

No. 3

Negative Insight

GBG HARDCORE

SHITLICKERS

ANTI-CIMEX

DISARM

ABSURD

TODOR

**CHAINSAW
TOUR '86**



IN THE ERA OF OPULENCE
IGNORE THE LOOMING THREAT
WHILE BLISSFULLY LIVING IN
COLD WAR DECADENCE



STAFF

RIVAL LEADERS

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COMPUTERS DON'T BLUNDER

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DOGS OF WAR

Jesse No Fucker

Nelso da Gama -- the
Portuguese Charmer
Chris Spraker-Kent

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Special thanks to this guy
for help translating in this
issue:



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ABSURD

Nicklas Carlsson (submitter) - Måns photo (photographer and date unknown)

ANTI-CIMEX

Ia Hammar - at Birkagården, Stockholm (May 1985)
Ia Hammar - at Birkagården, Stockholm (October 25, 1985)
Vote Vasko - at Nuorisotalo, Vaasa, Finland (February 2, 1985)

ANTI-CIMEX CHAINSAW TOUR '86

Scotty Hellkrusher - Bensham Working Men's Club, Gateshead (June 30, 1986)
Scotty Hellkrusher - Adam & Eve's, Leeds (July 2, 1986)
Jenny Plaits - The Mermaid, Birmingham (July 5, 1986)
Jenny Plaits - Mardi Gras, Nottingham (July 7, 1986)
Rob Tennant - The Hand and Heart, Coventry (July 4, 1986)
Rob Tennant - The Mermaid, Birmingham (July 5, 1986)

DISARM

Ia Hammar - Birkagården, Stockholm (October 25, 1985)
Sebastian Todor - Kåren, Gothenburg (circa 1986)
Sebastian Todor - Nuorisotalo, Vaasa, Finland (February 2, 1985)
Vote Vasko - Nuorisotalo, Vaasa, Finland (February 2, 1985)
Vote Vasko - Pietarsaari Punk Festival, Pietarsaari, Finland (June 29, 1985)
Honsa Disarm - other photos (photographers and dates unknown)

SHITLICKERS

Lars Andren (submitter) - photo session (photographer unknown, 1982)
Lars Sundstrand - Jimmy of Shitlickers (1982, from Funtime fanzine)

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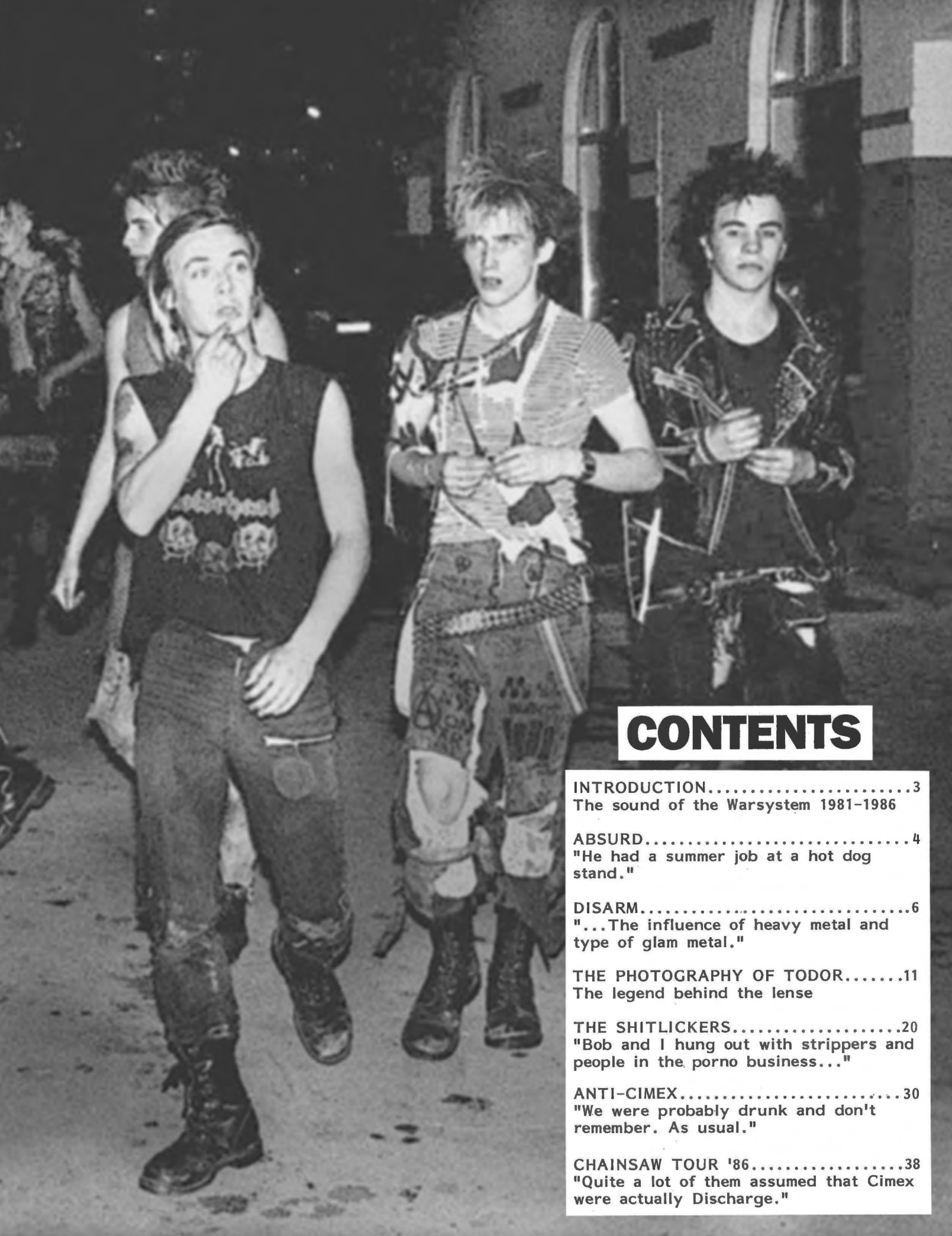
A massive thank you to all the people who took time to contribute photos, recollections, or help out with the Chainsaw Tour '86 article. It was great connecting with so many folks including Andrew Bannerman-Bayles, Andrew Morgan from Viral Age Recs, Scotty Hellkrusher, Rob Tennant, Scruff Lewty, Ian Armstrong, Ian Wallace, Ivan Tariot, Craig Pancrack, Bobs from Active Minds, Nick Royles, Alan Netty Burnett, Deek Oi Polloi, Sean Harison, Mark Sarcasm (didn't forget you this issue!), Rat Varukers, John Foster, Steve Ripping Thrash, Dave Kismet H.C., Justin Broadrick, Stick from Doom, Johnny Reynolds, Gords from Sic Boy Fed, Shaize Embury, Les Duly and Vic Croll from Concrete Sox, Kalv Heresy, Andre Gall, Raus Schnell, Baz Ballam from Ripcord, and Robbie from Jailcell Recipes. Also thanks to all the other people who "took" the "time" to reply, even though they weren't there or couldn't remember the events. Your response was still appreciated.

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This issue is dedicated to the memories of
Brandon Ferrell and Filip Fuchs.
Two of the best Defenders of the Faith.
REST IN POWER.

Next issue (Number 4) will focus on Judas Priest, feature an exclusive interview with KK Downing, and come with a 7" containing two previously unreleased studio outtakes from the "Screaming For Vengeance" album officially licensed through CBS Records! You've got another thing comin' in 2020!!

(NO) THANKS



CONTENTS

INTRODUCTION.....	3
The sound of the Warsystem 1981-1986	
ABSURD.....	4
"He had a summer job at a hot dog stand."	
DISARM.....	6
"...The influence of heavy metal and type of glam metal."	
THE PHOTOGRAPHY OF TODOR.....	11
The legend behind the lense	
THE SHITLICKERS.....	20
"Bob and I hung out with strippers and people in the porno business..."	
ANTI-CIMEX.....	30
"We were probably drunk and don't remember. As usual."	
CHAINSAW TOUR '86.....	38
"Quite a lot of them assumed that Cimex were actually Discharge."	



GBG HARDCORE

The Sound of the Warsystem 1981-1986

Despite all the sex and violence, mindless violence, and ultraviolence that consumes our lives, we wanted to take some time to pay homage to a few of Sweden's best. There's no better way to celebrate Scandinavian savagery than with an issue dedicated to the early Gothenburg hardcore scene. After all, who needs Stockholm's Mangel when you've got GBG Hardcore?

Punk in Gothenburg was well established when the Shitlickers and Anti-Cimex first laid the foundation of what would become the hardcore scene in the city. At the time, hardcore was a burgeoning movement happening simultaneously across the world, as enthusiastic kids took the speed and aggression of punk to the next level. The emerging wave of bands produced a style distinct to their own region, with specific traits that came to represent the sound of each scene. In Gothenburg, the Shitlickers and Anti-Cimex played blown out, unbridled, and pummeling music that drew comparisons to Discharge, but was more extreme, less restrained, and unique to Gothenburg. This style, which was

also played by fellow GBG bands Disarm, Absurd and Tatuerade Snutkukar, came to be known as the "Swedish Hardcore" sound, and would influence countless others.

