LINE UP?

T: YES, WE ALSO WROTE "STOP THE KILLING", "NO HOPE OF A FUTURE", AND THE INTRO FOR "NEVER AGAIN" AND "BOMBLAST".

N: IS THAT THE LINE UP THAT RECORDED THE "LIVE IN HOLLAND" ALBUM?

T: YES, WE WERE THE LINE UP THAT PLAYED ON THE "LIVE IN HOLLAND" 1984 LP.

N: I SAW WHERE YOU WROTE THAT "STOP THE KILLING" AND "NO HOPE OF A FUTURE" WERE ORIGINALLY FINAL ATTEMPT SONGS RECYCLED FOR THE VARUKERS. WERE JUST THE LYRICS FROM FINAL ATTEMPT OR THE MUSIC AS WELL?

T: ONLY THE LYRICS WERE RECYCLED FOR THE VARUKERS. THE FINAL ATTEMPT SONGS WERE QUITE LONG, BUT RAT HAD A KNACK OF SHORTENING THEM TO FIT THE VARUKERS' STYLE OF WRITING.

N: DID YOU RECORD "NO HOPE OF A FUTURE" AND "NEVER AGAIN" WITH THE VARUKERS FOR THE POGAR RECORDS RELEASE, OR HAD YOU LEFT THE BAND BY THAT TIME?

WHAT ABOUT ON "STOP THE KILLING" ON THE "WE DON'T WANT YOUR FUCKING WAR!" COMP?

T: I DID PLAY ON ALL THREE SONGS. THEY STARTED LIFE AS DEMOS. MY FAV TRACKS TO PLAY LIVE WERE "PROTEST AND SURVIVE" AND "NO HOPE OF A FUTURE".

N: ANY IDEA WHO WROTE THE SONGS "NEVER AGAIN" FOR "THE POGAR RECORDS 7" OR "UNITED WE STAND" FROM THE COMP?

T: "NEVER AGAIN" I THINK WAS AN OLD VARUKERS SONG, SO ALL WE DID WAS ADD A NEW INTRO TO MAKE IT SOUND FRESHER, BUT I HAD LEFT THE BAND BY THE TIME "UNITED WE STAND" CAME OUT.



N: WHEN DID THE IDEA FIRST COME ABOUT TO START A MORE METAL INFLUENCED BAND? WAS IT DAMIAN'S OR YOUR IDEA?

T: DAMIAN AND I DECIDED TO LEAVE THE VARUKERS ON THE WAY HOME FROM THE 1984 EUROPEAN TOUR, AND WE BOTH DECIDED TO HEAD TOWARDS A MORE PUNK/METAL CROSSOVER SOUND.

N: WAS THERE EVER ANY THOUGHT ABOUT TRYING TO TAKE THE VARUKERS IN A MORE METAL INFLUENCED DIRECTION, OR WAS IT JUST DECIDED TO FORM A NEW BAND ALTOGETHER FROM THE START?

T: NO, I THINK THE VARUKERS WERE ALWAYS INFLUENCED BY DISCHARGE, SO I THINK THAT TYPE OF SOUND SUITED THEM BEST. SO WE JUST WANTED TO START AFRESH WITH OUR OWN STYLE AND PLAY OUR OWN MUSIC.

N: WERE THERE OTHER REASONS FOR LEAVING THE VARUKERS OR JUST MUSICAL?

T: DAMIAN AND I THOUGHT WE'D GONE AS FAR AS WE COULD WITH THE VARUKERS, AND THE TIME FELT RIGHT FOR A NEW PROJECT.

N: WHAT WERE SOME OF THE BANDS THAT ORIGINALLY INSPIRED THE SOUND OF SACRILEGE?

T: ANTISECT WERE A VERY BIG INFLUENCE, WE LOVED THAT BAND AND STILL DO. THEN VENOM, TROUBLE, CANDLEMASS, BLACK SABBATH, THIN LIZZY, SLAYER AND METALLICA, ETC...

N: WAS ANDY BAKER INITIALLY ASKED IF HE WANTED TO LEAVE THE VARUKERS TO FORM SACRILEGE WITH YOU? HOW DID LIAM PICKERING COME TO BE THE DRUMMER ON THE EARLY SACRILEGE DEMOS?

T: NO, ANDY WASN'T ASKED TO JOIN SACRILEGE ORIGINALLY. DAMIAN KNEW A DRUMMER FROM LICHFIELD CALLED LIAM, SO WE ASKED HIM FIRST.

N: WAS LIAM IN ANY PRIOR BANDS, AND WHY DID HE LEAVE SACRILEGE AFTER THE DEMOS?

T: NO, I DON'T THINK LIAM WAS IN ANY OTHER BANDS PRIOR TO SACRILEGE, IF MY MEMORY SERVES ME WELL. LIAM WAS A GOOD DRUMMER AND A GREAT GUY BUT LACKED CONFIDENCE LIKE I DID. SO AS THE RECORDING OF "REALMS" WAS COMING UP, WE THOUGHT WE'D ASK ANDY TO HELP OUT AS HE HAD MORE EXPERIENCE IN THE STUDIO, HAVING WORKED WITH US PREVIOUSLY.

N: DO YOU KNOW IF LIAM WENT ON TO BE IN ANY OTHER BANDS AFTER SACRILEGE OR WHAT HAPPENED TO HIM AFTER SACRILEGE?

T: AS FAR AS I KNOW, LIAM DIDN'T DO ANYTHING ELSE BAND WISE. I THINK HE STILL GOES TO LIVE GIGS, I HAVEN'T SEEN HIM SINCE I LEFT SACRILEGE. DAMIAN DOES STILL SEE HIM THOUGH.

N: HOW DID TAM COME INTO THE SACRILEGE FOLD? DID SHE ALREADY KNOW DAMIAN AS WELL?

T: TAM DIDN'T KNOW DAMIAN UNTIL I JOINED THE VARUKERS. SHE HAD JUST GOT TOGETHER WITH DAMIAN ON THE RETURN OF THAT EVENTFUL EUROPEAN TOUR, SO, AS SHE HAD SANG IN INNOCENT VICTIMS, WE ALL THOUGHT "LET'S GIVE IT A GO."

N: DID THE BAND SPECIFICALLY WANT A FEMALE VOCALIST, OR WAS THAT JUST HOW IT WORKED OUT?

T: NO, A FEMALE VOCALIST WASN'T PLANNED, IT WAS JUST THE WAY IT WORKED OUT.

N: WHO WROTE THE LYRICS, AND WERE THEY INTENTIONALLY VAGUE? WAS THERE A CONSCIOUS EFFORT TO GET AWAY FROM POLITICS IN THE LYRICAL THEMES?

T: TAM WROTE MOST OF THE LYRICS, AND, IN MY OPINION, HER SONG WRITING WAS VERY CLEVER AND NOT THE NORM. THE SONGS STARTED OFF IN A FULL ON PROTEST STYLE, BUT SHE THEN STARTED TO DEVELOP THEM IN AN ABSTRUSE WAY, SO PEOPLE HAD TO STUDY THEM MORE AND TRY TO WORK OUT HER THOUGHTS AND IDEAS. I SUPPOSE THIS MADE HER SONG WRITING MORE INTERESTING AND A BIT OF A CHALLENGE.

N: WHAT WAS THE INITIAL REACTION FROM THE PUNK SCENE IN ENGLAND WHEN BANDS LIKE SACRILEGE, ENGLISH DOGS, AND ONSLAUGHT STARTED PLAYING A MORE METAL INFLUENCED STYLE? OBVIOUSLY DISCHARGE'S ATTEMPTS WEREN'T VERY SUCCESSFUL, BUT BROKEN BONES HAD BEEN WELL RECEIVED. WERE MOST PEOPLE PRETTY ACCEPTING? HOW WERE THE PRESS REVIEWS?

T: THE INITIAL REACTION FROM THE PUNK SCENE TO THE METAL/CROSSOVER INSPIRED MUSIC WAS PRETTY GOOD OVERALL. IT WAS NICE TO SEE THE PUNKS AND METALHEADS START TO MIX AT GIGS, I THINK. WITH



DISCHARGE, THE PUNKS COULDN'T ACCEPT THE DRASTIC CHANGE IN DIRECTION, ALTHOUGH I LOVE MOST OF DISCHARGE'S MUSIC. I HAD SEEN THEM LIVE FROM THE EARLY GIGS, WHEN THEY HADN'T PLAYED BRUM, AND I CAN REMEMBER TALKING TO CAL AS A FAN AFTER A GIG IN NEWARK, UK, AND SAYING "YOU MUST PLAY BRUM BECAUSE OF THE GREAT PUNK SCENE THERE." SO, LIKE I JUST SAID, MOST PEOPLE WERE PRETTY ACCEPTING, ALTHOUGH THE PRESS REVIEWS WEREN'T THAT COMPLIMENTARY, ACCUSING MOST BANDS OF JUMPING ON THE METAL BANDWAGON. BUT, WITH US, WE JUST FOLLOWED OUR OWN PATH.

