

NEGATIVE INSIGHT

ISSUE #2



CHAOS U.K.

DISORDER

RIOT CITY RECORDS

AND MORE!

**MUST THE WORLD
LIVE IN THE
SHADOW OF
ATOMIC
FEAR?**



Negative Insight

Yes, Margaret Thatcher's dead, the IRA has renounced violence, and the Campaign for Nuclear Disarmament is no longer making headlines, but the gravity of these sociopolitical issues in Britain during the 1980s still sounds as fresh and pressing as ever in the songs of many UK hardcore punk bands of the era. In the city of Bristol, public unrest boiled over into riots, demonstrating the political climate at the time. And it's Bristol where Chaos UK and Disorder -- two of the bands concerned with such polarizing issues in the '80s -- were from. But while widely revered for their (lack of) musical talent, both bands remained elusive in many ways. Were Chaos UK really "a completely uncooperative and generally nasty, rude bunch of bastards" who were "permanently drunk or suffering from other abuses"? Did the members of Disorder and Amebix really go dumpster diving together? Clearly such questions needed answering. As it happened, all parties involved were candid, engaging and sincere in my interactions with them. Some replies were downright hilarious. So here it is: Negative Insight #2 - the Bristol Breakout issue.

Sincere thanks goes out to all who made this issue possible including: Simon Edwards (always a pleasure), Andy Farrier and Gabba from Chaos UK, Taf from Disorder, Sean Forbes for the many laughs, and Jesse Shirt Tucked In for everything you did (thanks babe, sincerely). Thanks also to the following for allowing us to use their photos: Andrew Bayles (eternally grateful for all your work and cooperation), Andrew Medcalf, Simon Edwards, Andy Farrier, Gabba, Richard Short at Notes From The Birmingham Underground (very kind), Sned at Flat Earth Records (and for putting up with me bothering you for info), Steve at Art Of The State, Kjelli and Mia in Norway for photos and friendship, Jenny Plaits, Shane Dabinett at Manic Ears Records, and Andrew Giles (so many photos!). Lastly, thanks and hello to the following consultants, cohorts, and co-conspirators: Smelly Nelly, Mike Clarke/Defiant Pose (my man), Boston Matt (you cunt!), Jimmy Frenzy (fucking traitor), Will Death Wound for the exchange of trade secrets, Evan for the great artwork, Timony (get a new psychiatrist), Chris (No) Law, Dave Sheehan and The Elite Crew for breakin' the peace, Cliff and Armageddon Shop for all the support, Tim/Total Fucker Recs, Alexis (the best), Felix von Havoc, Dennis the Midwest Menace, Tom/General Speech even though you're a poser for living in the South, Alan Moses/Glorious Times, Steve Ripping Thrash, all other friends and penpals, and of course all the thrashers and bashers down in Boston, Chelmsford, Essex, and Manchester.

Expect Negative Insight #3 -- the "Officially Dropped Out of Punk" issue covering nothing but minimal synth -- to be out in 2020. See you then...

Erik

Erik

We're so fucking deep and meaningful: Erik, Ronnie, Max, Ani N. from Middlesex

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LETTERS

Alright Negative Reaction.

Arthur here. Arthur Larger from Preston here. Know me do you?? You should do as i was the fucker who tried to get off with your Bird at a Violent Uprising at the Youth Club gig last week. Anyway I just wanted to get in touch because I just wanted to say that there's not enough Punx, not enough Glue Sniffing and not enough cheap Cider in Preston. Anyone know somewhere else in England i can go and find these things? I'm into Punk, Glue Sniffing and Cider. I like bands on Riot City and Beat the System. The Exploited are Shit!!! If anyone wants a fight then get in touch. I'm Bored.....
Arthur Larger
Preston Punx 'Til Die
,82 and Glue

Alright,

Punk is not dead. Know what i mean?? Fuck off - it's still alive and kicking in Mansfield. In fact it's fucking mental. We have bands galore - Bollox, Jimmy Riddle and his one arm fiddle, Snot, and my band Fuck the Pigs. We recorded a demo last week in my grans house. If you want a copy send an SAE and TDK blank tape to the address below and I'll copy it up for you bastards. It's 22 tracks with songs about the police, fighting the police, getting arrested by the police, and going out with a bird who is in the police force (obviously this one ain't true). The demo is called 'Fuck the Pigs' and the band is called Fuck the Pigs. Clever eh!!!
Write to Steve Sawdust / 22 the Lanes/
Bridport on Thames / England

Dear Negative Insight,

Why are you so obsessed with Bristol?? It's full of glue, sheep shaggers, thickos, dipsticks and tool touchers. The venues are shit and full of 5th rate bands like Chaos UK (although i loves their single 'Summer of Hate'), Lunatic Fringe, Disorder and Amebix. You should come to Newcastle where we have great bands like Toxic Funeral, Toy Toucher, Bon Geordie and PC Blakelock. The birds are better, the beer cheaper and the glue on Tap. Bristol move over - Newcastle is the new Glue capital of Punk. You should hear the track 'the glue anthem of 1982' by Evo and the Sticks - it'll make your head pound. Fuck cider punks.....
Evo Aged 19

Dear Negative Insight,

Alright you poseurs. Steve 77 here. Your magazine is a fucking Negative insight into a bad era of music. Fuck all that punk poseur shit from '79 onwards. These fuckers have no idea. It's just a noise. No tune or talent. War, bombs, Glue and death - get a fucking sense of real life. Eater had more talent in their left ball sack than anything those mummy's boys Chaos UK released and as for Disorder - my garden lawn mower makes a better tune than them. I'm off to the bog to use the rest of your crappy zine to wipe my arse from having a crap.
Up yours - 77 forever
Steve 77 from Colchester

Dear Negative Insight,

This is a letter from London to put the record straight. Instead of writing about those village idiots and pikey hedge-trimmers down in Bristol, or those coal mining, Hovis-baking, whippet-racing Northern nonces, why don't you print some decent letters from real London skunx and herberts? Flat-cap-wearing cunts like Fuck The Pigs are posers. I even heard that there's a slow bit on their tape. Posers. What's next lads, the Royal Philharmonic Orchestra adding strings to your next concept album, War of the Fucking Worlds? As for Newcastle, those Geordie maggots are just Jocks with their 'eads kicked in, Toxic Funeral and PC Blakelock are jokers (Londoners killed Blakelock, so don't try and claim the glory right?). I heard one of them even has a Chumbawamba tape. Northern punks talk funny and have moustaches. Punk was born in London, Oi! will never die, so come down and have a go, you Northern muppets, Nick (You're going home in a fucking ambulance) The Herbert
WHFUC, ACAB

Hallo Negative Insight,

I went up the gig in Preston last week where I was assaulted by a bloke who thought I was a bird. Has the glue gone bad?
-Adam Bomb from Bolton

MENTAL DISORDER

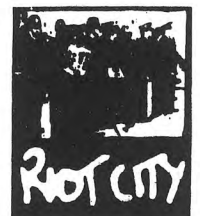


Ever since my time as a spotty brat in the '60s I was always drawn to music that sparked a reaction and sent the olds scattering for safety... The Kinks, Who, Stones, Small Faces, Troggs, etc... basically bands with guitars who didn't just wetly whinge on about love... but had a bit to say.

When I first met Chaos UK and Disorder and listened to their music I would be a liar to say I wasn't startled! - but only in a positive way - yes, I'd already released a host of well played and musically capable offerings on the Heartbeat label, but amongst all that did come the first recordings from Vice Squad and other Bristol punk merchants X-Certs... My point being that running Riot City started off with reasonably melodic and structured punk tunes but I would soon embrace the opportunity to stretch the boundaries and include what I guess could be termed the first elements of hardcore.

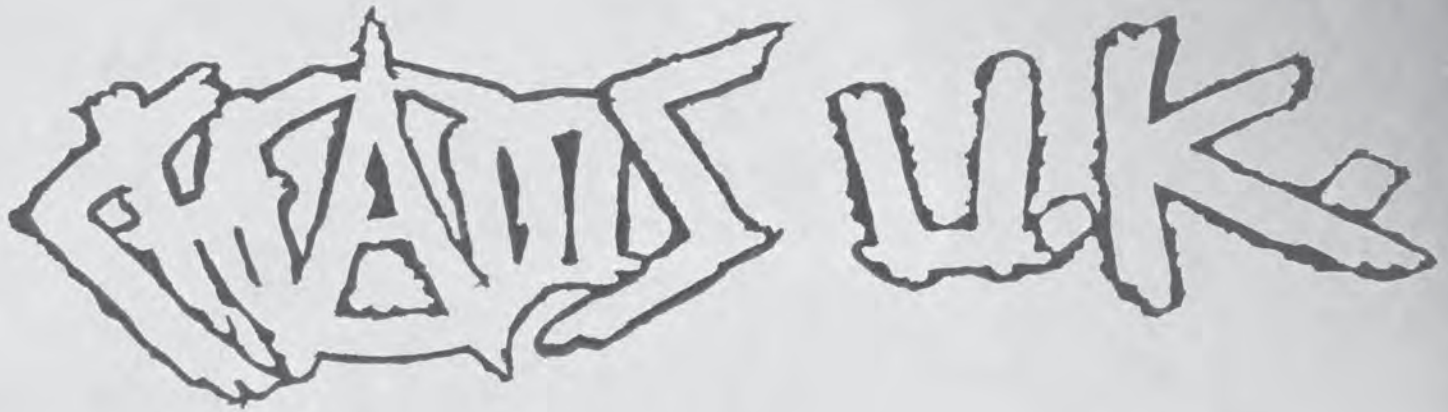
Having already lost a few pals for daring to put Vice Squad on "Avon Calling" and putting punk bands on at a folk club, I was well prepared for a backlash and series of raised eyebrows - even from guys in other punk bands! "Do you really want to put money into that row?" - well yes I do! I found the whole idea of making a noise and shouting out loud so exhilarating - come on, fuck it - isn't that what we ALL wish we could do? I was proud to give them a platform from which to scream. These guys did it best - and I really believe they made a difference and played some part in what we have now.