While both the Shitlickers and Anti-Cimex addressed socio-political themes in their lyrics, neither were of the Crass mold. The anarchist element was far more about eschewing authority than leftist political theory. Drinking, partying, skirt-chasing, and loose living made for a wild scene that fully embodied the "no more silly rules, no more law and order" mantra.

This issue attempts to recount what made the Gothenburg hardcore scene of 1981-1986 so exciting and impactful. Each band interviewed offers a personal perspective of the events back then, and Sebastian Todor's photos provide a window into many great moments of the era. There's a reason why these bands sound the way they do: GBG was a bohemian place to live in the early '80s, and the music they recorded perfectly captures the chaos and mayhem of the time.

ABSURD

In 1983, Absurd released the frantic and chaotic "Blodig Stad" EP. While the five songs contained on it represent the band's only recorded output, the release gave them a highly regarded reputation and international acclaim amongst hardcore fans. Drummer Peter Magnusson answered the following questions, offering insight into the history and ideas that made the group.

NI: Can you describe what the punk scene in Gothenburg was like at the time you formed Absurd?

A: We got right into this, from having rehearsed alone outside in our studio in our suburb to suddenly be in the middle of a movement with a lot of bands. It was a form of punk explosion in a tiny trashy area of Gothenburg.

NI: What year did you start Absurd, how old were you, and what was the line up?

A: We started in 1981 as Rovsvett and played the Sex Pistols covers. Plain punk rock. We were about 16 years old. In 1982, we reformed the band and became Absurd, me as a drummer and the singer Måns along with a new bass player (Ari).

NI: How would you describe the influences of the band, and do you think your sound was more influenced by English or Swedish bands?

A: We were definitely inspired by an English hardcore and D pace.

A: Everyone was very young and came from different parts of town, so most of us did not know each other really. But there was a wonderfully self-evident and curiosity. All were relatively inexperienced and there was not much prestige. No one got paid.

NI: How did you decide to record your EP at Studio Lane? Did the fact that the Shitlickers had recorded there play any part in your decision?

A: We loved Skitslickers. The singer, Lasse, was brutal on stage. He screamed and kicked and dived out amongst us. We loved that. I think we chose Studio Lane, but don't really remember, was probably due to Skitslickers just had recorded their single. And we loved the EP and wished it would have some of that character.

NI: Were you pleased with the sound on your EP?

A: We struggled with the sound because there was no producer or anyone who really knew how to make this hard sound happen.

KOMMER DU FÖRST ATT RE

KOMMER DU FÖRST ATT REFLEKTERA

NI: Which bands in GBG/Sweden did you play gigs with? Which bands did you think were the best?

A: There were always many bands at gigs, sometimes up to 10 bands and hard to know who everyone was. Some bands only existed for a few weeks or just for one gig. But we played mostly with Anti-Cimex, Bumsen Muss Mann, Sotlimpa, Tatueraade Snutkukar, Troublemakers, etc.

NI: Did you feel that the GBG bands had a good scene? Were all the bands friendly and supportive of each other?

The mix guy was not very helpful (or impressed by some 16 year olds...). And the few hours we had on us, our budget stressed on. But I remember we were satisfied in the end.

NI: How did you know Mats Bodenmalm of Bullshit Recordz? What were your opinions on the label and how he distributed it?

A: Concerning Bullshit Records and Mats Bodenmalm, he was not involved in our EP at all. We knew Anti-Cimex, and we joked about being the next release on Bullshit Records. But Bullshit Records wasn't any record company, just a name pretending to be that. So for us it wasn't nothing more than





a joke, just some words we put on the backside.

NI: How was the reaction to the release, and were any copies distributed outside of Sweden?

A: All bands released singles at that time, and we were only one of all the bands. That it would end some items outside of Sweden wasn't something we could think of then. We sold the EP at gigs and in some local record store.

NI: How come you have never officially reissued "Blodig Stad"? Surely there must have been someone that's asked to do it?

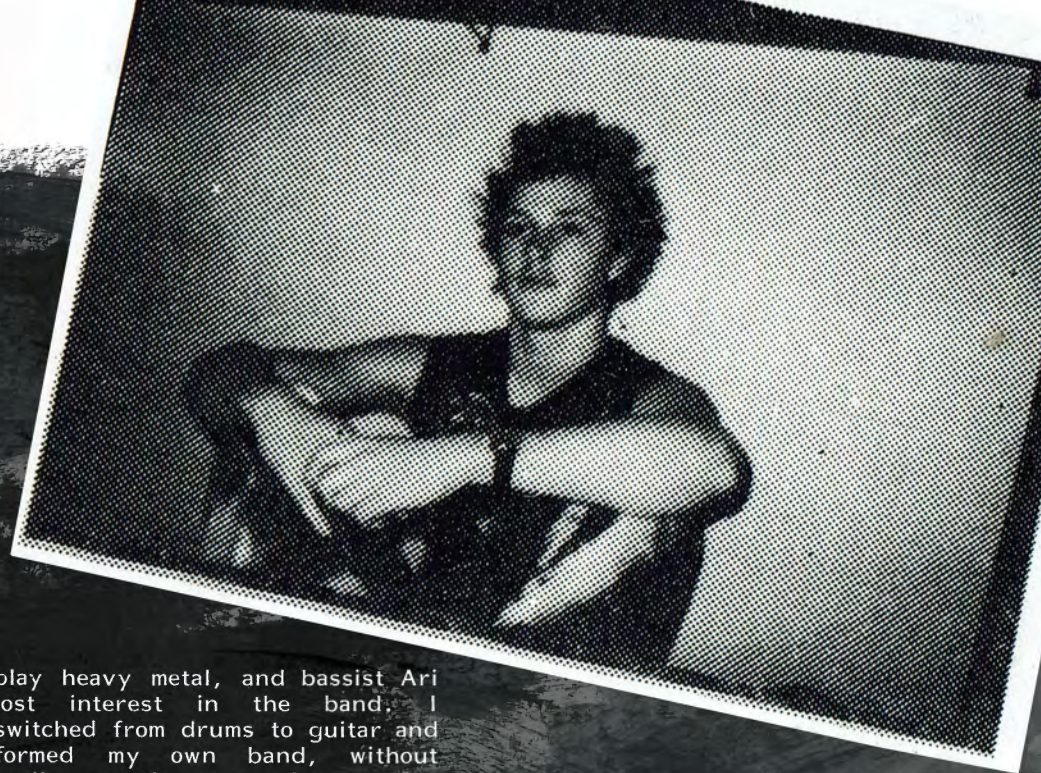
A: The album was funded by the singer, Måns. He had a summer job at a hot dog stand. In practice, it was he who owns the original.

NI: What are your thoughts on the bootleg of it? Does it bother you that it was bootlegged?

A: No, not at all.

NI: Are you surprised by the high price that original copies sell for today?

A: Yes.



play heavy metal, and bassist Ari lost interest in the band. I switched from drums to guitar and formed my own band, without really getting anywhere. So, looking back, of course we should have stuck together and made a second EP. Also, because of the reason that when we recorded the "Blodig Stad" EP, we were beginners (I had played drums for two months). We had just started to begin to be able to express ourselves.

NI: The Swedish sound of bands such as Shitlickers, Anti-Cimex, Disarm and yourselves is distinct in how raw and harsh it is, taking the sound of Discharge one step further. Why do you think Gothenburg bands came up with that sound which has influenced so many others and is still popular

AGERA NÄR DU SER DOM RUTTNA LIKEN

A NÄR DU SER SMÅBARNSKROPPAR I DIKEN ?!

NI: Were any other recordings done other than the "Blodig Stad" EP (demos, live, studio, etc.)?

A: We had started to gather material for a new EP in 1983, and had a bunch of good new songs. I guess there's some rehearsal tapes in Måns' wardrobe...

NI: You broke up only a short time after forming. Why did the band end so quickly? Do you wish you'd remained a band longer?

A: We played as Absurd for a bit more than a year, but that time seemed like a lot longer. But there is a big difference to be 16 to 18 years and during that time we have changed. The singer Måns got tired of punk and wanted to

today? What makes that style so enduring in your opinion?

A: Gothenburg is a working class town. I think the raw sound fitted our dirty streets and stories perfectly. Discharge, Varukers, GBH, and lots of other British bands made great music at that time. Even if you were a poor working class boy, you could afford to buy an EP. US punk ("This Is Boston Not L.A.") arrived a year later, and that probably left its mark too in a different way.

NI: Did any members from Absurd ever join any other punk or hardcore bands?

A: No.





DISARM



Having initially formed as Total Armsvett, Disarm were an integral part of the Gothenburg hardcore scene during the 1980s. Musically playing raw and gruff hardcore that was similarly influenced by Discharge and U.K. punk as their fellow GBG bands, Disarm released two EPs with "Regerings Stodda Mord" in 1984 and "Domd" in 1986. They also shared a close friendship with Anti-Cimex; along with playing many gigs together, Jonsson of Cimex did artwork on both Disarm records. Today their impact and popularity still remains significant. Here is their story as told by vocalist Honsa and drummer Manne.