N: HOW DID THE PUSMORT PRESSING OF "BEHIND THE REALMS OF MADNESS" COME ABOUT? WAS THAT SOMETHING THAT PUSHEAD CONTACTED COR ABOUT, OR DID THAT GO THROUGH THE BAND?

T: AS FAR AS I REMEMBER, I THINK PUSHEAD CONTACTED US. THEN I THINK THE DEAL WAS SORTED OUT BETWEEN PUSHEAD AND TIM COR.

N: WAS THERE ANY TALK OF TOURING THE STATES UPON THE RELEASE OF THE PUSMORT PRESSING?

T: I'M AFRAID THERE WAS NO TALK OF A TOUR OF THE STATES, AND, IN MY MIND, THIS WAS A MISSED OPPORTUNITY. WE SADLY NEVER REACHED EUROPE EITHER. SACRILEGE ONLY EVER PLAYED 20 GIGS IN THEIR WHOLE TIME AS A BAND, AND I PLAYED 14 OF THEM, ALL IN THE UK.

N: I KNEW SACRILEGE WEREN'T PLAYING MANY SHOWS LATER ON, BUT I DIDN'T REALIZE YOU PLAYED SO FEW IN THE BEGINNING AS WELL... HOW DID MITCH DICKINSON (HERESY, UNSEEN TERROR, WARHAMMER) COME TO BE IN SACRILEGE, AND HOW LONG WAS HE IN THE BAND FOR? ARE THERE ANY RECORDINGS IN EXISTENCE WITH HIM ON THEM?

T: WE NEEDED A SECOND GUITARIST TO BOOST THE LIVE SOUND, SO MITCH WAS ASKED TO JOIN. BUT WE ONLY HAD A FEW PRACTICES TOGETHER WHEN HE DECIDED TO JOIN HERESY, WHY! MAYBE BECAUSE HE WAS MORE INTO THE HARDCORE SCENE AROUND THAT TIME. HE NEVER PLAYED ANY LIVE GIGS WITH US, NOR DID HE HAVE TIME TO RECORD ANYTHING WITH US.

N: WAS IT A CONSCIOUS DECISION TO GO IN A MORE METAL DIRECTION ON "WITIN THE PROPHECY" OR JUST A NATURAL PROGRESSION?

T: WE WERE LISTENING TO A LOT OF METAL BANDS, SO "WITHIN THE PROPHECY" WAS JUST A NATURAL PROGRESSION WITHIN THE BAND. ONE THING I WILL ADD IS WE THINK THE PRODUCTION ON "WITHIN THE PROPHECY" LP IS PRETTY POOR, AND WE ARE NOT HAPPY WITH IT. N: WHAT BANDS DID YOU FEEL AN AFFINITY WITH DURING THIS TIME PERIOD? OBVIOUSLY THERE WAS A SHIFT IN SCENES YOU WERE PLAYING TO TO SOME DEGREE.

T: WE LOVED PLAYING WITH ANTISECT. THEY WERE A BIG INFLUENCE ON US, AND WE FELT AT HOME IN THAT SCENE. BUT BANDS LIKE VENOM, METALLICA, SLAYER AND TROUBLE WERE REALLY GRABBING US BY THE THROAT MUSICALLY IN 1985, WHERE AS THEIR LYRICS WERE NOT ALWAYS AGREEABLE TO US. WHENEVER WE PLAYED LOCALLY IN BRUM AT THE MERMAID (R.I.P.), PUNKS AND METALHEADS ALIKE TURNED UP, AND IT WAS A GREAT SCENE THERE. THAT'S WHERE WE WERE HAPPIEST. I THINK WHEN I HAD LEFT THE BAND THE SHIFT IN SCENES STARTED TO SHOW WITH THE BAND DUE TO THE CHANGE IN SOUND ON THE "TURN BACK TRILOBITE" LP.

N: I'VE READ FROM A LOT OF PEOPLE AND BANDS WHO WERE AROUND AT THE TIME THAT THEY FELT THE SCENE WAS BECOMING INCREASINGLY COMMERCIALIZED IN THE LATE '80S WITH BANDS SIGNING ON WITH LARGER LABELS, INTEREST FROM MORE MAINSTREAM MUSIC MAGAZINES, AND THE ABANDONMENT OF MORE 'HARDCORE' IDEALS. WHAT WERE YOUR THOUGHTS ON THIS, AND WHERE DID YOU FEEL SACRILEGE FELL INTO THE FRAME?

T: PEOPLE WILL ALWAYS JUDGE AND CRITICIZE YOU WHATEVER YOU DO. WE ALWAYS JUST FOLLOWED OUR HEARTS AND WENT ALONG WITH OUR OWN NATURAL PROGRESSION. PEOPLE MIGHT SAY WE SOLD OUT AFTER THE FIRST DEMO, BUT EVERYBODY HAS A RIGHT TO THEIR OWN OPINION. WE JUST SEEMED TO PROGRESS SO QUICKLY, AND MAYBE IN HINDSIGHT SACRILEGE PROGRESSED TOO QUICK TOO SOON. BUT, IN MY BIASED OPINION, DAMIAN WAS A GREAT, TALENTED GUITARIST, AND YOU COULDN'T HOLD HIM BACK AT THE TIME. I DON'T THINK WE LOST MANY OF OUR IDEALS, AND, AT 48, I STILL THINK I HAVE MOST OF THE IDEALS THAT I STARTED OUT WITH.

N: IN GOING FROM A SMALLER DIY LABEL LIKE COR TO A LARGER INDEPENDENT IN MUSIC FOR NATIONS, DID DAMIAN AND TAM WANT TO TAKE THINGS IN A BIGGER DIRECTION AND ACHIEVE ANY COMMERCIAL SUCCESS? WAS THERE ANY





MAJOR LABEL INTEREST IN THE BAND?

T: TAM AND DAMIAN HAD NO INTENTION OF MAKING ANY COMMERCIAL SUCCESS ON UNDER ONE FLAG LABEL, BUT MOST, IF NOT ALL, BANDS WOULD LIKE TO MAKE A LIVING OUT OF A BAND IF THEY WERE TOTALLY HONEST. THERE WASN'T ANY MAJOR LABEL INTEREST IN THE BAND EITHER. TO THIS DAY, SACRILEGE STILL OWE THE RECORD COMPANY MONEY FOR RECORDING FEES FROM "TRILOBITE" LP.

N: WHAT MADE YOU DECIDE TO LEAVE SACRILEGE AFTER "WITHIN THE PROPHECY"?

T: I LOVED THE BAND, AND IT WAS MY LIFE FOR SO LONG, BUT I THINK I WAS PHYSICALLY WORN OUT AND HAD LOST A LOT OF CONFIDENCE IN MY ABILITY TO PERFORM ANYMORE. IT FELT LIKE A LOT OF PRESSURE THAT I DIDN'T NEED IN MY THEN LIFE.

N: WHAT DID YOU THINK OF THE THIRD ALBUM "TURN BACK TRILOBITE"?

T: I PERSONALLY LIKED THE DIRECTION OF "TRILOBITE," AND, IF I HAD BEEN IN THE BAND, I'D OF LOVED PLAYING THAT STUFF. BUT I THINK IN GENERAL IT DIDN'T GO DOWN TOO WELL WITH THE MASSES. IT WOULD OF BEEN TOO EASY AND SAFE TO MAKE ANOTHER THRASH ALBUM, AND THAT WASN'T SACRILEGE'S STYLE.

N: WERE YOU IN ANY OTHER BANDS AFTER SACRILEGE? DID YOU STAY INVOLVED IN UNDERGROUND PUNK OR METAL?

T: I ALMOST JOINED BOLT THROWER BUT DECIDED IN THE END TO JUST CHILL OUT AND GO TO LIVE GIGS.

N: I WAS READING SOME THINGS YOU'D WRITTEN AND WAS SURPRISED TO LEARN YOU'D DRIVEN NAPALM DEATH AND RIPCORD AROUND ON THEIR TOUR OF BELGIUM, GERMANY AND SWITZERLAND IN 1987. HOW DID YOU GET INVOLVED IN THAT, AND HOW WAS THE REACTION IN MAINLAND EUROPE TO THE NEW WAVE OF BRITISH hardcore BANDS?

T: I HAD JUST LEFT SACRILEGE IN 1987 AND WAS AT A LOOSE END WHEN I HAD A VISIT OFF MICKEY AND JIMMY NAPALM. THEY ASKED ME TO DRIVE THEM AROUND EUROPE, WHICH I DID. I REALLY ENJOYED THE EXPERIENCE, THE GIGS HAD QUITE A BUZZ ABOUT THEM, AND THE REACTION WAS POSITIVE. GOOD TIMES.

N: YOU ALSO SAID ON THAT TOUR YOU STOPPED BY MARTIN AIN'S (CELTIC FROST) RECORD SHOP AND ENDED UP SELLING HIM COPIES OF THE FIRST SACRILEGE LP. WHAT WERE HIS THOUGHTS ON IT, AND HAD HE HEARD OF SACRILEGE PRIOR TO GETTING THE LP?