So, I persevered and stuck to my guns and supported the blighters the best I could. That wonderful Wednesday when Sounds came out and I read in Gary Bushell's punk column "Riot City had become the dustbin of punk" - sure it hurt a little, but the more I thought about it the more I liked it. Have I had the last laugh? Well, if folks still feel driven to write about this stuff all these years later and to hold it in such high esteem - well, just lift the lid and you might just hear some idiot chucking away to himself with a big grin across his face.



Simon Edwards
4th February, 2013





ANDY FARRIER INTERVIEW

When Margaret Thatcher became the Prime Minister of the United Kingdom in 1979, punk had already been dubbed dead and dated by the music press. Beneath the surface though, a new wave of more extreme punks -- hardcore punks -- were beginning to form bands and push things in a far more serious and vitriolic direction. Influenced by Crass, Discharge, Thatcher's policies, and 'daily life' itself, these bands began to make a unique racket that quickly caught on with the new hardcore fans across the country.

Of all the second wave of UK punk bands, the sound of Chaos UK truly embodied anarchy and chaos blasting through your turntable's speakers. With a buzzsaw guitar sound and chaotic drumming, Chaos UK remain the pinnacle band for many noise merchants and fuzz fanatics. Lyrically, songs like "No Security", "Four Minute Warning", and "Senseless Conflict" covered the issues of the day from a bleak outlook and with vicious condemnation of government policy.

However, information regarding the initial incarceration of the band has always remained scarce, partially due to lineup changes that saw all original but one exiting the band by 1984. It is safe to say that most of the original members have remained elusive for the better part of 30 years. So it was with great delight that we found founding member and original guitarist, Andy Farrier. He was a pleasure to speak with and offered candid replies to our numerous questions.

NOISIEST BAND IN THE COSMOS!



NI: When Chaos UK started in 1979, how did it come together, and how did you all know each other? Were you all Bristol kids, and how old were each of the members?

AF: We all lived in towns around Bristol, but me, Potts and Simon come from Fortishead. I knew Simon for a few years, from going to gigs in Bristol. Also he was in a band called the Pubix. Potts was in a band called Damage Dept. I was just playing around with a band called the Net Stocks on guitar. Simon was about 19, I was about 17, Potts was about 16, so was Addie (Chaos). Me and Simon always jammed together as he was a bass player, and very good. But he was also a good frontman as they say. Potts as far as I'm concerned was one of the best punk drummers in Bristol at the time... and still is. If only he kept it up. We did get together again, and the magic is still there. Very spooky.

NI: How much did the political upheaval that was happening throughout Britain, but was especially severe in Bristol, have an effect on the band's lyrics and style?

AF: Let's put it this way, when the Tories got in, Margaret Thatcher and her demons, we all had jobs. Within six months we were all on the dole. Laws were being changed. SUSS law, which means that if the police didn't like the look of you they would just stop and search you. She destroyed this country and bred a society of greedy, dishonest people. This is why the world is in the state that it's in now. She, they, created a society that are slaves to debt... And it's all started again.

NI: The Chaos UK sound was far more hardcore than most bands and one of the first bands to do a pure thrash sound. Where did this sound come from, and what influenced it the most?

AF: I don't think that we were influenced by a sound, it just happened. What we could afford for amps and stuff, like the speakers for the guitars and PA, came from a big disco set up. Which was very loud. The guitars were just cheap guitars. It wasn't until we made the second EP, "Loud, Political & Uncompromising" that we started to work on the sound. That was our sound, as we didn't want to sound like everyone else. Disorder had a great sound. Loved it.

NI: How much time and effort was spent experimenting to get the sound and guitar tones the way you wanted it? In Burning Britain by Ian Glasper you said that it was an intentional and focused sound. Can you expand on this?

AF: As I said, when we made the second EP, things were different in the fact that we had better amps, guitars and drums. And the studio team we had worked with had grown to how we worked. Get it done. I worked on the fact that our sound was very important at this stage. So yes, I did work on my sound, but then again everything just came together and nothing was over produced. It was as it was. What you hear is how it was recorded, not like today and the use of digital recording.

NI: Regarding the guitar sound, do you remember what pedals you used? What kind of fuzz pedal, for instance, and did you use any other effects?

AF: The first EP, "Burning Britain", I used a really old amp. And the effects pedal I used was by Colour Sound, a distortion pedal. And also the tuning was different than normal. I remember it being really large, bit of a monster. About the size of a VHS tape...

NI: Had anyone from Chaos UK played in any of the bands on Avon Calling? I know Taf from Disorder had been in the X-Certs, for instance.

AF: "Avon Calling" opened people's eyes to the talent that was in Bristol. Some great bands. I think Simon (Greenham, of Chaos UK) played with the guitarist from the Stereomodels, Paul Tyler. He was in the Pubix. Great band.

NI: Riot City had initially been a collaboration between Simon Edwards and the members of Vice Squad before they gave all control to Simon. I know the members of Vice Squad were not fond of the direction Simon took the label in, and bands like Chaos UK and Disorder came to represent that. Were you friends with the Vice Squad members prior to this, and how did it affect your relationship with them?

AF: I remember being a fan of Vice Squad and a band called the X-Certs, who Taf from Disorder was in, and following them around when they did gigs in Bristol. Then they started the label, and things started to happen for them. We met them a few times, as you do.

NI: Chaotic Dischord, consisting of members of Vice Squad and their entourage, was created as a backlash to Chaos UK and Disorder. Was there ever any real animosity or was it all just a bunch of kids having a laugh?

AF: I remember Simon Edwards playing me the demo tape of Chaotic Dischord and he asked me what I thought and said the band came from Swindon. I think I mentioned the more noise the better, not really finding out until a while later that it was a few members of Vice Squad and their entourage. Which I think is really funny. Very funny. That's how it was.

NI: With some adversity from people like Vice Squad, Gary Bushell, and the fans of more traditional punk, were you surprised at all that the "Burning Britain" EP charted as high as number 8 on the Independent Chart in England? What were your feelings when it charted that highly, especially given how young you were at the time?

AF: I think we weren't that bothered really, how high it charted, not like other bands

on the label. We were just reacting to what was going on around us at the time and putting out records.

NI: Initially, you planned on self-releasing a flexi 7" and even had covers printed up for it. Why did you abandon the idea of doing a flexi and what happened to all of the covers?

AF: The reason we tried to get our stuff out, it was more to give to our friends. So the plan was to just record it and cover the costs, etc. The printing of the sleeves was done in our dinner break in the factory that we worked in. But when we were in the studio, Andy Allen (the owner of Coach House Studio which worked with many big bands such as Massive Attack, Tricky, and Portishead) said that we should give Simon Edwards a call and see if he would put it out on his new label Riot City Records. So a few days later he invited us to his flat and listened to it. About a week later, he called me and just said that it was being pressed for release... Bit of a shock really. Then it took off from there. I remember saying that we had the covers for it. We were actually sticking the covers the night he called. I remember having them, and giving them away with flyers.



NI: Do you remember why the song "Maggie" was left off of the "Burning Britain" EP?

AF: I think us and Simon Edwards made the choice of the tracks. "Maggie" just wasn't strong enough.

NI: "Loud, Political & Uncompromising" had an even more hardcore sound to it than the debut. Was this intentional or just a natural progression? What bands were influencing you the most at the time?

AF: "Loud, Political & Uncompromising" was natural progression as we were, in my eyes, moving on to another level. There were bands around like the Amebix at the time that were very different to other bands at the time.

NI: How did you come into contact with Pushead, and how did he end up doing the the artwork for the "Loud, Political & Uncompromising" EP?

AF: Well, what happened was we designed our covers ourselves. And we had seen his work around and tried to get ahold of him to use his artwork. But by the time it was released, it was too late, so I think some T-shirts and stuff were posted to him. All a bit of a mess really. That's Chaos UK for you.