NI: Initially you formed as Total Armsvett. What year was this, how did the band come together, and what was the meaning of the name?

D: The meaning of Total Armsvett is to have an extreme underarm sweat. This was early Eighties and me and Charlie the guitar player met Manne and Esa at school. We became friends and were all into punk music and eventually we started to play together. Manne was in a band called Brain Eaters at that time.

NI: What were the initial influences on Total Armsvett?

D: We listened to many different bands from Crass to Subhumans, Discharge -- mainly English bands.

NI: When you first began, how was the hardcore scene in Gothenburg? What bands locally did you play shows with? Which GBC bands had the biggest impact on the scene?

D: When we started, it was a new scene growing out of the '77 punk scene. We lived in a suburb to Gothenburg called Biskopsgarden, and the punks used to meet in the centre of Gothenburg mainly in a block called Haga. Shitlickers was there for a short while, Anti-Cimex had moved in from countryside and there was other bands like Tatuerade Snutkukar, D.N.A., Sotlimpa and others hanging around. And we met Agget and started to arrange gigs together with him. And he was starting up Agg tapes and release our first tapes with Total Armsvett. We played with several bands, but the band we did most together with was Anti-Cimex. We did gigs in Finland, Stockholm and Gothenburg on different occasions.

NI: Was the scene fairly tight? Did you hang around with or party with guys in other bands often?

D: It came more later on as Disarm for us, but the scene was tight and people met at gigs and in Haga and at an old prog place called Sprangkullen. We became friends with Anti-Cimex because they moved to Biskopsgarden where we lived and we started to hang out at their apartment. Patric Cedar moved in there as well and later on he began playing guitar with us. Half of the band D.N.A. also stayed there.

NI: You released several tapes of demo and rehearsal recordings on labels like Agg Tapes and Really Fast. How did you come to know the people behind those labels?

D: We became friends with Agget in Haga and started to arrange gigs together and when he started his Agg Tapes it was natural that he released it. Really Fast was contacting us by old time letters.

NI: Was there any talk of any vinyl releases when under the Total Armsvett name?

D: No, it was too expensive for us at that moment and tape was a bigger thing back then and less expensive.

NI: What prompted the name change to Disarm?

D: We became better at playing with practice and were heavily into Discharge after seeing them at Sprangkullen in Gothenburg, so I think we wanted an English name close to the bands that we liked the most and felt that we had evolved into another band with getting better at playing. And when we decided to make an EP, we changed the name.

NI: When the first EP, "Regerings Stodda Mord," was released in 1984, how was the reaction to it? Why did you choose to self release it?

D: We did it ourselves because that was the way of doing it back then. It was a great feeling to make it and start to sell it at gigs and we felt very proud to be a band with a record. We got a review in Maximum Rock N Roll and people abroad started to send letters and wanted trades and interviews.

NI: On the sleeve for that record, it says it was recorded at Studio Music Room. Is this the same as Studio Lane where The Shitlickers, Absurd, and later Anti-Cimex

recorded their records?

D: No, it's not the same place. This was a new studio in Hisingen, Gothenburg.

NI: How had the band and your influences changed on the "Domd" EP? Do you feel it progressed the band's sound?

D: Yes, we became better at playing and this is the best we did, I think. It had a raw sound and I still like it. Anti-Cimex, who had released the "Raped Ass" record, was about to release "Victims of a Bombraid," and we were inspired by their stuff and Jonsson was very supportive of us in the beginning.

NI: Were there ever any studio outtakes from either recording session that never got released?

D: No, other than the last songs we recorded that are on the discography.

NI: How did Jonsson of Anti-Cimex end up doing the artwork for your EPs? Did you guys come up with the ideas for the art or were they his?

D: Jonsson did the "Domd" cover. The "Regeringsstodda Mord" cover was done by Patrik Granath. Jonsson was doing a lot of great cover art back then. I think if I remember it right that we found it at his place and eventually ended up using it as a cover for "Domd." But that was just the cover, the rest of that artwork was done by us.

NI: Are you surprised by how much original copies of those two EPs go for today?

D: Yes, I am. The record collecting thing is interesting.

NI: How much contact did you have with bands, fanzines, tape traders, etc. outside of Sweden? Were you active in corresponding with folks in the rest of Europe or the US?

D: Yes, we had contacts with Finnish bands like Kaaos and W.D.M. and played twice in Finland. Kaaos was visiting us in Gothenburg before going on European tour. I think Esa went with them for a while. Esa spoke Finnish so therefore we had good relations to some of the Finnish punks. We had some record trading with USA and some others, can't really remember.

NI: There are six studio songs that had not come out until your discography release. What year are these from, and were they intended to be an EP at the time? Why were they not released in the '80s?

D: Yes, it was intended for an EP release, I think maybe 1986, but we stopped playing before anything happened. It was lyrics in English and those songs are on the discography, but it was transferred from cassette tape because the masters were gone. I was searching for them but they were nowhere to be found. The sound is not so good.

NI: Was there any talk of any labels that were interested in releasing it?

D: I don't remember.

NI: What led to the eventual breakup of the band? Do you have anything you wish you'd accomplished or done differently? D: I think we were tired of each other, and it was time to move on. The punk scene was transforming and there was the influence of heavy metal and type of glam metal.

NI: Did anyone from Disarm play in any other hardcore bands when Disarm ended?

D: No.

NI: Any final thoughts or anything you wish to add?

D: Thank you for your questions and all the best to you.

NI: Thanks for your time, Honsa!



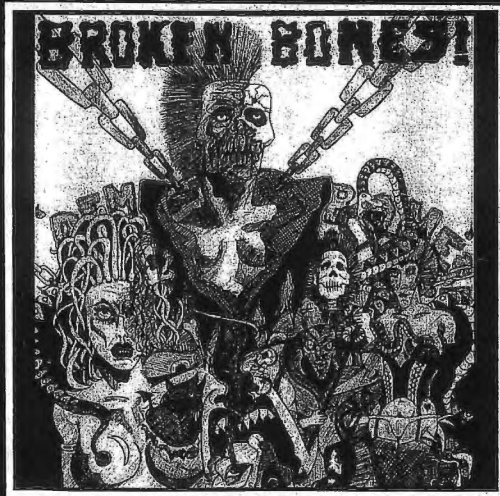
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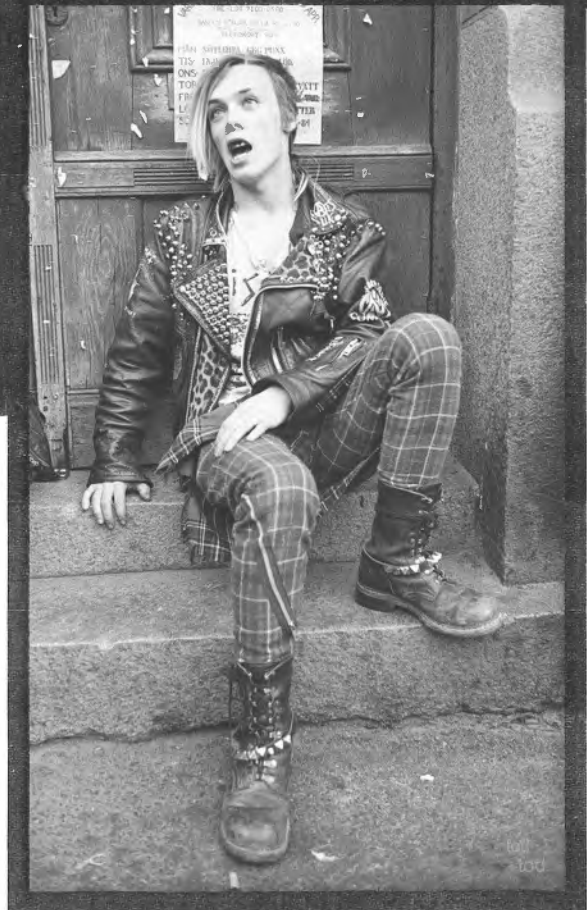


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THE PHOTOGRAPHY OF TODOR



Sebastian Todor has been taking photos of the Gothenburg hardcore scene since it began. Todor, as he is commonly known, has been the man behind the camera for some of the most instantly recognizable and iconic photos of the Swedish punk scene. His works have been featured on the records by Anti-Cimex, Sotlimpa, Asta Kask and more. In addition to live shots, Todor has also taken some candid and intimate behind the scenes moments, and has allowed some of them to be printed here for the first time. Enjoy this glimpse of the Gothenburg scene as captured and captioned by Todor himself.



Left page, clockwise
from top:

Hultgren Svempa,
manager of A-Records -
importing Crass music
from England and
selling new hardcore
from everywhere.

Charlie of Anti-Cimex at
a GBG Punk festival.

Alexandersson,
Tatuerade Snutkukar
(Tattooed Copcocks).