T: I'M NOT SURE IF MARTIN AIN HAD HEARD OF SACRILEGE, BUT HE WAS HAPPY TO BUY A FEW COPIES OF THE 12" OFF ME WHICH WAS GREAT. I DIDN'T EVEN ASK FOR AN AUTOGRAPH WHICH I NOW THINK WAS VERY FOOLISH OF ME.

N: WHY HASN'T THE FIRST SACRILEGE LP BEEN REISSUED ON VINYL? THERE'S A HIGH DEMAND FOR IT BASED ON THE PRICES IT SELLS FOR. THE SAME GOES FOR THE DEMOS AS WELL.

T: I SUPPOSE THE REISSUE QUESTION IS DOWN TO THE RECORD COMPANY ALTHOUGH THEY DID RELEASE "REALMS" AND "PROPHECY" ON ONE CD. THE DEMOS WILL HOPEFULLY BE RELEASED IN THE NEAR FUTURE.

N: I ASK BECAUSE A LOT OF OUT OF PRINT RELEASES THAT ARE IN DEMAND END UP GETTING BOOTLEGGED. HOW WOULD YOU FEEL IF SACRILEGE MATERIAL WAS BOOTED ON VINYL?

T: LIKE EVERY BAND, BOOTLEGGING IS A PAIN, AS ONLY THE BOOTLEGGERS PROFIT FROM IT, AND THE QUALITY ISN'T THAT GOOD. THE ONLY POSITIVE IS THE BAND STILL GETS HEARD.

N: DO YOU RECEIVE A LOT OF FEEDBACK THROUGH THE SACRILEGE PAGE ONLINE?

T: YEAH, I WATCH THE SITE WITH INTEREST, AND I HAVE MADE NEW FRIENDS AND FOUND OLD FRIENDS THROUGH THE SACRILEGE PAGE. SLANTEYYE WHO RUNS IT DOES A FANTASTIC JOB. ALL CREDIT TO SLANTEYYE! THANKS MATE. (SACRILEGE ON MYSPACE SITE.)

N: ARE YOU STILL IN CONTACT WITH DAMIAN, TAM, ANDY OR ANYONE ELSE FROM THE BAND? CAN YOU PLEASE TALK ABOUT WHAT ANY OF THEM ARE UP TO THESE DAYS AS I'VE ALWAYS WONDERED.



T: I HAVE TRIED TO CONTACT ANDY THROUGH THE INTERNET, BUT, FOR SOME UNKNOWN REASON, HE WON'T SPEAK TO ME. I AM ALSO IN CONTACT WITH TAM BY EMAIL AND DAMIAN BY PHONE AND EMAIL. TAM IS NOW MARRIED AND HAS TWO TEENAGE GIRLS. SHE STILL GOES TO GIGS, ALTHOUGH I HAVEN'T SEEN HER FOR SOME 10 YEARS PLUS. DAMIAN IS A TOTAL FREE SPIRIT, HE TRAVELS AROUND TO A LOT OF FESTIVALS BUT HAS GIVEN UP PLAYING THE GUITAR AND MAINLY PLAYS THE IRISH FLUTE NOW. THE LAST GIG ME AND DAMIAN WENT TO WAS THE SEX PISTOLS IN BIRMINGHAM, UK. TAM WAS THERE ALTHOUGH I DIDN'T MANAGE TO BUMP INTO HER. THERE IS NO CHANCE OF A SACRILEGE REUNION I'M AFRAID. I HAVE ASKED TAM AND DAMIAN, BUT, SADLY, THEY HAVE BOTH DECLINED. BESIDES THE SACRILEGE SITE, I HAVE A SITE ON MYSPACE (MYSPACE.COM/TONYMAYSACRILEGE), AND I AM SELLING SACRILEGE RELATED ITEMS ON EBAY. IT STILL AMAZES ME TO THIS DAY THAT THE BAND STILL MANAGES TO GET SO MUCH INTEREST AFTER SPLITTING UP SOME 24 YEARS AGO. LAST BUT NOT LEAST, MANY THANKS TO ERIK FOR THIS VERY LENGTHY INTERVIEW, WE GOT THERE IN THE END (LAUGHTER). THANKS AGAIN TO SLANTEYYE AND PUSHEAD, WHO I AM STILL TRYING TO FIND AFTER ALL THESE YEARS, AND EVERYONE WHO STILL SUPPORTS THE BAND. IT'S MUCH APPRECIATED. BYE FOR NOW, ERIK.

# SACRILEGE



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# ANTISECT

## "OUT FROM THE VOID"

Before crust was about plastering yourself in more logos than the outfield walls at Yankee Stadium, bringing your dog to shows, and pretending to be home less during the summer, there was Antisect. By the time Antisect released "Out From The Void" in early 1986 (recorded in September of '85), they were already one of the most popular anarcho bands, having released their "In Darkness, There Is No Choice" LP in 1984 which reached Number 2 on the Independent Chart. Even on this album, the band was moving in a much harder and heavier direction than their contemporaries. While the original ideals of anarcho-punk remained, the naiwete and much of the freshness of the initial wave had vanished. A dark future loomed as atomic fear, Thatcher's reign, and the threat of the Cold War were ever present. Slowly the band's world-view anarchist politics were replaced by a more lifestyle political philosophy, focusing more on daily struggles and the coping mechanisms such as heavy drug use which grew out of the bleak environment and outlook for the future. This shift toward hopelessness was reflected in "Out From The Void," which collected the feelings of desperation, frustration, and disillusionment and rolled them into a two song H-Bomb. Jagged, grinding, metallic riffs twist and turn, expressing the abandonment of hope; while pounding drums like those of ancient approaching armies convey the stark uncertainty of what lies ahead. Over all of this, a lone voice screams out in a desperate, righteous agony. All is summed by the chorus: "Hope, future, poisoned by fear." When the record is over, the listener is left with no choice but to ACCEPT THE DARKNESS.



M.D.O  
 CRUCIFIX  
 ANTISECT  
 FRI. 9 MAR. 8  
 VALE SOCIAL CL  
 VALE ROAD.  
 COLWICK, NOTT

GLAWING YOUR WAY UP THE WALLS-  
 HOLDING THE KEY BUT NEVER FINDING  
 THE DOOR-LOCKED ON THE INSIDE  
 YOU REMAIN-STROUGLING TO BREAK  
 FROM THE FIRE-ALMOST THERE BUT  
 YOU STILL COMPROMISE-JOINING  
 HANDS BUT YOU'RE STILL ON YOUR  
 OWN AT MIDNIGHT-SUCKED IN BY THE  
 FLOW OF THE TIDE-WHATEVER THE  
 CIRCLES IT'S THE RASHER HIDE-BUT  
 IN DOING SO YOU SACRIFICE YOURSELF  
 -FEAR OF BEING OUT OF YOUR OWN-  
 GREAT GETTING POOT OUT IN THE  
 CAPTIVITY YOU GRASP YOUR CHAINS;  
 FREEDOM IS NOT OUT OF REACH-BUT  
 ONE MUST LEARN BEFORE ONE MAY  
 TEACH-THAT LIBERATION ONE MAY  
 UPON YOUR HONESTY-WEATHER YOU  
 DESIRE TO DO-WHATEVER YOU WANT  
 STANDARD IS YOU-LIVE BY YOUR  
 LISTEN AND TRY TO UNDERSTAND  
 THE PERILS WITHIN THESE LIVES  
 OUR STRONGS OUR HOPES OUR ANGER  
 OUR WILL TO STAY ALIVE;  
 DESPERATE TO COMMUNICATE  
 THE BEAUTY OF OUR DREAMS  
 WANTING BUT NEVER KNOWING  
 IF OUR MESSAGE IS RECEIVED:

CAUGHT IN THE WEB OF THE SHIT  
 YOU CRATE-SEEN IT BEFORE YET  
 YOU STILL TAKE THE BAIT-HOPE-  
 SECURE IN THE VACUUM THAT SITS  
 IN YOUR MIND-POO FUCKING  
 FRIGHTENED TO SEE WHAT'S  
 OUTSIDE-HOPE-FUTURE-POISONED  
 BY FEAR-DOWN IN THE DEPTHS OF  
 THE VOID YOU REMAIN-BREAKING  
 THE RULES BUT STILL PLAYING  
 THE GAME-BITE-FUTURE-POISONED  
 BY FEAR.

ANGUISH-SCREAMING-FEAR SHED  
 MAKE WHIRLS IN RIVERS OF  
 BLOOD-ALONE IN THE CROSSFIRE-  
 FEAR TEARING AT YOUR HEART-  
 CLOSE YOUR EYES-NOTHING IS  
 SEEN-RECEPT THE DARKNESS-  
 DESPERATELY YOU CLING-TO YOUR  
 ILLUSIONS OF SECURITY FOUND  
 IN LAYERS OF "WALTH" -TURNING  
 AWAY FROM THE CARNAGE-BUT  
 YOU'LL NEVER ESCAPE-BUT  
 REAL-CLOSE YOUR EYES-NOTHING  
 IS SEEN-ACCEPT THE DARKNESS:

ANTISECT CAN BE TEMPORARILY  
 CONTACTED AT: IT'S GOOSEY LANE  
 EAST HAM LONDON E6 4AX

"OUT FROM THE VOID" WAS RECORDED AT BEES 16 TRUCK, SEPTEMBER '85  
 AND RELEASED THROUGH "ENDANGERED MUSIC" c/o MARCELA, STATION ROAD,  
 BRISTOL NORTON, OXON OX6 3PL (S.A.E. FOR DETAILS OF MAIL ORDER LIST)  
 EDR 4  
 COVER ILLUSTRATION BY PAUL GARNER

FIX  
 ANTISECT  
 KARMA  
 ULTRA  
 THE GREEN  
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# Concrete Sox

CONCRETE SOX LIVE AT RIVERSIDE NEWCASTLE  
SOMETIME IN 1987. PHOTOS BY DICKIE CAMM.