NI: Were you disappointed with "Loud, Political & Uncompromising" only reaching number 27 on the Independent Chart after the debut had gone much higher?

AF: No, not really. It was our best work at the time. Much better than our other stuff. I think, but people really liked it live when we played it live. Twist sometimes.

NI: I've read you were unsatisfied with the first LP in previous interviews. What made you unhappy with it, and what would you have done differently?

AF: My memories of that time are a bit blurred. I think we had a chance to shine, but the partying was getting a bit mad. We didn't take enough time at it. Simon Edwards said maybe it was time to put out an LP, and he would get Captain Sensible

to produce it, as he was a mate of his. But that didn't happen. The production of it was crap. I think we took turns to produce different tracks. Some are good and some are... We should of put the ideas down and then went back to it.

NI: You mentioned the amount of partying that was going on when you were first putting out records. Do you think that the drugs and parting made the music better or worse or no different? Was partying and doing drugs more youthful recreation and experimentation or a coping mechanism for dealing with societal/life problems?

AF: I don't want to go into this, as I can't talk for everyone. But cider was cheap and vodka great. As for anything else, less said the better. Great fun...

NI: How did the song "Farmyard Boogie" come to be? Was that an impromptu thing or something you'd rehearsed?

AF: It was very impromptu. Me and Chaos were in the studio with the sound engineer, Bill. And Chaos was just fucking about with vocals while tracks were playing. Bill and me were just talking, and Bill overheard Chaos singing parts of an old west country folk song by the Wurzels plus other words, just making it up. So I told Bill to record it. Chaos didn't know anything about it until it came to the mixing day. Very funny.

NI: Do you remember what kind of fuzz pedal you'd used on that recording to get the completely atonal guitar sound or how you achieved that sound?

AF: Yeah, I remember which pedal I used.

WILL SURVIVE
& CHAOS!





A Boss Distortion. I think I might of said before that someone got into the studio store cupboard and some other band had left their Marshall amp and stack which I used. I don't think they were very happy and Andy Allen was very pissed off about it. But that was Chaos UK.

NI: Do you know what the song "Police Protection" is actually from? Do you remember recording it at all? I know I touched on this a bit with you before, but I'm really trying to figure out exactly where this song comes from. It has Chaos on vocals which puts it during the LP time period, but it doesn't sound 100% like the rest of the songs on the LP.

AF: I remember we all went up to Simon Edwards on the day that we finished the LP and going through the tracks that would go on the LP. And "Police Protection" ended up not going on the LP. I had the only copy of it on $\frac{1}{4}$ " tape of which I didn't know I had. When the live show from Nottingham was released, I had a reel to reel tape and we thought that only "Maggie" was on it, but "Police Protection" and "Hate" was on it.

NI: Were you the main song writer or did you write songs together as a band? Was it Chaos that wrote most of the lyrics at that time? Did you throw out a lot of material or tend to keep most things you'd written?

AF: We all had input into the songs, but Simon, Chaos, and me wrote most of the lyrics. Most of the songs on the LP I wrote, but Chaos had input with the lyrics. As for all the riffs, music I came up with goods.

NI: At what point did you realize that Chaos UK's sound was really resonating with people and was going to have such a long lasting effect on punk and hardcore?

AF: I think we realised that people started taking notice when at shows people would

shout out for songs, playing encores, very strange doing that. We were told that the advance sales of the EPs were bigger than

other bands on the label, getting fan mail from all over the world. Mad. When the LP came out, it was a completely different sound and a lot faster. Noise at its best. People liked it and some didn't. Far too much partying. "Loud, Political & Uncompromising" was a very powerful EP before the LP came out.

NI: How did you end up being included in the UK/DK movie? What were your opinions on the movie and the other bands in it?

AF: Well, Simon said that a film company wanted to do an interview and film a gig. We were meant to do the same interview with Disorder on the same day, but we missed it, as we had a gig in London. We





didn't have a clue that it would be that big a video.

NI: What about how you ended up being included on the "Punk And Disorderly" compilation? What were your opinions on that comp and the other bands on it?

AF: Well, I think Simon Edwards wanted to get us and other bands out there. We never had any say about that, not that we disagreed with that.

NI: Were you receiving much mail from outside of the UK? I Realize Pushead had written from the States, but what about others?

AF: Mail was coming in from all over the world. USA, Spain, Japan, USSR, Australia, Holland... Crazy.

NI: What were some of the other bands you were playing live with during that time, and who were your favorite ones?

AF: We played with a few bands. The Varukers, they blew my amp up. No Choice, Napalm Death (very good), Amebix (always good), Disorder, Chumbawumba (very early gig), Lunatic Fringe, Subhumans. We played with lots of other bands. I remember the Exploited were playing the Granary in Bristol, and we just went up to them and tried to get them to let us play. It just wasn't going to happen.

NI: Why did Simon leave the band just prior to recording the LP?

AF: It was a shame that he left. It had just built up over time, and when you're in a band, you all have to work as a team and have fun. But sometimes things go too far. I think it wasn't a good thing when he left. I did and have tried to contact him in the past. I had known him a long time before we got together as a band. Such a shame.

NI: Who was Nige that was supposed to play bass on the LP? Was he in any other bands? Why didn't he end up joining?

AF: He was a mate, roadie and just fit in. We had made the LP, and we needed a bass player. I think we played about two gigs, and it just didn't work so it was goodbye. I still see him now. Me, Potts, and Nige jammed for a while last year. Very creepy doing the old stuff again.

NI: What made you decide to leave the band in the summer of 1983?

AF: I think that times were changing and doors were opening. But the scene was changing and bands like Amebix, who we gigged with, and other bands like Napalm Death, created the crust scene. Other things were going on, not for the good. Don't get me wrong, all that crust scene was great. When I left, I'd had enough of the chaos in the band and out. Things were just getting silly, and I was not going

AFTER THE BLAST WE'LL BE THE SLAVES.

HIROSHIMA IS HERE AGAIN, HIROSHIMA IS HERE AGAIN,

down that road. I will not become a rock 'n'roll casualty. Say no more on that.

NI: What do you mean by "other things were going on, not for the good"? Can you elaborate on that? And what do you mean by "things were just getting silly"? Can you go into more detail if you don't mind? I'm interested in hearing...

AF: We would spend time working on a set, try and be a bit pro about it. And two songs into the set somebody would jump on the stage (i.e. chaos). It was fun, but there are times when things have to be right if you want to move on.

NI: Did the fact that the first LP was received less popularly than "Loud, Political, & Uncompromising" impact your decision to leave at all?

AF: No, not at all. Didn't bother me one bit. "Loud, Political & Uncompromising" was our best work at the time, and maybe we should have worked a bit harder on the LP.

NI: Was Mower already in the band on vocals when you left, or did he join after?

AF: Yes, he joined when I was in the band. I think, and Chaos wanted to get him to join.

NI: How did you know Mower? Had you met him through punk? Was he a fan of Chaos UK?

AF: I knew of Mower, as he used to hang around the Virgin Records store in Bristol, not really to talk to. I think he was a fan, but also a mate of Chaos. And he was a younger punk of the time. Got to know him from coming to gigs. Proper rebel.

NI: Seeing as the band carried on for so long after you left, do you regret your decision to leave at all or wish you could have been part of the band later on?

AF: I still kept in touch with Chaos for years after I left. I have no regrets at all when I left. Gabba wanted to work on the LP, but we couldn't get the tape or find it. The studio said they lost it.

NI: What do you mean by Gabba wanted to work on the LP? Was this back then that he wanted to work on it, or more recently? Work on it how? Remixing or something else?

AF: Well, we wanted to rework it. But that was about 30 years ago. That's so long ago.

NI: Do you mean like go back and re-record parts of it, add songs, change songs, or something else?

AF: I'd left the band after doing the LP and a few shows. About a year later, and Chaos asked me where the master tapes were for the LP. After contacting people, we could not get hold of it. Gabba had the idea of remastering it because the mix was

crap. If that tape was about now, I would work on them now, as I think maybe we let people down...

NI: Did it bother you that the band continued after you'd left?

AF: No, I think they done themselves proud. And anything they did after I left stands up on its own.

NI: Do you think the band would have continued in the same direction as on the LP if you'd stayed in the band, or do you think you would have gone back to the faster thrash style?

AF: You got to remember that the LP did not have a lot of studio time spent on it. How it was, as live as possible with not a lot of desk work. No, I don't think we'd gone in the same direction as on the LP. Maybe more the same direction as on the LP. Maybe more towards the thrash style of "Loud, Political + Uncompromising," maybe more of a crust direction.

NI: Did you listen to any of the Chaos UK records after you left? Did you like them or dislike them? What were your thoughts on those releases?

AF: I like all the stuff that they have done. I'm not saying I've heard all of it, but what I have is good.

NI: Did you keep in touch with the members of the band after you'd left, and are you in touch with many of them today?