This page, top to
bottom:

"Frog", Nete, Bibbi and
Linnerhall (ex-
Shitlickers) at STAB.

"Lingon" (Cowberry), +
unknown, Henrik
(DNA), Granath (the
Nuts) and Ottosson
outside Punk Forum.





Top: Six-10 of GBG Punx shared for a while apartment with A-Records distributor Hultgren Svempa. Together they arranged a most impressive punk festival, seven nights in a row, 1984.

Middle: Pettersson, Bibbi and Waldenström. Girls, in the beginning, engaged themselves as organizers and project leaders (squats and so on). The first girl punk band was Käringjävels (Bitch Devils), 1986.

Bottom: Haça, Gothenburg 1983, a new generation took over: Nagy, Peterson (TA.SK), Seppo, Six-10 (GBG Punx), Pertti, Tompen and Alexandersson (TA.SK).





Top left: Liekola, drummer of Nisses Nötter.

Bottom left: Tatuerade Snutkukar members Alexandersson and Peterson with Egg in background at Punk at Caesar in Gothenburg 1984.

Bottom right: Jonsson quarrelling with Finn friends in Vaasa -85.





Top: Tatuerade Snutkukar, Sprängkullen -84. A big punk event with the new hardcore bands: TA.SK., Avskum, AB Hjärntvätt, Total Armsvett, Nisses Nötter, Sötlimpa and GBG Punx.

Middle: Raimo, Sötlimpa, in back ground Nilsson Martin and Glenn. The audience got nuts every time they entered the stage.

Bottom: AB Hjärntvätt (Brainwash Ltd), 1984, when most of the new bands began playing D-Beat style.



Punk girls Gabbe, Ipsepp and Jacobsson outside the Black Horse chess club which the punks by time took over as their meeting point; "Punk Forum."

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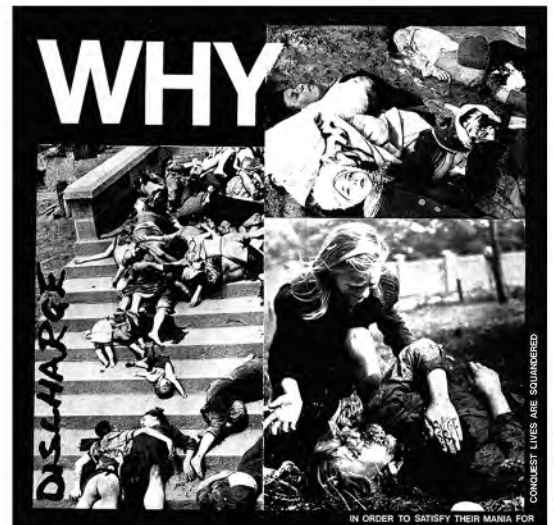
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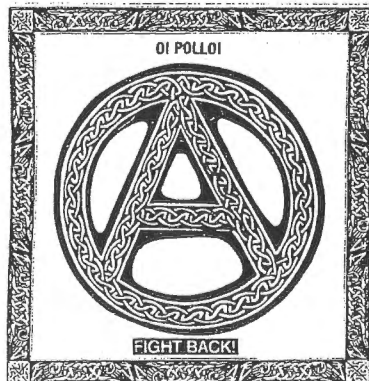


パンクシーンの近況報告

contact:
unno13(at)gmail.com

El Zine 第0号 Utopia, Chaos in Tejas, Abe (Life), Acute, Realized, Yannick (Feral Ward), Pisschrist...	El Zine 第0号 Scatha, Avskrum, Persevere, Prank Records, Burial, Souchi (Forward), See You In Hell, Moonless, NHFTK, Gorilla Angreb...
El Zine 第1号 Sonic Ritual, Iron Lamb, Masayasu (G.A.T.E.S.), Dorn Zine, Folkels, Epidemics, Vektor, Amebix, Crow...	El Zine 第1号 Kalashnikov, Assassinator, Petrograd, Eddie (Bastard Sons of Apocalypse, Vaaska, Deskonocidos), Crow, Shizuoka Hardcore...
El Zine 第2号 Black Breath, Sexchrome, Billy (Tragedy), Trujaca Fala Records, Ada Max, Armagedon, Lobotomia...	El Zine 第2号 Ruidosa Inmundicia, Mostros, Alliance, Gasmask Terror, D-Takt & Rapunk, Night Fever, No Way Recs, Origin of [M], The Fight...
El Zine 第3号 Raw Noise, Inner Conflict, Menosvalidos, End of Seeds, A.U.K., Martino (Voltage Records), Filip (See You In Hell), Philippines HC...	El Zine 第3号 World Punks History Stories, Extinction of Mankind, Izumi (Slowmotions), Acrostix, Flo (Heartfirst), Axewield, Systematic Death Tour...
El Zine 第4号 Norway Hardcore, Dishonorable Discharge, Foreign punk labels, Tom (Evil Minded Zine), Scott (Defiance, PDX), LA Scene Report, Dazd	El Zine 第4号 Profane Existence, Latin American Punk, Muka-Chin (Judgement, Earthdom), Vicious Cycle, UK Melodic Punk, 13th Floor Elevators
El Zine 第5号 Hiro (Disclose, Aggression), Inepsy, Insane Society Records, Midway Still, Cock Sparrer, Czech Punk, Mobsproof...	El Zine 第5号 Desperat, Nu-Kle-Ar Blast Suntan, Sloa Knivar, Nerveskade, Jabara, Autistic Youth, Las Senoras, Morbo, Social Chaos, Czech Punk...
El Zine 第6号 Saira Huff (Detestation, Atrocious Madness), Tokyo Record Shop Interviews, Shiftfucker, Crosta, Crassical Collection, Woolf, Redflesh...	El Zine 第6号 AC4, Hardcore Survives, Punk Record Shop Owner Interviews, Felix Havoc, Satan's Saturs, Go Fifth Go, Greek Melusaaste, Ian MacKay...
El Zine 第7号 Distortion Records, Chaos in Tejas 2013, C-3's, E.A.T.E.R., Solpaatos, Criaturas, Mallorca Island Punk, Middle East Punk...	El Zine 第7号 1981, 2000's Finnish Punk, The T-55's, Sad Boys, Thisclose, Scumraid, Invsn, Guida...
El Zine 第8号 Tom and Boot Boys, Generacion Suicida, Zex, Knave, Domata, Hysterese, 4490 Records...	El Zine 第8号 Latino Punk, NYC Raw Punk, Alexander Heir, Adam Whites, Scavenger of Death Records, Wrecking Crew, 1984, Accidente...
El Zine 第9号 Anasazi, La Vida Es Un Mus, Filthy Hate, The Rusted, Fortvivan, Atentat Na Sluh, Punk In Australia, Vivisekto, Rot...	El Zine 第9号 Me Saco Un Ojo Recs, FOAD Recs, Masayasu (G.A.T.E.S.), Masacre 68, Ferocious X, Desenterradas, Vivisekto...
El Zine 第10号 Reconsideration, Beer Belly, Pogo 77, Tom & Boot Boys, Eskorbuto, Split Veins, Hellsakura, Snob, Current Japanese Punk...	El Zine 第10号 Belgrado, Rakta, Skizophrenia, Solucion Mortal, Dios Hastico, Overthrow Records, Unholy Grave, Band of Accuse, Thisclose...
El Zine 第11号 Poison Idea, Erik (Negative Insight Zine), Riot City Records, Los Crudos, Brazilian Punks, Sadist, Punk in Turkey, Psycho Squat, Apurtu	El Zine 第11号 Gorilla Angreb, DS-13, Kriegshog, IV Reich, Riot City Records, Kafka, Japanese Punk Record Shop Recommend, SP Caos...
El Zine 第12号 Mateus Mondini (Nada Nada Discos), Resistance 77, Amebix, Blanks 77, Kaltrbrunching Acideath, Inmoh, Kriegshog...	El Zine 第12号 Anti-Cimex & Goteborg Punk, Psychotic Youth, Protestera, Lebenden Toten, Slight Slappers, Asocial Terror Fabrication...

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GBG 1982

In the years since they disbanded, the Skitslickers, or Shitlickers as they are more commonly known, have largely remained an enigma. Where so many bands have been tempted to play the reunion circuit or release the dreaded reunion album, the Shitlickers have steadfastly refused to go this route; spurning interview requests, refusing label offers, and eschewing other opportunities in order to protect their reputation and preserve their legacy. A semi-limited rerelease in the 1990s and a single interview in the early 2000s have been the only real breaks in the group's silence since 1982. Why the band allowed Negative Insight to share their story and repress the "GBG 1982" EP, I am not fully sure, nor did I ask.

All correspondence on this project was handled through Lasse, former Shitlickers vocalist. Although he has not been directly involved in punk since the 1980s, he is acutely aware of the cult status that the Shitlickers command. He is also one of the most

engaging and interesting people that I have had the chance to work with since the start of this magazine. The edge that made him a strong personality and intimidating frontman in the '80s has certainly not dulled over time. Lasse is intensely protective of how the Shitlickers are portrayed and the projects they lend their name to. He requested final approval on everything to do with this issue, and we were happy to oblige.