# Merchants of Death

The Military-Industrial Complex is the term for the symbiotic relationship between the corporations which supply the products of waging war and the U.S. Government. Corporations, The Executive, and Legislative branches of the U.S. government form a triumvirate of power where conflict of interest is rampant; influence is bought, sold and traded; and the purse strings are what everyone is really after. These entities function with a "revolving door" employment policy. They share information, employees and an agenda that is narrowly focused on the bottom line.

Within the past decade, the Pentagon (part of the Executive branch) has provided funding for several major weapons industry mergers. The result of these mergers has been the concentration of economic power and political sway in the hands of a select few corporations. This serves the interests of the Corporations, Pentagon, and Legislature. Weapons manufacturers gain greater influence as competition for defense contracts is nearly eliminated. With their newly won leverage, these mega-firms are able to be more successful in their lobbying efforts. They encourage defense spending by supporting aggressive "defense" policies such as the preemptive war in Iraq, and the candidates who back them. They coerce dollars toward the Pentagon's budget. The Pentagon benefits because as the budget increases, influence on policy increases, and thus the ability to create a more ferocious, self-sustaining war machine. The Pentagon then rewards the corporations by awarding them contracts to build more weapons. It cannot be neglected that corporations also provide armor, safety equipment, and armed security personnel. Safety is lucrative business as well. Legislators benefit from the arrangement because they receive money in campaign contributions from the corporations, and may also enjoy taking credit for bringing job-producing weapons projects into their districts. Ultimately, this process distorts spending patterns in the United States, by taking federal dollars (raised by taxes) and depositing them in the arms stores of the Pentagon, and the pockets of defense industry executives. The revolving door employment policy allows certain individuals to benefit from multiple points in the process.

In the current case of war in Iraq, there is also much corruption surrounding the rebuilding, and democratization process. The U.S. State Department and Department of Defense determine which corporations will be allowed to participate in the highly profitable endeavors of providing infrastructure and security in Iraq. Individuals who have worked in the legislature, often are able to turn their government experience into personal profit by serving as advisers to private firms which are looking to gain government contracts in the region. Those who have worked in government, are then able to use their connections and expertise to assist corporations (and even foreign states) in securing their economic interests in what has become an enormous new market for goods and services. Those who benefit from the weapons deals are the same individuals who benefit from the rebuilding after the destruction caused by the weapons. The same individuals supported and encouraged preemptive war, as waged by the Bush Administration. The very people who worked to sell the Iraq War to the American public, were then able to make personal profit by selling themselves to the corporations and contractors who also share the profit motive.

The military-industrial complex is an illustration of the ease with which the few are able to extend their influence and power at the expense of the many. These powerful groups of legislators, lobbyists, officials, and executives personally profit from the sale of war, death and destruction.

These are The Merchants of Death:

BAE, BlackwaterUSA/Xe, Boeing, General Dynamics, Greystone Ltd., KBR (Halliburton subsidiary), Lockheed Martin, Northrop Grumman, Raytheon, Triple Canopy Inc., and many more.



# DISASTER

"WHY PT. 2" AS SOME HAVE SUGGESTED? THE CASE COULD BE MADE FOR DISASTER'S "WAR CRY" 12". DISASTER DID THEIR BEST TO COME AS CLOSE AS POSSIBLE TO REPLICATING DISCHARGE'S SOUND, STYLE, AESTHETIC, IMAGE, AND MOST OF ALL POWER RIGHT DOWN TO THE DIS PREFIX IN THEIR NAME. WHILE ONLY EXISTING FOR A SHORT TIME BETWEEN THE YEARS 1989 AND 1991, DISASTER RELEASED "WAR CRY" LP. THE SAME YEAR THE ORIGINATORS RELEASED THEIR WIMP METAL "MASSACRE DIVINE" LP. PREDATING MOST OTHER DIS STYLE BANDS AND COMING CLOSER TO ACHIEVING DISCHARGE'S INTENSITY THAN VIRTUALLY ALL OTHERS, DISASTER REMAINS LARGELY OVERSHADOWED BY LPSSER ACTS POSSIBLY DUE TO THE LIMITED QUANTITY THE RECORD WAS PRESSED IN. WITH THE RE-RELEASE OF "WAR CRY," PERHAPS MORE PEOPLE WILL HAVE ACCESS TO THIS GREAT BAND.

NI: WAS DISASTER EVERYONE'S FIRST BAND, OR HAD THE MEMBERS BEEN INVOLVED IN ANY PREVIOUS PROJECTS? HOW DID DISASTER FORM?

R: ME AND BROWNY WERE IN A LOCAL BAND CALLED VENDETTA AT THE TIME OF FORMING DISASTER. BROWNY HAD BEEN PLAYING WITH THEM FOR A FEW YEARS, I JOINED ON BASS TO ALLOW THEM TO HAVE TWO GUITARISTS, MICK, THE SINGER OF ANTI-SYSTEM, ALSO JOINED ON DRUMS. WE BEGAN TO PUT A FEW SONGS TOGETHER AND WERE LOOKING AT CHANGING THE NAME OF THE BAND, BUT THE OTHER GUYS FELL OUT WITH ME AND BROWNY AND MICK HAD ANOTHER BAND THAT WAS HIS PRIORITY. ANYWAY, VENDETTA BECAME RAZORBACK, AND THEY DIDN'T SPEAK TO DISASTER FOR YEARS. A SHAME REALLY CAUSE WE COULD EASILY OF DONE BOTH BANDS OR AT LEAST GIGGED TOGETHER AS MATES.

NI: WHEN YOU SAY "MICK HAD ANOTHER BAND THAT WAS HIS PRIORITY," ARE YOU REFERRING TO ANTI-SYSTEM OR ANOTHER BAND IN ADDITION TO THEM?

R: THE OTHER BAND THAT MICK WAS IN WAS NOT ANTI-SYSTEM, THEY HAD SPLIT UP QUITE A WHILE BEFORE HE JOINED VENDETTA. FOR FINANCIAL REASONS AND TRANSPORTATION OF GEAR, A FEW OF US SHARED A PRACTICE SPACE SO I GOT TO HEAR THEM PLAY. THEY SOUNDED PRETTY GOOD, THEY HAD A STYLE VERY SIMILAR TO ANTISECT'S "OUT FROM THE VOID" EP. NOT SURE IF THEY HAD A NAME OR EVER PUT ANYTHING TO TAPE.

NI: WHEN YOU FIRST FORMED THE BAND, DID YOU COME TOGETHER WITH THE INTENT OF DOING AN OVERTLY SOUNDING DISCHARGE BAND?

R: OH YES, WE WERE ALL MASSIVE DISCHARGE FANS AND WERE ALSO LISTENING TO THE BANDS COMING OUT OF SWEDEN, SO WHEN WE HEARD DOOM WE THOUGHT "WE CAN DO THAT." IT WAS NEVER MEANT TO BE MORE THAN A LAUGH AT

FIRST, BLATENTLY RIPPING OFF DISCHARGE, BUT AFTER THE FALLOUT WITH VENDETTA, IT KIND OF FORCED OUR HAND. BROWNY WAS A NATURAL FOR COMING UP WITH THE RIFFS. IN FACT WE WOULD GO HOME AND PLAY ALL OUR DISCHARGE RECORDS TO MAKE SURE THEY WERE NOT THEIRS.

NI: HOW MANY SONGS WERE ON THE ORIGINAL DISASTER DEMO?

R: I HONESTLY CAN'T REMEMBER, AND NO ONE SEEMS TO HAVE A COPY ANYMORE. I DO KNOW WE USED TWO TRACKS FOR A COUPLE OF BENEFIT TAPES. THEY WERE "I.C.I." AND "CREMATORIUM." I THINK "DEVASTATION" WOULD ALSO HAVE BEEN ON THE DEMO AS IT WAS THE FIRST SONG WE WROTE, AND WE PROBABLY DID "FIGHT BACK" AT THE STUDIO, BUT I AM NOT SURE IF WE INCLUDED THAT ON THE DEMO. I AM LED TO BELIEVE RICH MILITIA HAS THE MASTER TAPE SOMEWHERE, SO IF YOU'RE READING RICH, I WOULD LOVE A COPY. IT WOULD HAVE BEEN NICE TO INCLUDE IT ON THE CD.