AF: I was in touch with Chaos for years after I left. Potts I still see, and Simon I have not spoken to in 30 years. Fuck, that sounds like a long time. Simon lives in Canada. He's a trucker. Fucker.

NI: Looking back, do you have any thing that you are especially proud of or that you wish you could do over again? Any thoughts that you have to summarize your time in Chaos UK?

AF: Being the founding member of Chaos UK is a bit spooky thinking that it all started off in a factory and making a demo for our mates. All this happened and 30 plus years later people are still into it. The EPs are the best. The LP was not as good. And we should of spent more time on it. But what is, is. As for my time, I'd do it all again, no regrets ever. And what they have done I will not slag it.

NI: You've got a new band called Neveragain. What is this about, and what does it sound like? Is it a Discharge influenced band?

AF: We are doing what we do best: noise with balls.

NI: Any final words or thoughts you'd like to add?

AF: Bring it on, just do it. Anarchy and chaos will survive 'cause it's got the will to stay alive.

CHAOS UK



By 1984, UK punk was in the midst of another change. The second wave was becoming stale, and most of the bands that had thrived during 'UK82' were dead or dying. Discharge was playing ill-received hair metal, and the Exploited and GBH were both experimenting with crossover. Blitz had gone synth, while the Abrasive Wheels, Partisans and Vice Squad were all playing soft rock. Bands like Conflict, Broken Bones and Amebix were leading the charge of aggressive hardcore punk, pushing the limits in new directions, and creating entirely new subgenres in the process.

In Bristol, Chaos UK regrouped with an almost completely new line up consisting of Mower on vocals, Gabba on guitar, Chaos (known as Lice on the early records) on bass and Chuck on drums. The band continued to push the boundaries of abrasive hardcore with their brand of aargh and fuzz. Releasing the appropriately named "Short Sharp Shock" LP on newly formed Children Of The Revolution Records, Chaos UK proved that they were one of the few bands to successfully transition from the UK82 scene to the UKHC era.

In 1985, Chaos UK became the first foreign DIY punk band to tour Japan. While on tour, they recorded the "Just Mere Slaves" 12" released on Japan's Selfish Records. Three more official releases of hardcore thrash followed before the end of the decade: the "Stunned To Silence" tape on Manic Tapes (1986), "Radioactive Earslaughter" split LP with Extreme Noise Terror on Manic Ears Records (1986), and "The Chipping Sodbury Bonfire Tapes" LP self released on their own Slap Up Records (1989).

Most recently, vocalist Mower has rejoined the group, and Chaos UK has returned to their thrash sound of the 1980s with the release of a split EP with Fuk. Chaos UK continues their existence today, albeit only sporadically. For info regarding the future, and lots more about the past, we hit up long time guitarist Gabba. He had a lot of interesting, and hilarious, anecdotes and experiences to share...



G: Yes, he joined Disorder about the same time I joined Chaos UK. He left Chaos UK because he was fed up with Chaos and wanted to tour Holland with Disorder and take lots of speed and fall out windows.

NI: How did the band come in contact with Pushead for the artwork on "Loud, Political & Uncompromising"?

G: Pushead was a fan and sent a bunch of his artwork to Chaos UK via Riot City Records. I think the label boss Simon put the pic on the cover without Pushead's permission but he liked it.

NI: Had Mower or Chuck been in other bands before joining Chaos UK?

G: Yes, he was in another band, but I can't remember the name... I have a tape somewhere of them. The music was similar to GBH/Discharge. The guitar player, Liam, later played bass in Screamer.

NI: With Chaotic Dischord wearing shirts that read "I Hate Chaos UK" and slagging you guys in their songs, was there any real bad blood or mostly just a joke?

G: Just a joke. We are good friends with Chaotic Dischord. They hated Amebix for being upper crust.....

NI: The song "Police Protection" has appeared on a CD release called "Floggin' The Corpse" that was licensed from Cherry Red/Riot City. Do you know what this song was originally intended for, who played on it, or when it was recorded?

G: It was recorded with the session for first LP with Chaos on vocals.

NI: The songs "Maggie" and "Hate" from the demo have also appeared on that same CD. Are these re-recorded studio versions or straight off the 1981 demo? The version of "Maggie" on that CD has a spoken word intro that doesn't appear on the demo...

G: "Maggie" was from the recording session for the first single... "Hate" is from the demo which had the four tracks from the first single and another track called "Popstars".

NI: Who is it getting arrested on the cover of "Short Sharp Shock"?

G: It's Mower. He got violently

NI: What happened to your previous band Seats of Piss, and how did you end up joining Chaos UK? Were you excited to join the band?

G: Seats of Piss started in Nottingham about '79/'80 when the singer (Hendrix Dead Boy) father died and left a guitar distortion pedals, amps, cabs, and a drum machine (his father used to play in The Screaming Lord Such rock 'n roll band). We wrote about 30 songs in one day and started gigging about a week later. Around '84 the band changed into the Sic Boy Federation with Alan Lee on guitar (later played with U.K. Subs, Bollock Brothers and Ex Pistols). The band went through lots of guitarists including Jock from GBH. Now days the band still plays but without Hendrix Dead Boy.....

GABBA INTERVIEW

I was a fan of Chaos UK from the first and second singles and met Chaos (AKA Kaos/Lice) when he was in London in '83. He knew I was into thrash noise and asked me to join the band. I was happy to say yes and moved to Bristol where I have lived for about 30 years now...

NI: Is Potts from Chaos UK the same Potts that was in Disorder? If so, any idea why heswitched bands?

arrested at a Stop The City demonstration in London '82. He was photographing the copper (nickname is Gripper) strangling a protester when he got spotted and set upon as he had photographic evidence. Fortunately there was a famous photographer for the top UK newspapers that captured the moment, and the following days it was on all the news and front pages.....

NI: How did the Japanese tour in 1985

come about and who organized it? Being the first DIY punk band to tour Japan, what are your best memories of that tour?

G: I was listening to Japanese punk around '83 and was writing and swapping music with Sakevi from G.I.S.M. He gave me the contact for Lemmy from The Execute, and he got me in touch with Satoshi, who brought us over and got us to record for his new label that he was starting up called Selfish Records... We toured with Lip Cream, Gauze, Execute, Outo, Bones and Gastunk. It was a great time and had a very violent punk scene, same as the U.K. around '80-'82.

NI: Why did Ade from Lunatic Fringe play drums during the Japanese tour instead of Chuck?

G: Chuck had a drug dealing conviction that the strict immigration laws at that time did not let him in. He later toured with us in '91.

NI: Were the four studio songs on the "Just Mere Slaves" LP written while you were in Japan? I only ask because other than "Rise From The Rubble" which you later re-recorded, it seems none of those songs were ever played live or anything again.

G: Yes, the songs were written in the studio at 4 in the morning and recorded in the first take. We later played those songs when Mower came back in 2003.

NI: Was there ever any thought of touring the United States in the '80s?

G: We got the offer from Golden Voice but didn't want to do it as all the bands that toured America all went shit and lost the aggression in their sound. We went to Scandinavia, Europe, and Greece and became a warm up band for riots. Ah! The good old days: molotov cocktails, bricks and beer.

NI: Was the "Stunned To Silence" tape on Manic Tapes specifically recorded for cassette release, or did that come about a different way? Was it intended to come out as a vinyl release?

G: It was just a rehearsal that we taped in the damp basement of the house that me and Mower were living in. Shane (Dabinett) from Manic Tapes (pre-Manic Ears) wanted to put it out so we let him, and he spent all the profit on beer, drugs and male prostitutes.

NI: The B side of "Stunned To Silence" says it was recorded live at your first show in Japan. Do recordings exist of all the Japanese shows or just that one and the set on "Just Mere Slaves"?

G: Yeah, it's live at the Loft in Tokyo with Ghoul '85. There are more recordings and videos of that tour, but I don't have copies.



NI: How did the ENT split come about? Did you guys select them to do a split record with?

G: Nobody understood ENT at first as it sounded like a joke band to the new hardcore punks who listened to American thrash, but we loved them for being so extreme and British sounding. We asked them to do a split and what a great recording it was too. I don't think they have come close to getting that energy on records since then.

NI: What is the story behind Michelle Shocked and her "Short Sharp Shocked" album that was so similar to your "Short Sharp Shock"? Do you think it was just a weird coincidence or intentional on her part? Did she ever comment about it?

G: She was on tour with MDC and saw it when we gave them a copy. Someone told me that the punks in New York would spit on her in the street for ripping the cover from us, hahaha.



CHAOS U.K



NI: Did you ever get a reaction from her when you made a parody of her "The Texas Campfire Tapes" album with "The Chipping Sodbury Bonfire Tapes" LP?

G: No, nothing. But she was on mainstream TV by then and lapping up the success. Another punk band from London called 17 Stitches used the same cover and never realised we did before.