The impact and popularity of the Shitlickers far exceeds their limited output. To have released only a single 7" and become so well known is a certain kind of feat. The Shitlickers are both an entry level band for fans of raw punk music and a cult band for the most ardent hardcore fan. As evidenced by this interview, none of this is by accident. The Shitlickers had a vision, and they have been careful to maintain the integrity of that vision all these years. It's safe to say this approach has been successful thus far.

NI: In the earliest days of the Shitlickers, both the lineup and the sound of the band were very different from what was on the "GBG 1982" EP. Can you explain how the band initially formed, what year it started, who was in it, and what it sounded like?

SL: I played drums in bands early on. In 1974, when I was 10 years old, I was into Sweet and Kiss, but their drumming, especially Mick Tucker's, were way too advanced for me, so we played covers of T-Rex instead. I remember thinking "Why isn't there any fast music with no guitar solos around?" And since I have the gift, in 1977 you started to hear punkish songs on the radio. One of the earliest I remember is "Kissin' Cousins'." The Saints cover of Elvis's hit. Another big impact on me came in the spring of 1978 when I went to London with my dad to watch football. I saw punks in the streets that looked really cool, like Fifties' rockers with a twist, more American graffiti than the "I'm living in a container" fashion that the hardcore punks, including us, were aiming at a couple of years later. I bought the usual records with Pistols and Ramones and back home I cut my hair punk and went to my first punk concert with a great band called Gothenburg Sound. And through Radio Luxembourg and community radio you discovered bands like Sham 69 and Stiff Little Fingers. In 1980, I was a semi-professional football player in a Swedish premiere league club, but got in an argument with the coach on how to train football during winter time, which lead to me quit football and start to play punk. At the time, I played bass in a garage band, mostly Thin Lizzy covers,

but obviously I was looking for a punk band.

Jimmy had just started a band called Skitslickers (The Shitlickers) and he was looking for a bass player. The band's motto was "Kick down and lick up," so I didn't have to think long before I joined in the beginning of 1981. Jimmy played guitar, his girlfriend sang and a guy named Gutte on drums. We played sort of a rock 'n' roll punk with Swedish lyrics. We sounded terrible, but I had a part time job as a stage hand at the nightclub Facade in Gothenburg where British punk and new wave bands often played, so I made us the opening act for Exploited as our first gig. We were crappy as hell, but, strangely, I saw Wattie dig to the music. This was sometime in the summer of 1981.

And we had our share of Spinal Tap moments, unexperienced as we were at the time. When Jimmy saw the poster "Exploited + Support," he said that Support is probably some nifty funk band with the guitars hanging just under their chins, and I went to the promoter and yelled in his ear: "Why is there a fucking funk band calling themselves for Support -- what a fucking shitty name! -- on the poster, and not us?!!!" The promoter poked his ear and said: "You are Support."

Or, a few months later when UK Subs played at the same place. When they were about to enter the stage, I was asked to search for the drunken drummer, who had disappeared. A Rod Stewart look-a-like, don't remember his name. Someone in the band told me he was at "When Eight Bells

Toll." So, I went up the street where the well known Alistair Maclean movie "When Eight Bells Toll" was running, bought a ticket, went into the theater, got in front of the screen and shouted "ROD!" Not a sound. Or, well, the cineastes shushed me. To me it was natural that a drunken drummer was watching an exciting movie like this just before a gig. A half hour later, when I had returned to the club, the band was in the middle of their performance. No, the drummer had not been to the movies, but at the pub "When Eight Bells Toll," which was just outside the nightclub. You live and learn.

Our rehearsal room was on Third Long Street, just outside Haga, which is a district in Gothenburg. Back then it was very much like Christiania in Copenhagen (by the way, Bob nowadays works at Sunshine Bakery on Pusher Street in Christiania, if someone fancy a magical cookie). For a couple of weeks we rented the rehearsal room from Hare Krishna, who came with their red togas and bells and wanted the rent. We said no. Instead we gave them a proposal to sign over the lease on us and move out in a flash. They did. The rehearsal room was located between the police station and Boys Sauna Club. The sauna visitors wore leather jackets with studs and chains and could be mistaken for punk rockers (with mustaches). I remember that we stood waiting on the other side of the street until the street was empty of people and then quickly, as fast as we could, rushed over the street, into the gate, up three floors and through the door to the rehearsal room, hoping that no one had seen us thinking that

we were going into the sauna club. Again, pure Spinal Tap.

Jimmy and his girlfriend shared a shabby apartment in Majorna, a working class district in Gothenburg, with a woman who was a couple of years older. She was the leader of the Nazi skins in town, and later in Sweden. We had some parties in the apartment together with the skinheads, but as we had other values than them, Jimmy moved out. We started to hang out with the, at the time, small crowd of hardcore punks in Haga instead. In the beginning, we were just 10-15 hardcore punks, but quickly we became up to 100, who every day gathered outside the Anarchists' place or occupied houses. A lot of punks from other places in Sweden and Scandinavia moved to Gothenburg because it was here it happened. Stockholm, e.g., didn't have a hardcore scene at all.

NI: About how old were the members of the initial lineup? Were they all coming from a punk background, or were there influences from other areas as well?

SL: We were about 17 years old in 1981. Jimmy had played with various punk bands in the Seventies. I don't know the background of the others.

NI: You've cited Leather Nun as an influence on the Shitlickers in the past. Can you speak to the importance of that band in relation to the Shitlickers, as well as Jonas Almqvist's Ny Vag punk radio show?

SL: No, what I said was that the older punk bands were not an influence to us musically, but the elderly punks, like Jonas Almqvist in Leather Nun, supported us younger punks in different ways. The New Wave radio show, which Jonas hosted, was an important channel for new and old punk in Sweden, but they didn't play much hardcore punk. Once, me and my girlfriend crashed at Jonas's place and in the morning I couldn't find my t-shirt, so his girlfriend lend me one of Jonas's, some punk tee, and I didn't think more about that. A month later a grumpy Jonas proclaimed on the radio show that he would not play The Shitlickers until he got back his t-shirt. Apparently, it was a rarity, with a picture of Beatles' manager Brian Epstein and some disparaging words. So, we never got played on the radio back then, but being banned from a national

radio show that broadcast punk is a good thing for a punk band.

NI: Are there any recordings (rehearsal, live, etc.) of this early era of the band? Were any of the songs or riffs later recycled for other Shitlickers songs?

SL: It's possible that there are recordings or videos, which the audience recorded that will show up. But I have nothing from that period. No, we kept no song parts for the new band.

NI: What happened to the original lineup of the band such as Jimmy's girlfriend and Gutte?

SL: We were simply not good enough and we did not play the music I wanted to play. We quit after the second gig and started with a new lineup in the autumn of 1981. I changed from bass to vocals, Jimmy on guitar, Gutte on drums and Sixten on bass. In the absence of another band name, we kept The Shitlickers. Gutte played on the first two gigs with the new band, but he quit because hardcore punk was not his kind of music. Don't know what bands he or Jimmy's girlfriend went on to play with.

NI: Sixten Andersson was an early member of the Shitlickers who went on to join Anti-Cimex. I've read you used to put shows on with him as well. Why did he end up out of the Shitlickers?

SL: Sixten belong to the inner circle of punk rockers that hung out in Haga. And he could play, in his case guitar and bass, which few of the hardcore punks in Gothenburg could. Me and 6-10 were the ones who organized the first hardcore gigs in Sweden. I don't remember why he quit, but he probably had a problem with me. Most people I played with had. Sixten played on two gigs, the gigs with Gutte, before he and Gutte jointly quit. But Sixten played with us on the classic concert at Rockers Club, the start of Swedish hardcore punk.

NI: How did Jonsson from Anti-Cimex come to join the Shitlickers? How did you come to know him, and was he already in Anti-Cimex prior to joining the Shitlickers?

SL: When Gutte and Sixten quit with a short notice, we had to find new band members quickly. Few fit in the band. Jonsson and Jimmy were longtime friends and schoolmates. Both were from the city Mariestad and they had played together in punk bands in the Seventies, e.g. Avfall (Garbage)

where Jimmy played guitar and Jonsson played drums. So it was natural to ask Jonsson, who was also a fan of Shitlickers. At that time, he played bass in Anti-Cimex, a band from the cities Mariestad and Skovde. Jonsson had more or less moved to Gothenburg, and, moreover, we and Anti-Cimex played at the same gigs, so there was no logistic problem for him to play in two bands.

NI: How about Bob Stacy? Where did you find him?

SL: There was a nightclub in Gothenburg where punks, new wavers, rockers and strippers went to when the traditional nightclubs closed; Roxy Cafe. The place was filled with TV sets showing videos of primarily Roxy Music. They also had exclusive performances on their tiny stage where UK bands from the Sixties played, like Troggs and Brian Poole and the Tremeloes. Bob worked there as a bouncer, he lived next door to Freddie Wadling (the doyen of punk in Sweden) and he played drums. So our ways crossed and the real Shitlickers was born, our Mark III.