NI: SPEAKING OF RICH, I WAS READING A HISTORY HE'D WRITTEN ABOUT THE BAND HE PLAYED GUITAR IN AT THE TIME, WARFEAR, AND WAS SURPRISED TO LEARN HOW CLOSE WARFEAR AND DISASTER WERE. HOW DID YOU COME ABOUT SPLITTING TIME IN THE STUDIO





WITH THEM, AND DID THE SONGS FROM THAT SESSION END UP ON ANY RELEASES? AND IS THERE ANY TRUTH TO THEM TEACHING DISASTER'S DRUMMER THE DISCHARGE BEAT?

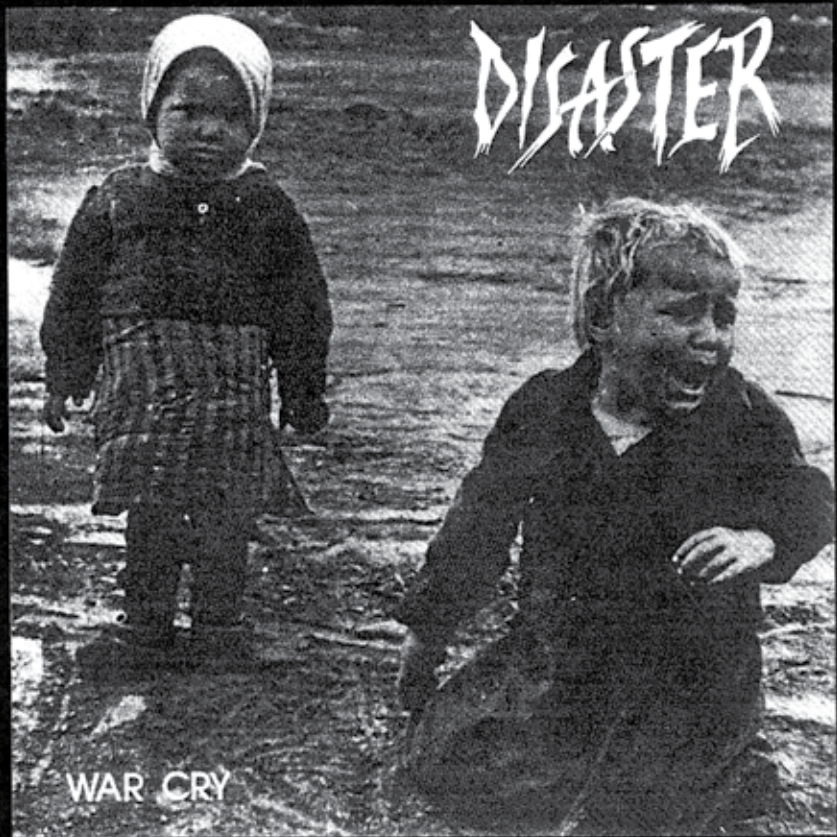
R: YEAH, WE HAD A GOOD RELATIONSHIP WITH WARFEAR AND RICH IN PARTICULAR. HE WAS A VERY STRONG CHARACTER WITHIN THE UK SCENE WHO CERTAINLY RATTLED A FEW CAGES. WE HIT IT OFF WITH HIM STRAIGHT AWAY AND HAD BEEN DRINKING BUDDIES FOR A WHILE BEFORE WE BEGAN DISASTER. THE THING WITH RICH WAS HE WAS ALWAYS VERY ENTHUSIASTIC, AND HE MADE THINGS HAPPEN. HE FOUND US A PRACTICE SPACE AFTER THE VENDETTA SPLIT, ARRANGED STUDIO TIME, GOT US OUR FIRST GIGS, PUT US ON TO TONY (TONE DEAF), GOT US ON THE 1 IN 12 CLUB COMPILATION, AND, OH YES, HE DID TEACH MARTIN THE DISCHARGE BEAT. I THINK A SPLIT EP WITH WARFEAR WAS MENTIONED, BUT THINGS CHANGED ON A WEEKLY BASIS BACK THEN AND BOTH BANDS HAD IT ALL ON TO WRITE MATERIAL FOR PROJECTS THEY HAD ALREADY COMMITTED THEMSELVES TO. EVERYTHING WE RECORDED IN THE STUDIO WAS USED EITHER ON THE DEMO, "WAR CRY," OR THE COMPILATIONS WE DID. STUDIO TIME WAS EASY, WE SHARED A LOT OF THE GEAR, SO EVERYTHING WAS ALL SET UP. IN FACT IT GAVE US THE CHANCE TO BREAK AS MUCH AS WE LIKED WITHOUT HAVING TO WORRY ABOUT WASTED STUDIO TIME. OF COURSE THE OTHER PERSON WE OWE A LOT TO IS BRI DOOM WHO PRODUCED ALL OUR STUFF AND WAS KIND ENOUGH TO REMASTER THE STUFF BEFORE WE PUT IT ON CD EVEN THOUGH I HADN'T SEEN HIM FOR AT LEAST 10 YEARS.

NI: IN THE SAME BIO PIECE ON WARFEAR, RICH WROTE "...GIGS WERE VIRTUALLY IMPOSSIBLE TO COME BY UNLESS YOU WERE PART OF THE 'NETWORK OF FRIENDS' AND HAD A UNIVERSITY DEGREE IN TALKING UTTER DOGSHIT. UNDETERRED, WARFEAR BEGAN TO HANG OUT WITH LOCAL FRIENDS DISASTER AND ORGANIZE SHOWS WITH THEM." HE WENT ON TO SAY, "WARFEAR REPRESENTED ONE OF THE LAST BASTIONS OF UNGCOMPROMISING AURAL SAVAGERY IN A TIME OF BORING WANNABE US HG IDIOTS AND PRETENTIOUS POLITICALLY CORRECT MORONS." DO YOU AGREE WITH THIS ASSESSMENT OF THE SCENE DURING THIS TIME PERIOD, AND WHAT ARE YOUR FEELINGS LOOKING BACK ON THE SCENE NOW?

R: HAHA, NOT ONLY DID RICH HAVE THAT DEGREE, HE WAS THE UNIVERSITY PROFESSOR. AS I'VE SAID BEFORE, WE WERE GREAT FRIENDS, AND I THINK OUR STYLES COMPLIMENTED EACH OTHER ALTHOUGH THEY WERE ALWAYS FASTER AND MORE BRUTAL THAN US. PUNK HAS ALWAYS HAD THE PARADOX OF TALKING ABOUT UNITING AND THEN PUTTING UP AS MANY BARRIERS AS IT CAN FIND. FROM JOHN LYDON AND THE CLASH, THROUGH THE EXPLOITED AND CRASS, TO THE CRUSTIES AND STRAIGHT EDGE THING. LOOKING BACK A LOT OF THESE DIFFERENCES WERE JUST PETTY PEOPLE TRYING TO FEED AN EGO. IT'S A SHAME WE DIDN'T PUT OUR ENERGY TO BETTER USE THAN TRYING TO DESTROY THE SCENE FROM WITHIN.

NI: REGARDING THAT LATE '80S UK HARDCORE SCENE, IAN GLASPER'S THIRD BOOK ON UK PUNK, "TRAPPED IN A SCENE," WHICH COVERED THE YEARS 1986-1990 HAS RECENTLY BEEN PUBLISHED. HAVE YOU READ IT, AND WHAT DID YOU THINK OF IT? DO YOU HAVE ANY IDEA WHY DISASTER WERE NOT INCLUDED IN IT?

R: MY COPY SAYS 1985-1989, AND I REALLY ENJOYED READING IT. I HAVE READ "BURNING



BRITAIN" BY IAN WHICH IS ALSO EXCELLENT. READING IT BROUGHT BACK SOME GREAT MEMORIES, AND I THINK HE HAS INCLUDED ALL THE MAJOR PLAYERS. I HAVE READ A LOT OF BOOKS ABOUT LONDON IN 1977 WISHING I HAD BEEN THERE, AND WITH "TRAPPED IN A SCENE" I CAN SAY I WAS. I LIKE TO THINK WE WERE NOT INCLUDED BECAUSE IT PREDATES US. WE DIDN'T FORM UNTIL 1990 REALLY. ALSO WE WERE NOT AROUND THAT LONG REALLY, DIDN'T GIG MUCH OUTSIDE THE NORTH OF ENGLAND, AND OUR BIGGEST RELEASE WAS LIMITED TO 1000 COPIES.

NI: AS A BAND FOLLOWING THE DIY APPROACH, DID YOU OBJECT AT ALL TO BANDS THAT STARTED OFF DIY BUT BECAME MORE COMMERCIALY ACCESSIBLE SUCH AS NAPALM DEATH, BOLT THROWER, OR CARCASS?