NI: Are the lyrics to "Too Cool For School, Too Stupid For The Real World (Let's Form A Band)" about any one band in particular? Were you guys pissed when Sounds, NME, and other magazines latched onto the 'Britcore' thing?

G: "Too Cool For School, Too Stupid For The Real World (Let's Form A Band)" was wrote by Chaos, and it was about bands like Bolt Thrower, Napalm Death, Sacrilege, etc. who used the punk scene DIY ethic. Then grew their hair long, sold out to the corporate labels and started playing expensive metal festivals to make money. Sounds and NME have never liked us because we was a little bit too rough and wild and not trendy enough for them. We later

started appearing in Kerrang magazine and got all those corporate labels after us. We took the money and ran to the nearest pub and spent the lot!!!!
 NI: Why the change in style from HC thrash to a more traditional punk sound



in the early 1990s?

G: We was constantly playing with bands that wanted to sound like us, so we started digressing back to our punk roots that at the time was not popular on the hardcore scene. We was too punk for punk at times.

NI: When were the two new songs on the FUK split CD recorded with Mower? How did he end up working with Chaos UK again?

G: Recorded in 2005. Mower came back after Chaos decided he was going to play computer games instead of singing.....

NI: When did Chaos UK officially break up and why?

G: Chaos UK will never break up. We just drink cider, smoke drugs, play video games, ride fast motorbikes, and go to sleep.

NI: Your new band is called FUK and sounds like a return to the '80s Chaos UK thrash sound. How'd this band form, and what's the current line up?

G: FUK songs were written for Chaos UK with Mower as he has an angry voice, so that style of music suits him. But he decided to work full time in a brewery and pay off a mortgage on a converted garage that he bought. So the band changed to FUK, keeping the UK from the Chaos. We had Brad Logan record vocals on our first demo but ended up with Cliff Vicious singing who was from a band me and Phil Thudd (Chaos UK drums) played with called Anus, who was the invention of Martin Manners from Screamer. The FUK line up today is Cliff Vicious - vocals, Gabba -guitar, Glueboy - bass, and Skip Rat (AKA Hedgepig) on drums.

NI: Is Martin Manners from Screamer one of the guys who was in the notorious Hackney Hell Crew?

G: Yes, Martin Manners was a member of the notorious Hackney Hell Crew along with Alien (the last drummer in Screamer).

NI: What are the biggest changes you've noticed in punk between when you were playing in Chaos UK in the 1980s vs. today in FUK?

G: Everybody follows trends fueled by the brainwashing idiots Internet and social sites. Punk is about experiencing real life, not downloading it.

NI: What releases does FUK currently have out, and where can people order them from?

1. FUK/Chaos UK - 4 track split single on HG Fact (Japan). CD only.
2. Mean Eyed Girl - 5 track single and DVD on HG Fact (Japan). CD only.
3. FUK LP - 12 track LP and DVD on HG Fact (Japan). CD only.
4. New Wave Of British Punk Rock - 13 track 12" on Cult Burger/PHR (Czech Republic). Vinyl only.



COMPLETE DISORDER



TAF

INTERVIEW

In spite of all the glue, cider, and member changes, Disorder's sound has remained uncompromising and virtually unchanged since the band's inception in 1980. Release after release, they have played a noisy thrash; the soundtrack for a crazy, fucked up Daily Life. In our interview, Taf tells us about how the band's sound has endured, how he has eluded becoming a popstar, and the trouble with Americans.

NI: Before Disorder, you were in the X-Certs, who had a traditional '70s punk sound. What prompted you to leave the X-Certs, who were seemingly gaining popularity? Were you looking to join a more hardcore sounding band?

T: I was fired from the X-Certs because they had delusions about being popstars and wanted to change music style. Basically they wanted to be the Clash and when the Clash played reggae, the X-Certs wrote a reggae song which sounded like the Clash. I was more into punk revolution than being a popstar.

NI: How did you end up joining Disorder? Did you already know the members or was it a more formal audition?

T: I was playing in a band called the Review, and we used to do some gigs with Disorder. They needed a bass player so Steve Allen asked me.

NI: What were your thoughts joining a band that was already established and had two EPs out? Did you have any reservations about joining an already established band?

T: I thought it was great because we already had a record deal without even making a demo.

NI: Instead of joining Riot City Records, Disorder formed Disorder Records in conjunction with Simon Edwards of Riot City. Why did this



happen instead of just releasing records on Riot City itself?

T: Because Beki Bondage was in a relationship with Steve Robertson (Disorder bassist in 1981). The record was going to be on Riot City, but Beki split up with her boyfriend (Steve) so she didn't want Disorder on her label anymore. It was run by Simon Edwards but Beki was making decisions there as well as a partner in the company.

NI: Disorder and Chaos UK were two bands that were friends with one another, came from the same city, and had similar sounds musically. I've read that this bred some friendly competition between the groups. Is this true, and can you please expand on this?

T: Chaos played bass in Disorder, and I played drums in Chaos UK. Potsy left Chaos UK to drum for Disorder. We never had any competition, we were always good friends and shared each others things.

NI: Being well known for being anti-commercialism, did the band have any reservations about being included on the "Punk And Disorderly" LPs and the "UK/DK" movie/soundtrack. What were your thoughts on these comps, and do you they were positive for Disorder?

T: Yes, we signed a record contract



without really understanding what we were getting ourselves into. It means the owner of the recorded work (record company manager) can exploit it to its full commercial capacity in order to maximise income. We didn't realise it at the time and thought that we were making a 7" record. But I realise that having Disorder songs on these commercial punk compilation LPs with their massive distribution has helped to make Disorder known all over the world and introduced our brand of punk rock onto the commercial global market. And not being swept into a corner and forgotten about on the underground, it led to other offers of more recording and live gigs so it was mostly positive.

NI: Obviously there was some backlash to the style of music you were playing. For instance, Chaotic Dischord were formed as sort of a parody band to yourselves and Chaos UK. What were your thoughts on this, and did you ever care that they were taking a shot at your bands?

T: I was a bit upset at first but then I thought it was a really good band and punks deserve to be taken the piss out of because of our big ideas and delusions... I nearly joined Chaotic Dischord once.

NI: How did you almost end up in Chaotic

Dischord? What happened, and why didn't you end up joining them?

T: In 2003, when Disorder played with Anti-Nowhere League in Bristol, I met Bambi the singer and we talked about doing some gigs with Shane of Chaotic Dischord/Vice Squad on drums and me on bass or guitar, but Shane didn't want to do it so nothing happened there. Chaotic Dischord only ever played one gig (Bristol, Trinity Hall) in 1985. It was with Disorder and Amebix and the Mau Maus. I organised the show, and I invited Chaotic Dischord to play.

NI: How did the short tour with Wretched in 1984 come about? Do you remember how you first came in contact with them?

T: We went to Italy in 1983 and did a tour with Wretched there first.

NI: What were your impressions of Wretched on that tour, and how was the crowd reaction to them? Were they embraced immediately? Were their records easy to get in England prior to the gigs, or were the gigs most people's first exposure to Wretched?

T: They played very well with a new guitarist. They got a mixed reaction between people being ignorant saying they can't understand the words, and others who thought Wretched was the most noisy, brutal hardcore punk they ever



"PERDITION" ERA: (L TO R) BOOBS, STEVE ALLEN, VIRUS, TAF
ON CAVE STREET, BRISTOL-1982. PHOTO BY SIMON EDWARDS.

heard. I distributed Wretched records in UK through Disorder Records and Revolver Records. It sold out quickly. I traded Wretched records with them for Disorder records that they sold in Italy.

NI: Did you play Italy as well? What were some of the best bands you played with, and did you get to play the legendary Virus squat in Milan?

T: Yes, in 1983, 1984, 1985, 1987, 2007 and 2013. We played at Virus squat in Via Abiati in 1983 and 1984. Then it was evicted there so they made a new Virus squat at Via Leoncavallo, and Disorder played there in December 1987 with Negazione (it was very cold to sleep there and some little bastard stole our drummer's girlfriend's camera when we were asleep) and some other Milan squats. We done gigs with Crash Box, Controazione, Declino, EU's Arse, Bloody Riot, Contropottere, Negazione and more in the '80s. And recently, Vivere Merda, EU's Arse (still going), Bloody Riot (still here), Because The Bean and Blue Vomit. The Italian punk scene is still very good today.

NI: Disorder lyrics seem to be observations on life, events, and society rather than outright political statements like many older UK bands. Was/is this an intentional thing, and do you think it made it easier for people to relate to your lyrics that way?

T: We were trying to be individual. There was enough punk bands ranting on about politics so we thought we would write something else.

NI: Why did Potts from Chaos UK leave them to join Disorder?

T: Me and Potsy were best mates and partners in amphetamine abuse and alcohol, so it was logical that he should join Disorder after Neil (Virus) left. Potsy was in Chaos UK and Damage Department.

NI: What were the reason for leaving Bristol and moving to Norway in the mid '80s, and why did you decide to return?

T: I wanted to travel and see the world. Then I wanted to go home.