NI: Why did the sound of the band change from the more traditional punk sound to the raw punk sound? Was the change in style mostly due to Discharge or other factors as well? Was this change in sound sudden or did the songs become faster and harder gradually over time?

SL: It was an immediate and total change of style when we quit the first lineup. We wanted to do something new, not repeat what the punks did in the Seventies. So we wrote new songs; short, fast songs with short lyrics. British hardcore punk bands inspired, but they were too politically locked in pacifism and vegetarianism for us meat eating troublemakers, so we wanted to find our own style; musically, lyrically, politically, etc.

I was never a big fan, or owned a record, of Discharge, but I heard this funny story for which they should be given a hand (if it's true); some vegan anarchists organized a gig with Discharge. The first thing that struck a vegan punk concert arranger's mind is apparently not to fix sound, lighting and hotel rooms without windows. It is food (which is a good thing). Discharge sang songs against war, so obviously the band members were vegans,

or at least vegetarians. The organizers planned everything, in detail, for months; red vegetables were flown in from Tibet, carefully prepared with local green vegetables that don't cast shadows. All was set for throwing biodynamic marshmallows at each other during the week of love for carrots. The excited organizers (think Mr. Bean on acid) picked up the band at the airport and drove them to town. And the first thing the band did was to go into McDonald's and order a Big Mac each. No carrots on the side.

NI: Was there ever any competition or rivalry between Shitlickers and Anti-Cimex?

SL: Look, here's the deal; The Shitlickers and Anti-Cimex started the Swedish hardcore wave together, played at the same gigs, had Jonsson and Sixten in both bands, some of us hung out privately, and yes, there was a healthy musical rivalry between the bands, but we were two completely different bands. We had different sounds, different types of songs, different band agenda, different political agenda, different attitude on stage, different attitude off stage, etc. Anti-Cimex was a bunch of younger, kinda shy guys from the countryside who played tight and who were musically gifted. For example, Jocke and Charlie (and Jonsson) were early on talented musicians, and that was rare among the hardcore pioneers. But before Jonsson took over the mike they were not an interesting live act (nor were we before I took over the microphone). When Anti-Cimex played people stood still and listened, when The Shitlickers played the audience was scared. Some cried. Anti-Cimex had longer songs with more harmonies, we did "Don't bore us, get to the chorus." They did not make much noise off stage, we tried to pick a fight as best as we could. They were against whatever British anti-war bands were against, we were against everything and everyone (including British anti-war bands). With that said, The Shitlickers was indisputably the most important band for the Swedish hardcore scene in the beginning. We set the bar for everything; we were the first with violent live performances, hardcore recordings, sound awareness, songs with clear choruses, monotone guitar solos, pared lyrics and organization of hardcore punk concerts. Anti-Cimex became the

most important band for the survival of the growing genre after we quit.

NI: You've said the Shitlickers were a little bit older than the other bands in the Gothenburg hardcore scene. Being older and around from an earlier wave of Swedish punk, how did the age difference affect how you related to the other bands in the scene? Did they look up to you?

SL: Yes, we were a couple of years older and had bigger jaws than other hardcore punks, and that mattered. The younger ones looked up to us for various reasons; fear, our violent gigs. We were one of the first bands in the world in the hardcore genre. We recorded the first real Swedish hardcore record, a record with a personal, specific and identifiable sound, and not least with songs people remembered. And later, that we existed during a short period (1981-1982), that me and Jimmy left the punk community in 1983, and that we haven't given any interviews, protected the trademark and don't participate on any compilations with other artists, also contributed to the enigma.

The band members were also colorful characters. The older you are, the less you have to care about what other people think. Bob was an up-in-your-face rockabilly rocker, and he did not care about the hardcore scene or wearing the hardcore uniform with studs and the hair in gelatin that made you sleep with your head just outside the bed if you didn't want to ruin your hair spikes. Bob was more into Brylcreem. I never owned a record from after 1980, and I only listened to rockabilly and doo-wop like Elvis, The Killer, Dion DiMucci and Sedaka. Jonsson, who also liked doo-wop, had a fondness for old Swedish genre mixed music from the Fifties, with witty lyrics. And Jimmy, he was into Deep Purple and Scorpions (from their pre-spandex period). So, yes, the young punks must have been quite confused, thinking they had to listen to HC 24/7.

And we weren't a "political" band. The band members had a whole lot of different opinions depending on who you spoke to. And that's rare. The important thing for me was to be against whatever you were for, and for whatever you were against. As long as there was a conflict or fight, I was

happy. It didn't matter against whom. I despised the predictable. Some anarchist punk rockers wanted to change the world by throwing stones against porno theaters. Bob and I, who hung out with strippers and people in the porno business at Roxy Cafe, didn't understand what they were doing.

Hardcore punk rockers at the time were not a politically one sided group of people, which was liberating, 'cause a true punk rocker cannot by definition be bound by any political, religious or other, by other, organized agenda. There were a couple of small parties on the far leftwing trying to attract and recruit punks. But few were interested. It may have to do with the crazy things the recruiters said; one apparatchik proclaimed that after the revolution no rocker would own his guitar, the state would. Well, as I strongly believe in the owner's right to protect his property with violence, I preventively beat him up. These parties consisted of pseudo intellectual middle class people who played revolutionaries during the weekends and claimed representation of the working class, and as expected, turned out to be just like the fascists they said they were struggling against. And you learned quickly



that when a person said he stood for the Good, all warning bells were ringing. These persons were always the most solidarity lacking, intolerant and selfish people. They never did anything for other people without an ulterior motive. The hardcore punks were mostly middle class, who could run home to mom when the going got rough, trying to hide their background in a working class uniform. But, my point is, they were only kids without an agenda, trying to have fun and find their place in life. Unlike the calculating political parties.

And I can dispel the myth that we were a band on drugs. Well, at least I wasn't. I need total





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control so I never did drugs. Jimmy, he occasionally had to excuse himself during rehearsals because he had to vomit, due to an incorrect dose of steroids. Sixten, he did vomit all the time, straight out, just like that. But in his case, the reason was lactose intolerance. This environment was clearly inspiring for me, while other band members were throwing up I wrote the classic hardcore songs you kids listen to.

Sure, we could be a mean bunch, but we took the band, the music, the rehearsals, gigs, recordings, the covers, etc. in real earnest. The music came first, everything else was of secondary importance. And we knew what we were doing. We knew that a band, no matter what genre, must have A) memorable live performances, B) songs people can recognize, C) a personal sound, and D) an aggressive marketing of the band.

NI: There's a lot of rumors and

misinformation about how many gigs the Shitlickers played. Can you please state how many you played?

SL: Approximately seven with the Jonsson/Bob lineup and two with the Sixten/Cutte lineup. So, subject to the Mark I gigs, a total of around ten gigs. Add one released EP and it doesn't sound much compared to the attention we have been given. It's all about the A, B, C, D I have mentioned earlier.

NI: The people that did see Shitlickers live and have commented on it have compared it to bands like Iggy and the Stooges where it was all about bringing a dangerous atmosphere to the shows and putting on a strong live performance. Can you please speak to this and how you viewed the live performances? Was there a lot of violence at gigs?

SL: I sometimes read that people, unknown folks or famous Swedish musicians, say that we were the

"best live band they have ever seen." I don't know about that, but at least we were punk. We did something different than other bands. Play songs from a stage, anyone can do. Dress like other punks, anyone can do. Have the same political views as other punks, anyone can have. Etc. But it's not punk, it's anti-punk.

We made ourselves a name as a live act before we went into the recording studio. In people's minds and memories a rock band's legacy is summed up by how good you are on stage. So, we thought it would be a good idea to hurt the audience. No one had done that in an organized form in Sweden before. We simply promoted the band through violence. A predecessor to gangsta rap, if you like. With shorter lyrics.

As Jimmy had a soft spot for Wendy O., our gigs began with the others playing a Plasmatics song (don't remember the title, a rare song on a bootleg) which went over in one of our songs. I taped the microphone in my hand with Gaffer tape, kicked the audience standing closest to the stage in the head and ran out in the crowd and beat up as many as I could. After a few gigs, people had learned; my microphone cable with the mike taped in my hand only reached 30 feet from the stage, so the audience was standing safely 36 feet away. And there I stood angry as hell and growled. I couldn't reach them, and the gigs became more like traffic accidents with bystanders than live performances with an engaged audience. So we started to play in other cities where they haven't learned the 36 foot rule yet. Before a gig in the southeast of Sweden, a couple of fans that newly had undergone face surgery came backstage and asked me timidly if I could take their health situation in consideration and not kick them in the head. For some reason they had to stand close to the stage. Pure Monty Python. Anyway, I said yes. But I lied. The poor bastards had to go to the hospital by ambulance, the promoter cut the power half way in the set and Bob burned down the parish house as a thank you and goodnight.