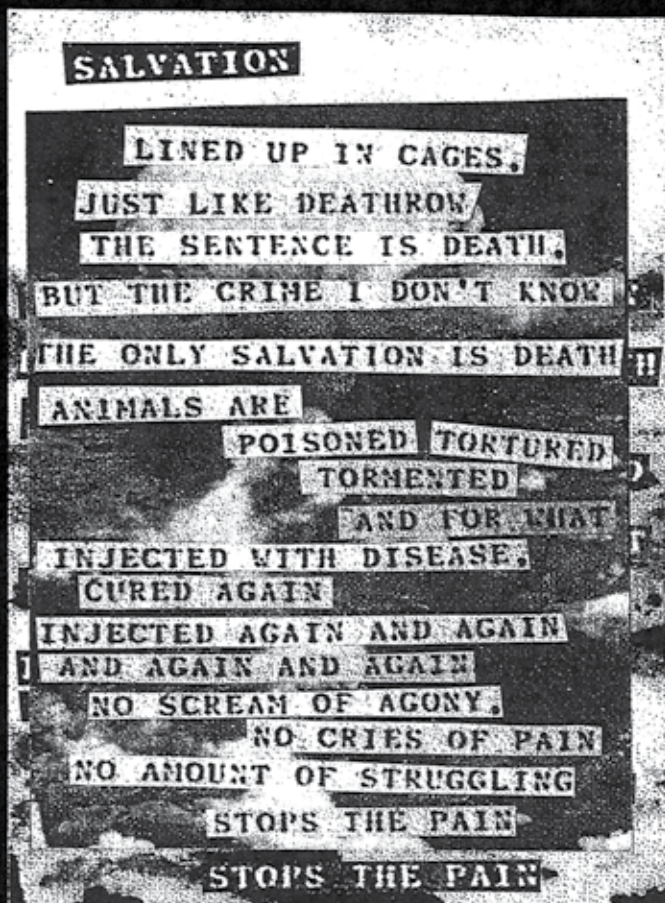
R: NOT AS MUCH AS I DID TO THEM JUST BEING TOO FUCKIN' METAL. DON'T GET ME WRONG I'M NOT AVERSE TO SOME OF THE CROSSOVER STUFF AND LIKE A LOT OF THE EARLY THRASH BANDS, BUT TO ME CARCASS WERE GARBAGE AND BOLT THROWER JUST SEEMED TO JUMP ON A BANDWAGON AS THAT STUFF BEGAN TO SELL. EARLY NAPALM ("SCUM" SIDE 1) WAS GREAT BUT BY THE TIME IT WAS ON VINYL THE KEY PLAYERS HAD GONE. IT WAS INEVITABLE THAT NAPALM WERE GOING TO SELL A LOT OF RECORDS WITH THE INTEREST THEY WERE GETTING FROM THE EBC AND MAINSTREAM MUSIC PRESS. AT THE END OF THE DAY, I THINK THAT THE POLITICAL STANCE OF ALL THESE BANDS WAS VASTLY OVER PLAYED. THEY WERE A BUNCH OF KIDS WHO ENJOYED EXTREME MUSIC. THAT MUSIC HAD CERTAIN TOPICS, LOVE SONGS DON'T REALLY WORK WITH HARDCORE PUNK, AND IF THEY COULD SIGN OFF THE DOLE DOING IT, THEY PROBABLY WOULD. I COULD BE WRONG, BUT I DON'T THINK ANY OF THEM GOT MANSIONS AND SWIMMING POOLS.



NI: IN SAYING, "I THINK THAT THE POLITICAL STANCE OF A LOT OF BANDS WAS VASTLY OVERPLAYED," DO YOU FEEL THERE WAS A LACK OF SINCERITY BEHIND THE POLITICAL BELIEFS OF THESE BANDS? ESPECIALLY IN COMPARING THEM TO CRASS TYPES AND ORIGINAL PEACE PUNK BANDS? WERE MANY BANDS PARTICIPATING IN POLITICAL ACTIVISM THROUGH HUNT SABS, DEMONSTRATIONS, DIRECT ACTION, ETC.?

R: I CAN ONLY SPEAK FOR WHAT I SAW, BUT I DON'T THINK MANY BAND MEMBERS WERE INVOLVED IN POLITICAL ACTIVITIES. THE ONES WHO WERE CERTAINLY HAD COME FROM THE ANARCHO PUNK CRASS BACKGROUND. I KNOW THAT DINGER FROM CIVILISED SOCIETY? DID SOME TIME IN PRISON FOR ANIMAL RIGHTS ACTIVITIES. AS FOR THE MAJORITY A SWITCH TO VEGETARIANISM WAS QUITE NORMAL AND MAYBE THE PURCHASE OF CLASS WAR AT GIGS EVERY ONCE IN A WHILE. THE MAIN THING I THINK IS THAT PEOPLE WERE CHALLENGED TO THINK ABOUT ISSUES, SOMETHING THAT VERY FEW TEENAGERS DO. THINKING BACK THERE WAS A LOT OF POLITICAL BULLIES WHO WOULD REALLY LAY INTO PEOPLE WHOSE VIEWS WERE NOT AS WELL FORMED AS THEIRS. THIS FRIGHTENED A LOT OF PEOPLE AWAY FROM THE SCENE, ESPECIALLY THE PEOPLE COMING FROM A METAL BACKGROUND TO CHECK OUT THE BANDS THEIR HEROES WERE WEARING ON T-SHIRTS.

BARE BONES. I THINK IN THE UK THE VARUKERS WERE THE FIRST DISCHARGE COPY BAND AND THEN DOOM, BUT THEY WERE MORE INFLUENCED BY THE SWEDISH STUFF THAN DISCHARGE THEMSELVES. THIS STANDS OUT IN THE BUZZSAW GUITAR OF BRI. ALSO THE FIRST SORE THROAT LP HAS GOT SOME OF THE BEST DISCHARGE STYLE RIFFS I'VE EVER HEARD. I AM NOT AS FAMILIAR WITH WHAT CAME AFTER THAT BUT IT SEEMS TO HAVE BECOME A GENRE ALL OF ITS OWN. I LIKE TO THINK THE DISCHARGE THING WAS A STARTING POINT FOR US AND THAT ONCE WE GOT IT OUT OF OUR SYSTEM, WE WOULD HAVE EVOLVED INTO OUR OWN PERSONAL STYLE. "DEATH RACE" IS A CHANGE FROM "WAR CRY." UNFORTUNATELY ANY FURTHER PROGRESSION WAS NOT TO BE.



NI: DID YOU EVER GET SLAGGED OFF FOR BEING 'JUST A DISCHARGE COPY CAT BAND'?

R: WE NEVER TRIED TO PRETEND WE WERE ANYTHING OTHER THAN A PLATENT DISCHARGE RIP OFF. AND IT WAS STILL FAIRLY FRESH IN THE UK WHEN WE BEGAN. WE ONCE PLAYED WITH CHAOS UK IN LEEDS, AND CHAOS HAD A BIT OF A RANT ABOUT OUR LACK OF ORIGINALITY, BUT WE LAUGHED ABOUT IT LATER.

N: DID YOU TELL HIM TO SHUT THE FUCK UP AND PLAY SOME ACTUAL SONGS INSTEAD OF STUMBLING THROUGH HALF HOUR LONG DRUNKEN RENDITIONS OF THE LATEST VERSION OF "FARMYARD BOOGIE?"

R: NO, WE TOOK NO OFFENSE TO THE CHAOS THING. THE ACTUAL WORDS WERE "THANKS TO DISCHARGE FOR SUPPORTING US," AND THEN SOMETHING ABOUT BANDS SHOULD WRITE THEIR OWN MUSIC. A COMPLIMENT TO US AT THE TIME AS IT WAS AN EARLY GIG FOR US, AND IT PROVED WE SOUNDED LIKE DISCHARGE. I REMEMBER LATER ON WHEN WE HAD GOT OUR NAME ABOUT A LITTLE MORE, CHAOS TALKING TO BROWNY ABOUT DOING SOME GIGS, BROWNY REMINDED HIM OF THE INCIDENT. HE LAUGHED AND CLAIMED HE COULD NOT REMEMBER IT.

NI: WERE YOU AWARE OF WHAT DISCARD FROM SWEDEN WAS DOING WITH THEIR "DEATH FROM ABOVE" EP? WHAT WERE YOUR IMPRESSIONS OF THAT? WHAT ABOUT DISCHARGE INFLUENCED BANDS FROM ENGLAND THAT CAME AFTER LIKE DISGUST AND CRACKED COP SKULLS OR THE DIS STYLE IN GENERAL?

R: THAT IS WHAT INFLUENCED US TO BEGIN, THE BANDS DISCARD, ANTI-CIMEX, TOTALITAR AND MY PERSONAL FAVORITE PROTES BENGT WHO CROPPED AN ALREADY BASIC FORMAT DOWN TO

NI: AS YOUR 12" WAS RELEASED THE SAME YEAR (1991) AS DISCHARGE'S "MASSACRE DIVINE" LP, WHAT WERE YOUR THOUGHTS ON



WHAT THEY WERE DOING AND THE FACT THAT YOU WERE PUTTING OUT AN ALBUM IN A STYLE THEY'D INVENTED THAT WAS FAR SUPERIOR TO WHAT THEY WERE THEN CURRENTLY DOING? WAS THERE A SENSE OF IRONY FOR YOU?