NI: "Gods Are Born In The U.S.A." from the "Violent World" LP (1989) called out the increasing commercialization of hardcore punk at the time. Were there any specific US bands you had in mind when you wrote those lyrics? What were your opinions on UK bands like the Stupids that were imitating the US sound and style?

T: NOFX, Green Day, False Prophets, Fugazi and all the Sub Pop bands. It started when the people of the Euro punk squats decided to be commercial and join the music business. Then instead of having DIY non profit gigs in the squats, suddenly we couldn't get any gigs because they were booking Nirvana,



No Means No, Rich Kids On LSD and others in our squats that we had established. Then some of the people left the squat and went totally commercial (Konkurrel Records in Netherlands) and some Germans too. They used the squats as a stepping stone on their way to setting up a commercial company. The Europeans were in awe of Americans, and I thought that was stupid. They took our music scene and commercialised it. The Stupids singer/drummer is American so he was not imitating anything, he is the genuine article.

NI: Long time guitarist and founding member Steve Allen left in the early 1990s. Do you know why he decided to leave the band, and did you ever think of ending Disorder upon his departure? Was it weird having no original members in the band?

T: He was following his dick to Sweden after some bird. He couldn't handle it on tour and got too drunk or on gear to play. In Japan he walked off the stage to go and buy an ice cream after the audience paid about 20 pounds to see us, so it was no big deal when he left the band. He always had aspirations and delusions of being a heavy metal star. He went to the commercial side as well, giving up Disorder for the more lucrative job of being the onstage monitor technician for the NOFX guitarist on Euro tours (Gods are born in the USA).

NI: The "We're Still Here" LP released in 2003 was recorded in Japan and featured a member of the band Order on the recording. How did recording in Japan come about as well as the line up on the album?

T: Disorder toured Japan in 2002, so we went in the studio there. We toured with Order and started covering their song "Trap," so we recorded that. I was too drunk to play "Trap" so Kohsuke (Order) played bass for me.

NI: There have been countless bands, especially in Japan, over the years that Disorder has influenced, and you're also a big influence on the current 'noisepunk' genre. What are your thoughts on how influential Disorder has been, and are you a fan of any of the bands that cite you as a main influence?

T: It is flattering, I'm not a fan, I am a player.

NI: What's your personal favorite Disorder record and why?

T: "Violent World" because I did the mixing, and I am the producer (and "More Noize" EP and "Pain, Headache, Depression" EP).

NI: Reflecting on 30 years you've spent in Disorder, what are you most happy about or proud of, and is there anything you wish you could go back and change?

T: I wish I could change that those bastards went off on heroin instead of playing on tour. I am proud of that I kept it real.

NI: What are your future plans for Disorder? Do you have any new releases planned, and how long into the future can you see the band continuing?

T: We recorded three new songs for release on a split 7" with Japanese band Stagnation on Strong Mind Records and digitally. Release date is 1 May 2013.



SIMON EDWARDS



RIOT CITY RECORDS

When thinking about early '80s Bristol punk, the name Simon Edwards may not sound immediately familiar. However, without Edwards and his imprint Riot City Records, bands such as Chaos UK, Disorder, Chaotic Dischord, and Ultra-Violent may never have been given a platform or exposure to be heard. Formed in Bristol in 1980 as an offshoot from the Heartbeat Records label by Edwards with Dave Bateman and Shane Baldwin of Vice Squad, Riot City, along with No Future Records, dominated the charts and led the punk charge during the 'UK82' era. While traditional punks dismissed Riot City as a label releasing nothing more than inept racket, Edwards had a keen ear and was at the forefront of capturing and promoting the newest and most aggressive British punk bands at the time. Over 30 years later, the Riot City sound has endured and gone on to influence countless other groups.

I have had the pleasure of interviewing Simon previously, and he is without a doubt one of my absolute favorite people to interview. His answers are engaging, insightful, and thorough, always taking the time to go far beyond just scratching the surface. He has a palpable enthusiasm that is evident in all his replies, and it's obvious that he sincerely enjoys recounting those halcyon days. With an issue focused on covering Chaos UK and Disorder, I was pleased to take the opportunity to interview Simon about his interactions with both bands in the early '80s, and his answers, as always, make for a greatly interesting read.

SIMON EDWARDS

NI: Do you remember how you first came into contact with Chaos UK and Disorder? Was it awkward for you considering the age gap between yourself and the members? Did you have any reservations about involving yourself with them?

SE: After the first Vice Squad 7" was released, I started getting piles of demo tapes, and I would get hassled at gigs by bands, etc. and also recommendations too. I never ever considered the age thing at the time - I had done the Heartbeat releases and most bands would know who I was and always like chatting, etc. I was never a punk and always dressed like I was in a rock band and probably they looked on me as a bloke who had made some records and was prepared to listen to what they had to say. I certainly had sympathy with the cause and always supported those who wanted to go AAAAAAgggh! at authority and government.



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The hardest thing for me was the attitude of a few of my long term friends from before '77 who disowned me when they heard the stuff I was involved with!! Only ever had support from the punks - plenty of playful banter and barracking, but that's what made it good. I always had the last laugh after all! To be perfectly honest and all the abuse and banter aside, I found the kids in punk bands great to work with - no star trippers, etc., just raw noise and basics - give me that any day - the uglier and smellier the better!

NI: Having been part of Heartbeat Records

prior to Riot City, you were working with bands that were a bit more professional (if I can use that term), so was it difficult switching to working with a band like Chaos UK who you've described as "completely uncooperative and generally nasty, rude bunch of bastards." I realize a portion of that is hyperbole, but it must be grounded in some truth as well.

SE: Heartbeat was a new wave label, but even then we did some punk - X-Certs and Vice Squad so it wasn't that alien. We certainly had the same old problem with bands not wanting to be on the label if I included Vice Squad on the album - all the usual bullshit to which I said "Well sod off then - they're on the album" - guess THAT was the punk coming out in me. Music HAD to have a meaning and be heartfelt in it's delivery - maybe Heartbeat morphed into Riot City to get more of that.

NI: In Bristol, unemployment caused by the economic downturn hit especially hard causing riots and upheaval that was more severe than in the rest of England. As someone who was older and probably had a bit more perspective, how much do you think these factors impacted the Bristol punk sound?

SE: Well, in a nutshell it spawned an outcry from already disillusioned kids - and being in a band, what better vehicle to have to shout loud your message. Yeah, I was older - not necessarily wiser! - more worldly in my outlook definitely so saw both sides and the broader picture. I saw it as a more political uprising and general distrust of authority - we all want to change the world and get angry at what we see... interestingly the threat of nuclear war was equally pushed to the front in many of the band's songs, so in a way the riots were only a small part of the bigger picture and isolated in specific areas of the city. It should be noted too that most band members were not living in the area affected by the riots - so were viewing from the sidelines and rightly voicing their concerns accordingly rather than from direct involvement. That whole period certainly had an impact on how we viewed our lives.

NI: Why did you decide to make a sub-label for Disorder, Disorder Records, but keep Chaos UK on Riot City?

SE: Disorder were certainly different in their approach - didn't want to go on Riot City and wanted their own label - pretentious twats or sussed kids with a plan - I went with the later. At the time, they were a big risk - nobody did it like them and musically brutal BUT they had a lot of humour too which I loved - Taf especially making an impression on me. Vividly remember taking members of both bands to London when we mastered the records and the engineers and studio guys being very suprised at the noise coming from the speakers... and really liking the purveyors! Great fun.

NI: When Chaos UK came out with their first LP (self titled), it was met with varied reactions from fans, and even former members of the band have said they wish they had spent more time writing it. As a label head,

SIMON EDWARDS

how important was the quality of the music vs. providing these bands with an uncensored and unfiltered medium for expression? Especially concerning bands like these that were so unique and fresh sounding at the time.

SE: Hindsight is a wonderful thing the fools always say. At the time when you decide to do these things you're in the moment and of course the whole package is important - the music, the artwork and most importantly that everyone is satisfied at the moment you say "Let's go with it." Running a label does mean you end up with deadlines - never a bad thing as it disciplines you into actually doing something! So the album would have been set to go with the band being happy as there is little point in releasing something that isn't what the band wants. Having said all that of course - if I did it now it would be very different! Most importantly I wanted to get across what the band had to say - and I think we did that. I was just pleased that amidst the criticism I could release an album of Chaos UK with two fingers firmly pointing skywards.

NI: How did the Riot City releases such as Chaos UK, Disorder (Disorder Records), and Chaotic Dischord come to be licensed to the Vap Inc. label in Japan? Can you tell me anything about those deals and if there were any other releases that were talked about but never materialized?

SE: The Japan deal was set up through my link with Cherry Red Records - they put some of their stuff through VAP. Much interest in Japan, and Chaos UK did go out there for some gigs. Other than the Chaos UK LP and Disorder's "Perdition," they also released the singles collections. There was also some classy Japanese merchandise done as well for the ardent collectors out there. Also articles in Japanese magazines - not in English though. No further releases were ever planned.