When it comes to violence, there wasn't much difference on stage or off stage. I was always in a fight or stabbed someone I didn't like, partly due to my short temper, partly because no one



stopped me, and partly because there are a lot of idiots out there. And sometimes you just had to pull rank. Actually, I was stopped once, by Nico of Velvet Underground, who slapped me in the face and called me an idiot when I was trying to pick a fight with her band. I was really puzzled and walked away. It's not easy to be a bad ass punk rocker. But otherwise, it was like A Clockwork Orange. When you are young, you need to fight to get things out of your system, but it should be organized, like fights between football firms. You tried to provoke trouble with other punks or skinheads, but you were not always successful, few wanted to fight.

Once, I went into a bunch of Nazi skins and lied that I was a Jew, you know, just to flex the power of Shitlickers. "No, we know you're from Finland," the skinheads responded, so I had to disappointedly walk away. And Jimmy, in an attempt to provoke, came to a gig that we played at and organized, called Punks Against Nazi skins, wearing the Swedish flag on his jacket (which in Sweden is a controversial thing among punks or anyone at the left wing) and an Iron Cross around his neck. But people didn't care. If it was old news (Vicious, Lemmy...), if it was us (we were in a carte blanche situation) or if the hardcore punk rockers back then simply just had a sense of humor, I don't know.

NI: How quickly did the songs featured on "GBG 1982" come together? Were they written over a short period of time, like a few months, or did they take longer to develop?

SL: A few months.

NI: Were there other songs written during that period that were in a similar style but that didn't get recorded, or was all material recorded during that session? Are there any outtakes from the session still on the original master tape reels?

SL: No outtakes. We recorded 4x4 songs, that's it. Yes, we played other songs live, which have never been recorded, including the songs "The Shitlickers" and the crowd pleaser "Suck My Dick," a tender reply to the song "Fuck Me In The Anal" by a girl band from Gothenburg.

NI: The debut EP, "GBG 1982," was recorded in the spring of

1982, correct? What studio was it recorded in, and do you have any specific recollections about the recording process? What did the studio engineers think of your music?

SL: We recorded the first EP, "The Shitlickers," in the spring of 1982 at Studio Lane in Gothenburg, which had never recorded our kind of music before. Producers and technicians that record music they have never worked with or even heard before are not so fixated with how it should sound and therefore a better choice than the genre studios if you want to be the first with something new. We took the recording most seriously. We knew we had to find a sound that would distinguish us from other bands. A mistake many bands do, who play in genres where there are few opportunities to separate one band from another, is that they don't spend time on their wall of sound, which makes most bands sound the same and very few sound unique. I mean, it may have been a good idea for a soul artist to record at Stax or Muscle Shoals, where you could get exactly the sound you wanted, and needed, to sell records or be played on the radio, but it's a bad idea for a punk band to record at Wessex and think you would get the same sound as Pistols. You can't. And you shouldn't. Especially hardcore punk bands should think the opposite of how a band usually records.

NI: The "GBG 1982" EP has a very distinct sound to it, and the guitar tone is perfect on it. Can you describe how Jimmy got the guitar sound and if it was intentional or accidental? Do you remember what type of guitar or amp set up Jimmy used on the recording of the EP?

SL: We experimented. Jimmy put the guitar amplifier (Peavy Double Deuce) in a closet and made a hole in the membrane with a syringe needle which gave us our specific guitar sound. And he dubbed the guitar (Aria Pro II) four to five times on each song to get a fat sound. Jonsson had high midrange on the bass (Fender Jazz), Bob a large, short, compressed reverb on the drums (Pearl), and I, a lot of reverb on the vocals (SM58). It sounds like the sound setting for the evening's ballroom band, but we found a completely unique sound. Many punk bands recorded at Studio Lane after us, believing that they would get the

same sound as us, but it's hopeless, and pointless, to try to repeat what another rock band have done. Not even we managed to reach the same sound at Studio Lane when we recorded "The Shitlickers II".

NI: All of the lyrics are very short, containing only a couple lines per song. What was the reason behind keeping them so short? Did you write the lyrics?

SL: I wrote the lyrics. They consisted only of the title, or the title and a verse with a couple of words that were repeated. It was our style. There is no room for longer tales in hardcore punk, and if you can say what you want in one word or sentence, there's no point in adding more lyrics. I had no role models. Punk lyrics went from everyday realism in the Seventies to abstract anti-war lyrics in the Eighties, lyrics about the threat of the "atomic bomb." Many Swedish hardcore punk bands had their head up in the ass of British anti-war bands, which meant that the lyrics became carbon copies and often more wimpy hippie shit, than provocative or interesting. To sing that all the people in the world would die in a nuclear attack next week was not for us. We were rockers, not professional mourners.

For example, if you take "Cracked Cop Skulls," I decided that the song would be about cops. The title came up because it fit with the music, which was written first. Even back then I thought that the lyrics were predictable. Songs about executing cops, or other anti-state songs, are not especially controversial. I was more pleased with the lyrics to our other songs that struck against our own subculture or against other punk bands forever nagging about "peace on Earth." "Cracked Cop Skulls" became an instant hit in the hardcore punk community. A bootleg of the first EP was distributed abroad under the name "Cracked Cop Skulls," which helped to promote the song and it spread rapidly around the world. The trick with "Cracked Cop Skulls" is the combination of a unique sound, a sing-a-long chorus, and that the song is very easy to learn how to play. Many foreign bands recorded a cover of the song, in Swedish, so they must have had some knowledge of the content of the lyrics. Given that our songs are among the most recorded hardcore punk songs,

it is strange that no one ever asks me questions about the content of the lyrics, just why the lyrics are so short.

NI: When the "GBG 1982" EP came out in 1982, the first pressing was self-released, is that correct? Is the first pressing 300 copies? Was the first pressing only distributed in Sweden?

SL: There is only one official release; 300 copies, self-released, in Sweden. And, consequently, there is only one official vinyl version of the first EP; knife in the stomach on the front and a photo of the band on the back. White label. All other releases (sketched cover, split with Anti-Cimex, etc.) are bootlegs.

NI: How was the reaction to this? Were people immediately into it, or was it too raw for many punks at the time in a way that many people in England reacted negatively to the first Discharge EP?

SL: "The Shitlickers" was released in the spring of 1982. This was the first real hardcore record from a Swedish band. It had a specific sound and songs people remembered, so yes, it got a lot of attention in the punk community, in Sweden and abroad.

NI: What is the situation with the Malign Massacre label pressing? Do you consider this an official release? Who was responsible for designing the now infamous cartoon cover artwork?

SL: It's a bootleg, not sanctioned by us.

NI: Regarding the export version of the EP that was on Malign Massacre Records and distributed in England by Xcentric Noise Tapes, was that distribution deal done by Malign Massacre on their own, or were you in touch with Xcentric Noise Tapes as well?

SL: Bootleg, not sanctioned.

NI: Is the pressing of the EP on Mats Bodenmalm's Bullshit Recordz from 1982 official or a bootleg? Can you please explain the circumstances around that pressing? Was it pressed using the same master tape or from a different source?

SL: Bootleg.

NI: The second EP, which has only been officially released by Distortion Records, was, I believe, recorded several months after the first one in the fall of 1982 and also at Studio Lane. Why did you change styles from what was on

the "GBG 1982" EP, and can you describe the sound you were going for? Were you influenced by different bands at this point?

SL: We wanted progress on "The Shitlickers II". We looked at what was happening in the metal scene, but we didn't find what we were looking for. We tried to create a new kind of hardcore punk with monotone, darker, longer songs, but it became a mess.

NI: Why is there only a cassette tape version of the second EP instead of a proper master recording?

SL: We didn't get the master recording of the second EP simply because we didn't pay the recording studio. We only got a demo MC from which Distortion, 15 years later, made a master recording. The sound is crap, the songs are poor and we were tired, so, no, I'm not very proud of the second EP.

NI: Why did you allow Mats Bodenmalm to release the "GBG 1982" 7" with the "Silence" 7" for the first time together in the late '90s if you didn't like how the second EP sounded? What are your thoughts on how this release came out?

SL: Apparently, there was an interest from fans to hear the second EP, and it becomes boring to release the same four songs in perpetuity, and not feasible if you're going to release an LP. The release was OK, especially the vinyl (LP picture disc). We mastered the recordings at The Mastering Room in Gothenburg and the sound is acceptable, but of course not as raw as the original release (it never is). The vinyl that comes with this magazine is actually mastered from the original father-/mother matrices. But, due to my incipient dementia, this release was not certain. In the Eighties, someone, and without our knowledge, lent the originals to minor record companies that made unauthorized copies/releases. I got the plates back in the Nineties and they were in my gun safe for many years, but a year ago, for some reason, I moved them and I remember saying to myself "No one will ever find them here." Well, a year later, I searched my house without having a clue where they were. So, I sent a U-matic master tape that I have to be remastered, but there were some technical problems with the tape, so we couldn't use it. This led me to search my house a second time for the originals. And

I found them, just before Christmas [2015]. They were in my vinyl collection in the basement, inside the cover of "Elvis's Christmas Album".

NI: You mentioned in a previous interview that there were record labels from the UK that were interested in signing the Shitlickers. Do you remember which UK labels were interested and if they were interested in a 7", LP, or other type of release? Did you ever consider doing a record or licensing your songs to them for release?