R: I DON'T THINK ANYBODY IN THE UK PUNK SCENE TOOK DISCHARGE VERY SERIOUSLY AROUND THAT TIME. I'M NOT SURE WHETHER IT WAS "MASSACRE DIVINE" OR "SHOOTING UP THE WORLD" I HEARD, BUT I THOUGHT "WHAT THE FUCK?" I ALSO SAW THEM PLAY AROUND THAT TIME AT BRADFORD ST. GEORGE'S HALL AND LEFT FEELING DISAPPOINTED. I FEEL THAT DISCHARGE ARE THE MOST IMPORTANT BAND IN PUNK HISTORY. THEY ARE CITED AS A MAJOR INFLUENCE MORE THAN ANY OTHER BAND, AND WHAT DISASTER DID WAS PAY HOMAGE TO THEM. I AM NOT A BIG FAN OF BANDS REFORMING, WHICH, ALTHOUGH IT WAS ONLY CAL AND GARRY, IS WHAT THEY DID. I ALSO DON'T LIKE IT WHEN BANDS TRY TURNING BACK THE CLOCK AFTER THEY HAVE MOVED ON FROM A PARTICULAR SOUND. THE SOUND DISASTER TRIED TO EMULATE WAS WHAT I LIKE TO THINK OF AS CLASSIC DISCHARGE LIKE "WHY" AND "HEAR NOTHING," BUT I ALSO LIKE THE LATER STUFF SUCH AS "THE MORE I SEE" AND "IGNORANCE," ESPECIALLY THE 12" VERSIONS. I SEE WHAT THEY DID AS A NATURAL PROGRESSION (NOT NECESSARILY AN IMPROVEMENT) WHICH ENDED AT "GRAVE NEW WORLD," WHICH I HATED AT THE TIME AND THE BAND SEEM TO HIDE AS AN EMBARRASSMENT, BUT I FIND IT NOT TOO BAD NOW. THIS WAS THE RIGHT TIME FOR THE BAND TO SPLIT AS THEY DID. ANYTHING THAT HAS COME SINCE THEN IS EITHER CRAP SUCH AS "MASSACRE DIVINE" OR A POOR VERSION OF THEIR CLASSIC PHASE SUCH AS THE SELF TITLED ALBUM FROM A FEW YEARS BACK. I HAVE SEEN THE CURRENT DISCHARGE LINE UP A FEW TIMES AND WILL CONTINUE TO DO SO JUST TO SEE BONES AND RAINY KNOCK OUT THE CLASSICS, BUT I HAVE NO INTEREST IN BUYING THE NEW STUFF 'CAUSE "HEAR NOTHING" IS FAR SUPERIOR.

NI: DO YOU KNOW IF ANY MEMBERS OF DISCHARGE HEARD THE DISASTER LP OR SAW YOU LIVE? IF SO, WHAT WERE THEIR IMPRESSIONS?

R: NOT AWARE IF DISCHARGE HAVE HEARD OUR STUFF OR NOT. I KNOW THAT BRI DOOM HAS WORKED WITH THEM FAIRLY RECENTLY IN THE

STUDIO, SO MAYBE HE HAS PLAYED THEM SOME. THEY SAY THAT IMITATION IS THE BEST FORM OF FLATTERY, SO I'D LIKE TO THINK THEY WOULD APPROVE. I THINK THAT DISCHARGE ARE THE MOST INFLUENTIAL BAND IN THE ENTIRE HISTORY OF PUNK, AND FOR BONES AND RAINY TO SAY THEY LIKED IT WOULD BE THE ULTIMATE COMPLIMENT.

NI: WHO RAN TONE DEAF RECORDS, AND WERE THERE ANY OTHER RELEASES ON THE LABEL?

R: A GUY WHO WAS LIVING IN LEEDS CALLED TONY SET UP TONE DEAF. I REMEMBER HIM BEING A QUIET LAD WHO MADE SOME MONEY FROM SELLING HIS HOUSE AND WANTED TO USE IT TO SET UP A LABEL. BY THE TIME "WAR CRY" CAME OUT, HE HAD MOVED TO IRELAND TO BE CLOSE TO THE WARZONE COLLECTIVE, AND I NEVER HEARD FROM HIM AGAIN. SO NOT SURE IF HE RELEASED ANYTHING AFTER US. WHEN I MET UP WITH BRI TO GET THE CD READY FOR RELEASE, HE TOLD ME TONY HAD MOVED BACK TO SCARBOROUGH, BUT THAT'S ALL I KNOW.

NI: WHEN YOU RECORDED "DEATH RACE" FOR THE 1 IN 12 CLUB COMPILATION LP "A NIGHTMARE ON ALBION STREET," WAS THAT THE ONLY SONG RECORDED DURING THAT SESSION, OR ARE THERE OTHERS STILL UNRELEASED FROM IT?

R: RICH GOT US THE SPOT ON THE 1 IN 12 COMP, AND WE WERE REALLY GLAD TO BE INCLUDED AS THE 1 IN 12 WAS THE PLACE TO BE AT THE TIME. IT KIND OF TOOK OVER FROM THE MERMAID IN BIRMINGHAM AS BEING THE PUNK VENUE IN THE UK. ADD TO THAT IT WAS COMPLETELY INDEPENDENT AND RUN ENTIRELY BY MEMBERS, THE ULTIMATE DIY PUNK CLUB REALLY. ANYWAY, LIKE EVERYTHING ELSE THERE WAS LIMITED TIME TO GET STUFF READY, AND WE DIDN'T WANT TO USE TRACKS FROM "WAR CRY" OR A COVER VERSION. WE HAD BEGUN TO WORK ON A NEW TRACK THAT DIFFERED SLIGHTLY TO OUR PREVIOUS STUFF IN THAT IT HAD THREE RIFFS INSTEAD OF TWO AND WAS A BIT FASTER, SO I LOOK AT IT AS A KIND OF PROGRESSION. LIVE IT SOMETIMES GOT RIDICULOUSLY FAST. SO YES, IT WAS THE ONLY TRACK RECORDED AT THAT TIME. THE ONLY STUFF WE DID NOT GET OUT PROPERLY ARE THE TRACKS "AIR RAID" AND "BNP" WHICH ARE INCLUDED LIVE ON THE CD, BUT THEY WERE BOTH UNFINISHED REALLY.







NI: WERE YOU SURPRISED BY THE IN CRUST WE THRASH LABEL FROM JAPAN WANTING TO REISSUE THE DISASTER MATERIAL? WERE YOU AT ALL AWARE THAT THERE WAS STILL INTEREST IN THE BAND? HOW DID THAT RELEASE COME ABOUT?

R: NO, IT WAS A MASSIVE SURPRISE. A LETTER ARRIVED AT MY MOTHER'S HOUSE (THE ADDRESS ON THE BACK OF THE "WAR CRY" 12"), SO I EMAILED THEM BACK AND FOUND THEM REALLY ENTHUSIASTIC ABOUT PUTTING OUT A DISASTER CD. THIS LED ME TO CONTACT SCOOT FROM EXTINCTION OF MANKIND TO FIND OUT ABOUT THE LABEL. HE ALSO TOLD ME THAT ANOTHER JAPANESE LABEL WOULD BE INTERESTED AND THAT A COUPLE OF JAPANESE BANDS WERE COVERING DISASTER SONGS. I WENT TO THE PROFANE EXISTENCE FORUM AND FOUND THAT PEOPLE WERE WRITING SOME VERY NICE THINGS ABOUT US. SCOOT RECOMMENDED I CONTACT BRI ABOUT REMASTERING BEFORE I SENT THE STUFF OFF, AND WHEN I GOT TO THE STUDIO, SNED WAS THERE AND HE TOLD ME COPIES OF "WAR CRY" HAD BEEN CHANGING HANDS FOR AROUND 40 POUNDS. I DECIDED TO STICK WITH IN CRUST WE THRASH AS THEY HAD TAKEN THE TIME TO FIND ME, AND ALSO HIRONARI CAME ACROSS AS A REALLY GREAT GUY. MY ONLY REGRET IS THAT I COULD NOT LOCATE THE DEMO TO INCLUDE AS BOTH ME AND THE LABEL WOULD REALLY LIKE TO HAVE PUT IT ON.

NI: ARE ANY MEMBERS OF DISASTER STILL INVOLVED IN THE PUNK SCENE, AND HAVE THE IDEALS AND ETHICS OF PUNK SHAPED THE WAY YOU LIVE TODAY?

R: NO, NONE OF US ARE ACTIVE ANYMORE IN THE PUNK SCENE APART FROM ATTENDING THE ODD GIG. WE ALL STILL LOVE THE MUSIC WHICH I THINK JUST GETS INTO YOUR BLOOD. PUNK HAS DEFINITELY HAD AN EFFECT ON ME AND I WOULD SAY THE OTHER GUYS AS WELL. NONE OF US ARE POLITICAL ACTIVISTS OR ANYTHING LIKE THAT, BUT I DON'T THINK ANY OF US WOULD JUST ACCEPT THE GARBAGE

WE ARE FORCE FED ON THE NEWS AND THROUGH THE MEDIA. PERSONALLY, I LOOK AT THE UK PUBLIC IN DESPAIR WHO HAVE BEEN LULLED INTO A STATE OF APATHY AND SPEND THEIR DAYS VEGETATING TO REALITY TV AND SOAP OPERAS THEN ON A WEEKEND GO TO SHOPPING CENTRES TO CONSUME SHIT THEY DON'T NEED.