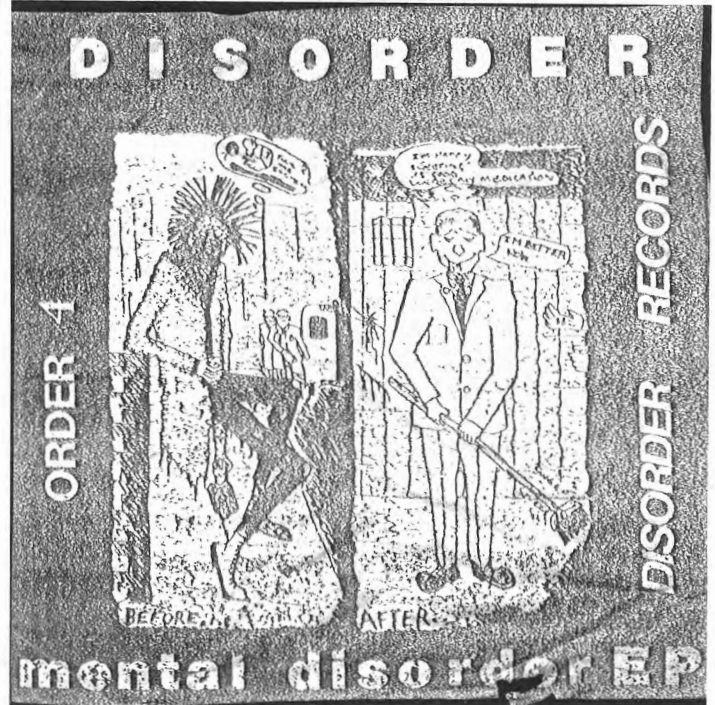
NI: Are there any specific interesting interactions or stories that you have involving yourself and Chaos UK or Disorder that you can share? Since some members of both bands were still teenagers, did you have to deal with their parents at all?

SE: I don't recall ever meeting any of the parents at that initial stage - the two bands in question were certainly giving me the impression they were perfectly capable of looking after themselves and I never felt the need to "meet the parents" to explain what I was intending to do with their offspring! In those days too there wasn't the hysteria surrounding working with young people that there is now - and in some cases now it's just as well there is! In the '90s, I had to do just that and when I got all the parents together and turned up to meet them I discovered one of them was my dentist! But that's another story. Later on I did meet Taf's folks but never in a "Can I work with your child" capacity! Bottom line was surely this is punk rock - fuck the parents! The only "story" to tell really was frequently being contacted by foreign authorities each time Disorder went overseas and asking for my verification or would I

please post bail money to get them out of jail! Other than that there's not much to tell that hasn't already been said.

NI: Chaos UK's "Short Sharp Shock" LP was released by another Bristol label, COR, in 1984 which was the same year that you ended Riot City. Seeing as those two things happened in the same year, was there ever any talk of releasing "Short Sharp Shock" on Riot City originally, and were you at all saddened to see a local band that you'd released since their inception move to another label?

SE: Not that I can recall. By that time it seemed clear that Riot City had done it's job and I had to accept that a label like COR - which was run far more at street level than Riot City - would attract bands on a like for like basis. Both Chaos UK and Disorder resided with them for a while. I guess there was an element of sadness, but I was happy in the knowledge that I had been able to give the bands a start and would obviously support them in whatever way they chose to go. I never actually signed them to contracts so they were always free to go so there was no ugly legal issues.



NI: Do you have any info on Danica Gacesa? Who was/is she, and how did she end up doing the design for Disorder's "Distortion To Deafness" EP, which looks like no other Disorder record. Were you the one behind setting Disorder up with her artwork? I know she also did designs for the Insane's "Politics" EP on Riot City plus a couple other Heartbeat label releases. Her designs are great and unique.

SE: Danica did a number of sleeves for me on different labels... she unfortunately moved away from Bristol, so sadly I had to go elsewhere. It would have been down to me suggesting she did the artwork as she was almost like the house designer.

NI: Thanks so much for your time and great interview, Simon.

PSYCHOLOGICAL

WARFARE

The Tavistock Institute and "The Engineering of Consent"

In the year 1920, The Tavistock Clinic was founded in North London to study the effects of shell-shock on soldiers who had returned to England from the First World War. The clinic grew to a research center focused on psychological warfare techniques. With this research came an improved understanding of mass psychology and tactics of psychological warfare became tools that could be used to influence any population -- abroad or at home. Tavistock was a center for studying the manipulation of public opinion, the effect and development of propaganda tools, and other means of influencing mass consciousness. The research of the Tavistock Clinic (which split into the Tavistock Institute in 1946) has been used by the CIA, OSS, MI6, and others from World War II through today.

Those who led the Tavistock Institute's research were following the conclusions of Sigmund Freud's crowd behavior theory and psychoanalysis. Freud wrote that being a member of a crowd could unlock the unconscious mind of an individual by bringing the individual to a more primal state where his morality as an individual is lost. The individual is lost to the crowd. Freud's nephew, Edward Bernays, was a part of this group.

He believed that:

"The conscious and intelligent manipulation of the organized habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country. ... We are governed, our minds are molded, our tastes formed, our ideas suggested, largely by men we have never heard of. This is a logical result of the way in which our democratic society is organized. Vast numbers of human beings must cooperate in this manner if they are to live together as a smoothly functioning society. ... In almost every act of our daily lives, whether in the sphere of politics or business, in our social conduct or our ethical thinking, we are dominated by the relatively small number of persons... who understand the mental processes and social patterns of the masses. It is they who pull the wires which control the public mind." (Edward Bernays, "Propaganda", 1928)

These architects of "The Manipulating of Public Opinion" are largely responsible for identifying the tactics and phrasing that could be used by the government, mass media, and advertising industry to "guide" public opinion to a desired conclusion.

Freedom and Justice Within Walls

The Bristol Prison Experiment

Bristol Local Prison

TAVISTOCK

This experiment was carried out in the Bristol Local Prison in the period 1958-1960. The "The Business of Propaganda" "There will be, in the next generation or so, a pharmacological making people love their servitude, and producing dictatorship without tears, so to speak, producing a kind of painless concentration camp for entire societies, so that people will in fact have their liberties taken away from them, but will rather enjoy it, because they will be distracted from any desire to rebel by propaganda or brainwashing, or brainwashing enhanced by pharmacological methods. And this seems to be the final revolution."

--Aldous Huxley, Tavistock Group, California Medical School, 1961

prisons: a daily routine allowing inmates to spend most of their waking hours outside their cells in association with

New York Times (1923-Current file): Apr 21, 1952; ProQuest Historical Newspapers: The New York Times (1851-2010) p. 23

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A grant of \$105,000 was made to the Tavistock Institute of Human Relations of London, where an experimental program is being carried on in group and community behavior.

maximum security prison which explicit Experiment, and a note on what subsequ

Largest Gift of 1st G

"I know the secret of ma believe anything I want television... You put som it becomes reality. If the

contradicts the images, people start trying to change the world to make it like the TV set images..."

—Hal Becker, British media expert and management consultant, the Futures Group, 1981

The Tavistock 'mother' The historic center of this mass psywar apparatus is based outside London, in the Tavistock Center.

British mass psychological warfare The Tavistock Clinic, led by George... developed as the psych center for the royal family and British intelligence. Rees and a cadre group of Freudian applied wartime exper ate theories about he be induced, absent the terror of war. The result was a of mass brainwashing, involving group exper used to alter the values of individuals, induce, over time, changes in the axiomatic assumptions that govern society.



went to the in Stockholm surgical lab- e-directed by rd, a former the laboratory serve as a training center for circulatory and respiratory ail-

Destroy Peace 'A' Freedom



Amid the glue, cider, and general substance abuse, Bristol, England had a flourishing punk scene with many exciting bands. Some of those bands are still highly regarded today, while others reside in relative obscurity. Here they are...

Vice Squad - While not one of the 'Big 3,' Vice Squad were still at the head of the class of the Second Wave. Fronted by English punk's biggest sex symbol, Beki Bondage, Vice Squad's appeal went far beyond just sex. There's a reason why their debut EP, "Last Rockers," sold 22,000 copies and spent 40 weeks on the Independent Chart: it's fucking good. But their follow up, "Resurrection" EP, is even better. Unfortunately, like so many others of the era, Vice Squad jumped the shark to a major label (EMI in this case) and started writing more polished (and less interesting) songs. While on EMI, the band also continued using the Riot City Records name and logo on their records causing considerable confusion as to whether Riot City was owned by EMI. The band soldiered on until the mid '80s, even replacing Beki with newcomer Lia, but the first two singles, fan club flexi, and insanely catchy "Coward" from the "Riotous Assembly" comp LP are the essentials in their catalog.