NI: HOW DID THE END OF DISASTER COME ABOUT, AND DID ANY OF THE MEMBERS GO ON TO PLAY IN ANY OTHER BANDS AFTERWARD?

R: I THINK A FEW THINGS CAME INTO PLAY THAT LED THE BAND TO SORT OF FIZZLE OUT RATHER THAN SPLIT UP. FIRST OF ALL I MOVED IN WITH A GIRLFRIEND WHO DID NOT GET ON WITH THE REST OF THE GUYS, AND SHE WOULD MAKE IT VERY DIFFICULT FOR MECTO PRACTICE AND DO GIGS. MARTIN WAS ALSO LIVING WITH A GIRL AND IT WAS ALWAYS A PROBLEM TO TRACK HIM DOWN. MARTIN AND NEIL CONTRIBUTED VERY LITTLE TO THE SONG WRITING PROCESS, AND WITH ME OUT OF THE PICTURE, BROWNY HAD TO MORE OR LESS DO EVERYTHING. WITH IT BEING HARD TO GET ALL BAND MEMBERS TOGETHER AT THE SAME TIME AND QUITE A BIT OF OF APATHY SETTING IN, THINGS JUST GROUND TO A HALT. ONE GIG DID TAKE PLACE AT THE 1 IN 12 CLUB AS A THREE PIECE WITH BROWNY ALSO TAKING ON VOCALS AND SNED FROM GENERIC PLAYING DRUMS. I HAVE HEARD REPORTS THAT THEY WERE VERY GOOD, BUT FOR ONE REASON OR ANOTHER THE BAND DECIDED NOT TO PROCEED IN THIS FORMAT. I THINK THAT ALTHOUGH A LOT OF BANDS HAD CONSTANTLY CHANGED LINE UPS IN THE SCENE BACK THEN, A LOT OF PEOPLE ALSO FELL OUT WITH EACH OTHER OVER BANDS. THAT WAS NEVER GONNA HAPPEN TO US, WE HAD BEEN MATES FOR YEARS AND STILL ARE TO THIS DAY. THE SCENE WAS ALSO GETTING A BIT STALE AND FOR THAT REASON NONE OF US WENT ON TO JOIN OTHER BANDS.





# IGNORANT GASH

Think of England. The land of no dentists, an insane obsession with stalking celebrities, and a royal family tree sorely lacking in branches. A place where the cops don't even carry guns (or so i've heard). But its also a place that has produced some great hardcore records. This article is our excuse to write about some of our favorite loud, tuneless and thick releases that we feel go overlooked and are under appreciated. Never mind the bollocks, the bullshit, or the napalm,.....

## Alternative Attack - "No Turnin' Back" EP (Loony Tunes, 1987)

The first and only bands thanked on this record are Broken Bones and English Dogs, which should give you an idea of what Alternative Attack sound like. These guys were definitely on the dole, sitting around in one of their mum's basements listening to the Exploited and English Dogs when they decided to form a band. Alternative Attack play tight, ripping metal with a huge punk influence. The A side begins with "Oppressor", a total fist pumper complete with a great breakdown and blazing lead. Unfortunately, this piece of wax provides us with only three tasty morsels. While "No Turnin' Back" EP was the only official release by the band, I've heard there is a studio demo and some practice tapes. This record is the complete package -- three great songs, good band name and a great hand drawn cover. After breaking up, drummer Spikey went on to play in a dozen or so bands including Morrissey, later English Dogs, The Damned and he played on Sacrilege's third and final album "Turn Back Trilobite".



## AYS - "Expect No Mercy..." EP (Mortarhate Records, 1985)

This record is a bit of an oddity in that its widely regarded as a great and ripping record musically, but it has been purged from many a collection and written out of historical significance by some due to the singer's extremist right wing politics. And indeed front man John Cato is a National Socialist and was even at the time of this record's release. I can certainly understand people's reluctance and refusal to keep this record in their collection (as many would with Skrewdriver and others), but it should be noted there is absolutely nothing sketchy to be found in this record. I'm no apologist, but ignoring all that for the sake of argument, this is a great record of intense, manic thrash. Along with the Stupids, AYS were one of the first UK bands to make a record heavily influenced by American hardcore, and AYS actually covers Minor Threat's "In My Eyes" at the beginning of the B side. The tunes "Do You Know What You're Doing" and "Expect No Mercy" (featuring original female Conflict vocalist Pauline) are mix tape essentials. After this 7", AYS released a 12" the following year that was no where near as good.

IS EITHER VERY MUCH A PRIVATE JOKE OR AN EXTREME RECORD????? A QUICK NOTE TO THE FACT THAT IT BOKES MY TRUE FEELINGS & I WOULD NOT WANT TO

INC

SAME

NO GUTS



Exit Condition - s/t EP (Pusmort Records, 1988)

Considering the fact that this was released on Pushead's cult Pusmort imprint, this record receives few accolades and even less attention. Fanboys and 30 year old virgins must be too busy collecting limited edition Pushead Mountain Dew bottles and blacklight "St. Anger" posters to bother with this. Their loss because this record features awesome sung/harmonic vocals over fantastic catchy, almost melodic thrash. "Needle On Red" has as great of a short, jagged and hard hitting riff as anything by Poison Idea. All six tracks on this 7" are excellent with a sense of immediate urgency, and the cover was drawn by noted Icons Of Filth artist Squeal. The record doesn't come with any lyrics, but i'd guess the lyrics to be personal in nature. Exit Condition followed this up with a great LP in 1990 called "Days Of Wild Skies" that was much more melodic in the vein of Snuff, later HDQ, and Guns 'N Wankers as well as a couple more EPs. A great band

DICK



HDQ - "Hung, Drawn And Quartered" 12" (Endangered Musik, 1985)

HDQ became very well known and popular in the late '80s and early '90s for their brand of American influenced melodic hardcore along with contemporaries such as Snuff. Before that though, HDQ released this debut 12" EP that had little in common with their later incarceration besides the name. Here HDQ sounds like a direct cross between Discharge and GBH. Powerful mid paced angry hardcore with some solid hooks, a raw, dirty production, a shitty cover design, and simplistic political lyrics. I personally like the songs "Genocide" and "Terrorist" the most. This line up of HDQ also recorded a four song demo prior to this from which the song "Take Control" appeared on the "Relying On Us" comp EP on Endangered Musik. HDQ broke up shortly after this release only to reform a short time later with their new sound. Guitarist Dickie Hammond and drummer Iainy would eventually go on to help form Leatherface in the late '80s.



HI GIRLS

S.A.S. - "Suave And Sophisticated" EP (self released, 1985)

S.A.S. (or Speak Against Society) put out this raw and inept piece of vinyl in 1985. Frantic, chaotic thrash that in certain places reminds me of Lärm or what Disorder was doing a couple years later for "Violent World." While this EP is sloppy and poorly recorded, it's got more than energy and enthusiasm to make it worth repeated listens. Generic mid '80s thrash but far from mediocre. The band also recorded a demo tape in 1984 named "Sing Along Songs" and appeared on a couple of compilations. S.A.S. later splintered into Active Minds (who re-recorded some S.A.S. songs) and Satanic Malfunctions, and the outspoken views of both future bands were evident on this release in lyrics covering animal rights and government politics. I've read that this record had 1000 or 300 of it pressed, but i don't know which is correct.

CRAZY WILD SHIT HOT PUNK ROCK!



# CLASSIFIEDS

All Negative Insight classifieds were submitted by people we've dealt with personally and feel we can vouch for. No rip offs, flakes, phonies, or creeps are represented here. We are not accepting submissions for future classifieds at this time. Support international DIY hardcore punk!

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ABDEL MAGID AL FERGANY/ASSOCIATED PRESS/FILE

The Russian missile destroyer Pyotr Veliky, or Peter the Great, sailed near the port of Tripoli, Libya, in mid-October.

# In show of power, Russian warships head to Venezuela

By Vladimir  
ASSOCI  
MOSCOW  
the cruiser

# DID THE COLD WAR EVER END?

## Russia wants to build nuclear spaceship

MOSCOW — Russia should nuclear-powered space- prospective manned to Mars and other plan- ation's space chief said

Perminov preliminary ready by 20 take nine m about \$600 ship.

## Alleged spies alv

## Distrust persists among nuclear powerhouses

The pro- plementing exploration a manned r planetary tr operation o Perminov's The amb with Russia

## US-Russia tensions

40 years ar internatic they can possess the military capability to obliterate each other. Why wouldn't Russia and the United States spy on each other? The cloak-and-dagger details emerg- ing fr

## nuclear deadline

ton, nucl its escort an era of Russian Russia exercises first ti were nanci- try's Plur coul for a Western Hemisphere

President Dmitry Medvedev backed the project and urged the government to find the money. In remarks posted yesterday on his agency's website, Perminov said the nuclear spaceship should be used for huma to Mars and other planets He said the project is ch- lenging technologically, but could capitalize on the Soviet and Russian experience in the field.

# Iran prez: Nuke program a train without brakes

TEHRAN, Iran — P Mah- prepared for an emergency summit "to stop enriching and r- by the Soviet Union sent it- suspect. AS