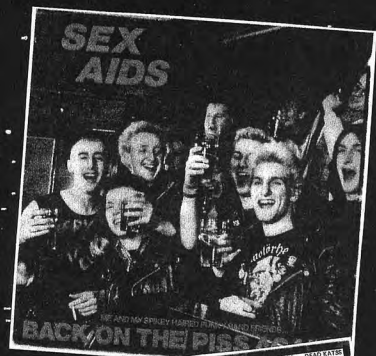
Lunatic Fringe - A true squat band if there ever was one. Formed way back in 1978, these guys were a proper punk rock mess with multiple line ups, disorganized gigs, and general dysfunction. Through the chaos though, the band managed to appear on the "Riotous Assembly" comp LP and record two 7" EPs. The first one, entitled "Who's In Control?" and released in 1982, is an uptempo bruiser. Produced by Shane and Dave of Vice Squad and released on Resurrection Records, it's a bit more restrained sounding than other bands from Bristol, though it's not without merit. A second EP, "Gringe With The Fringe," was released in 1984 as the very first release on the seminal Bristol label Children of the Revolution (C.O.R.) Records. Long time 'Fringe member Bear Hackenbush was also known for producing the excellent Skate Muties From The 5th Dimension and Bugs And Drugs fanzines.



Chaotic Dischord - Shane Baldwin ('Evo Stix') and Dave Bateman ('Pox') had their fingerprints all over the Bristol scene, playing in various side projects outside of their main band Vice Squad. Originally formed as a joke to prove to Simon Edwards of Riot City Records how easy it was to write tuneless thrash, Chaotic Dischord would go on to become one of the label's best sellers and longest lasting acts. While the first couple records are in fact tuneless thrash, the "Don't Throw It All Away" 12" EP contains a mix of excellent catchy thrash and classic punk anthems and features the Damned's Captain Sensible on two songs. The best reason for owning the record though is for the title track which has got to be one of the best punk anthems ever written. What a fucking bassline! Chaotic Dischord carried on through 1988 remaining belligerent and topical throughout their entire career. "Fuck off Ripcord!"



Sex Aids - These fellows released just one EP on the Riot City label in 1983 under the title "Back On The Piss Again." The band was comprised of Chaotic Dischord members switching instruments. Still though, it's a fun pub rocker of a record with three songs total including a cover of Motorhead's "(We Are) The Road Crew." A fourth song entitled "Cliff" -- a scathing track mocking British pop singer Cliff Richard -- was originally recorded for the "Riotous Assembly" comp LP on Riot City Records, but was left off due to libelous content. It later resurfaced on the Chaotic Dischord album "Now! That's What I Call A Fuckin' Racket (Vol. 1)."



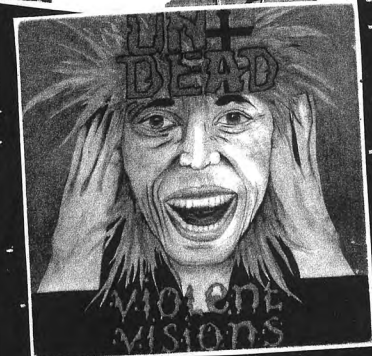
Dead Katts - The final(?) offshoot band in the incestuous mess of bands from the Vice Squad family tree. Releasing only one song ("Fun Wars") on the "Riotous Assembly" comp, it features a plodding beat and female vocals with a line up comprised of more 'Squad road crew and drinking friends of Shane Baldwin and Dave Bateman.



Court Martial - With a median age of 16, including a 13 year old drummer, Court Martial weren't the oldest on the scene, but they were one of the best. Yet another band featured on the "Riotous Assembly" comp (with the song "Your War"), they made their own vinyl debut in early 1982 with the toe tap inducing EP "Gotta Get Out" (reaching number 15 on the Independent Chart). The EP is especially of note for having one of the catchiest choruses in the entire UK82 genre with the title track of their EP. Later the same year, the schoolboys returned with their second EP, the scorching "No Solution" single. Only three songs were featured on this EP, but all three are abrasive, stick-in-your-head hits. Like so many of the Bristol punk bands, these guys had a connection to Vice Squad as well, contributing backup vocals on the first Vice Squad album. Unfortunately, Court Martial broke up a short time after releasing their second EP, leaving fans hungry for more and proving that it is always better to burn out fast than fade away slow. What a legacy.



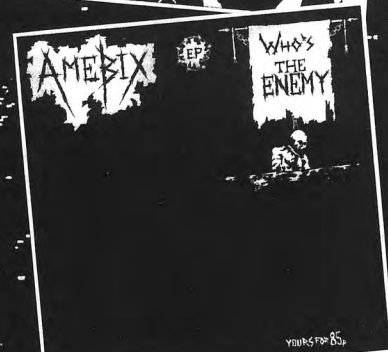
Undead - Decidedly more plodding than many of their Bristolian counterparts, the Undead wrote heavily tom driven mid paced stompers with the occasional anthemic chorus. The driving, tribal beats set to shouted vocals and melodic guitar leads led to an interesting and catchy sound. Though there were dark subtleties in their music, make no mistake, the Undead were a punk band rallying against typical punk themes with no goth leanings. Yet another group who were friends of Vice Squad, the Undead were also included on Riot City's "Riotous Assembly" compilation in 1982. Their debut vinyl release, the two song "Violent Visions" EP, came in 1982 as well as their follow up single, "It's Corruption." The Undead's final recording was "The Killing Of Reality" LP which came out in 1984. While both previous releases were primitive movers with sing-a-long choruses, this LP is more dynamic in its writing. It is a high quality album that came at the tail end of Riot City's existence and sadly went largely unnoticed at the time. The Undead aren't the first name mentioned when discussing Bristol punk, but they are certainly worthy of more recognition than they receive.



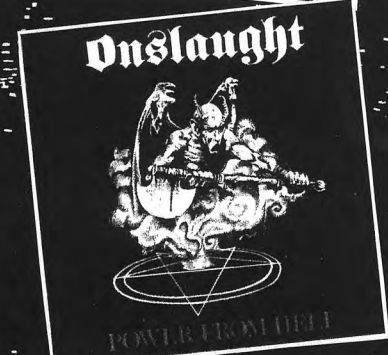
Social Disease - A lesser known act, Social Disease formed in 1980 and released their first demo entitled "Utter Nutter" in 1982. The thing that most notably set Social Disease apart was the fact that they featured two lead singers sharing vocal duties. They released their debut three song EP, "Today," in 1983 which is notable not just for the two vocalists but also for having a drummer that actually had some talent compared to the average UK82 outfit. Musically, they played uptempo and catchy punk comparable to fellow Bristolians Court Martial or the Insane. A second EP was allegedly recorded by the name "Nobody's Fool," but it never came out, and nothing else was ever heard from the group again...



Amebix - You could write a book (or documentary) on Amebix, so we'll limit it to the Bristol era of their history to keep it pertinent. Upon moving up to Bristol from Tavistock, Devon in 1982 due to a feeling of stagnation, Amebix began hanging out with the members of Disorder and Chaos UK and eking out an existence in complete poverty and squalor. Amebix recruited former Disorder drummer Virus and managed to release the singles "Who's The Enemy?" (1982) and "Winter" (1983) along with the 12" EP "No Sanctuary" (1984). Like most Bristol acts, Amebix also shared a Vice Squad connection, having their "Who's The Enemy?" EP recorded by 'Squad bassist Mark 'Sooty' Byrne. Whilst living in Bristol, Rob 'The Baron' Miller (along with Chaos from Chaos UK) also laid down background screams on the Disorder cut "The Rampton Song" from the "Mental Disorder" EP in 1983. Four years of drug abuse and living in dilapidation had taken their toll on the band, and Amebix relocated to Bath where they wrote some of the best punk music of all time, laying down the foundation for the crust genre. However, their time spent in Bristol proved pivotal, showing the future direction of the band and how the limits of their sound were just being discovered.



Onslaught - This well known metal outfit initially started off as a heavily Discharge inspired punk band, recording at least five demos of politically charged hardcore and making an appearance on Pax Records' "Daffodils To The Daffodils Here's The Daffodils" comp LP in 1984. Onslaught actually submitted one of their demos to Riot City Records for a possible release but were turned down by the label. Too bad, as an Onslaught release on Riot City would have been fucking cool. As it happens, their aptly named 1985 debut LP, "Power From Hell," came out on C.O.R. Records and was indeed straight power. Containing three songs re-recorded from the aforementioned demo era and twelve tracks in total, Onslaught mixed hardcore punk with a thrash metal influence to create a both intense and distinct sound for Britain at the time. Onslaught followed with the excellent full on thrash metal "The Force" LP in 1986. Taking a heavy influence from Slayer's first two albums (to put it mildly), this album might be more than a bit of a knock off of the Los Angeles masters, but it still rips. Onslaught remained active throughout the end of the '80s, releasing one more album ("In Search Of Sanity") and several EPs with the sound increasingly becoming more polished and goofy in the tradition of many late '80s bands. However, as the cliché goes, 'their early stuff is awesome.'



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