SL: There were record companies abroad that took interest. Jonsson was responsible for getting a deal with a UK label, but I don't know what happened. This was fast times. When autumn came in 1982, and we had recorded the second EP, we quit the band and we were not interested in releasing old recordings. Looking back, it's great that we so early as 1982 were able to release a recording that quickly spread across the world and got a lot of attention, without a record company, organized promotion, radio plays, videos, interviews, market research, etc. Something to think about.

NI: Do the labels Rot Records or Pax Records from England sound familiar? Both of those were UK labels that featured Swedish bands on their vinyl compilations early on...

SL: Never heard of them.

NI: In that same interview, you mentioned the existence of a live tape that you have. What show is this taken from, and how many songs are on it? Does it contain tracks that were otherwise unreleased?

SL: From Sprangkullen. About ten songs, some unreleased, but it's just noise. You probably hear better punk if you put your head in a washing machine.

NI: Is there any chance this tape will ever be released in any form?

SL: No.

NI: Are there any other known studio, live, rehearsal, or other recordings of the Shitlickers?

SL: Not that I know of.

NI: What caused the band to come to an end, and do you wish it had gone on longer?

SL: The Shitlickers as a band was heavily regulated, everything would be orchestrated in a certain

way; the songs, the rehearsals, the performances, the attitude, etc. So we became a parody of ourselves which killed the joy of playing rock 'n roll. So when the second EP went down the drain, we got tired, it wasn't fun anymore. We started to play with other bands to regain the joy. I went on to play drums and bass with two other punk bands and Jonsson prioritized Anti-Cimex. In 1983, me and Jimmy left the punk community for the biker world, and I have only had sporadic contacts with the punk community since, although, I still keep in touch with a couple of the old ones. You move on.

NI: Do you have any regrets or things you would have changed?

SL: Yes, I regret that we recorded the second EP.

NI: Besides Jonsson remaining active with Anti-Cimex, what did the rest of the members of the Shitlickers go on to be involved with?

SL: I played drums on a couple of gigs with a band from Gothenburg called Troublemakers, and me and Sixten started a punk cover band called GBG Punx, where I played bass. In 1983, me and Jimmy started a Sabbath

influenced band called Raw Deal with Lob, the lead singer of Gothenburg Sound, and we made one recording. I read that Bob released a recording with some punk band, don't remember their name, though.

NI: While many punk bands have chosen to take any opportunity they get to answer interviews and do reissues, Shitlickers have remained a mystery and not granted many interviews or reissues. What is the reason for remaining so far out of the spotlight despite how much interest there is in the band?

SL: I have been completely uninterested in doing interviews, and it has been in the band's interest to not do interviews. So these reasons coincided well. If I would answer questions about The Shitlickers it would be questions from true fans, like in this case. Music journalists in general can fuck off.

NI: Have you ever thought about doing a reunion of any sort? Have you been offered reunion shows or releases?

SL: Me and Jimmy made a demo recording of four songs before the release of the compilation in

1997. The idea was that Bob would add drums and Jonsson and I would switch instruments, he on vocals and me on bass, because I can't growl nowadays. But Jonsson wanted to play bass, so nothing came out of that. We also did storyboards for a couple of videos, including one cartoon, but without funding, we dropped it. It would have been interesting.

Although, I'm angrier now than ever before, far beyond McEnroe; I can't see us getting back on stage. The next step would be organized killing of the audience, and that is unfortunately still a felony in most countries. And, punk rock shall be played by kids not by men in their fifties with heart, lung, and bowel diseases like an old country singer. So, I suppose the best thing we can do is to let Shitlickers RIP, raise our kids and potter in the garden. Unless an offer for an extremely lucrative project turns up. We'll see.



ANTI CIMEX



DESPERATE HOURS: 1981-1986

It was never about immortality in 1981. It was about being unemployed teenagers, pissed off and wild, the first wave of British hardcore hitting Sweden, and living in the moment. It was about Discharge and leather and charged hair. It was about the Cold War and the CND and getting falling down drunk.

There was a revolving door of bassists: first Jonsson, then Conrad, Cutting for some demos, followed by Sixten, and back to Conrad again, with Charlie switching over for a gig as well. Chaos and catastrophe surrounded the band, including a lawless tour of England in 1986. They were fortunate to accomplish anything at all.

It may not have been about immortality, but in just five years, four records, and a handful of compilation tracks, these feral alchemists achieved just that. The following interview with founding member Charlie discusses the events that made it all happen, and how Anti-Cimex, despite all the debauchery, turned hardcore on its ear and made themselves one of the most important and influential hardcore bands ever.



NI: In an old interview, there was talk about getting your band name because of something to do with an exterminator putting a sticker that said Anti-Cimex on the door of your practice space. Can you please recount that story and how exactly you got the band name?

AC: Well, we had some problems with finding a suitable band name. We had names like De Missanpassade (what we didn't know was that there was already a band called The Misfits, which is the correct translation). We also were named The Skit, a name I really liked. But then came a band called Skitslickers, so we put it in the bin. We rehearsed in a guest cabin on my parents' premises, a cabin which I also lived in. We had some trouble with mice and my parents called this company, Anticimex, to put out some poison around the cabin. To warn about it they put a yellow paper inside the door. And on our way to our first proper recording we passed this door several times, discussing the name issue. If I remember correct, it was me, carrying a snare drum, stopping by that yellow sign and said "What about Anti Cimex?" The others liked it, and there we was!

NI: Before Anti-Cimex, there was Bohman Brinner, correct? Who was in that, and how did it transition into Anti-Cimex?

AC: Bohman Brinner consisted of Jonsson, Jocke, Nillen and a guy called Magnus. They rehearsed in Mariestad, kind of a twin city with mine. I was

visiting Jonsson and we ended up in Bohman Brinner's rehearsal room, with Jocke and Nillen, where we drank beers and jammed. Well, the other guys liked my drumming and we had the same musical goals, so they decided to put Bohman away and start a new band with me.

NI: Does a demo of Bohman Brinner songs exist?

AC: It does and can be found on YouTube. Search and you shall find!

NI: On the first EP, "Anarkist Attack," the song "Heroindod" is credited as being written by Bohman Brinner.

AC: It's an old BB song with the lyrics written by Magnus, the drummer.

NI: Were any other Bohman Brinner songs recorded on the original "Anarkist Attack" demo tape? How about played live as Anti-Cimex songs early on?

AC: Not what I can recall. Only "Heroindod."

NI: What bands would you say influenced Anti-Cimex at the time of "Anarkist Attack"? How important was the first wave of Swedish punk to the early Anti-Cimex sound?

AC: We were very influenced by the UK punk scene. The new stuff that took punk where it hadn't been before. Bands like Discharge, Exploited, GBH and Chaos UK. We were also listening to a lot of '70s rock, like Alice Cooper, New

York Dolls and Black Sabbath. Mix that with a dose of T. Rex, Sweet and Slade and you know what we were listening to at the time.

NI: The actual 7" entitled "Anarkist Attack" was released by Bullshit Recordz as BULLSHIT 001 in 1982. Who exactly ran Bullshit Recordz? Was it Mats Bodenmalm? How did you guys know him, and how did he come to be involved in the record?

AC: Bullshit Records is our own label. We paid for it all and sold all the records ourselves at gigs. Bodenmalm was a young punk that started to trade records all over the world. We know him by the numerous letters he sent. Quite annoying sometimes. But he discovered "Anarkist Attack" and after that he stuck around us for 25 years. For good and for bad.

NI: There's also advertisements from circa 1983-84 for the Anti-Cimex Records label with the address of Mats Bodenmalm. How did this differ from Bullshit Recordz?

AC: Haven't got a clue. It's like that Fatal Attraction movie. He just showed up and took over the show. In the beginning, he actually spoke to us about what he was doing, which he didn't the last 20 years.

NI: Why did Nillen end up out of the band after the first record? Did you remain on good terms with him or share gigs with his later projects such as DNA?

AC: We kicked him out because we weren't on the same path. He wanted to write lyrics like Crass, we wanted lyrics of no more than 30 words. There were also some personal issues. To get the band



working as we wanted, we had to get rid of him. There were bad feelings for a while, but when DNA was happening everything was forgotten.

NI: How long was Bonni (later of Asta Kask) in the band for? Was the band already moving toward the raw punk/Discharge influenced sound when he was in the band, and do any recordings exist with Bonni? Was it a surprise when he left to pursue Asta Kask?
 AC: I think he was in the band around a year. We were already going to the tougher streets of punk and he were supposed to be our new vocalist. Instead we ended up without one. We knew that there was a possibility that he should leave for Asta, but we hoped he would stay. He didn't.

NI: Do you remember the process of going from the more melodic punk sound to the raw Discharge influence sound, and whose idea it was? What other bands influenced this change, and were the Shitlickers already playing raw hardcore when Anti-Cimex began moving toward the more aggressive style?

AC: It was actually from the beginning we moved in that direction. I've heard the demos we recorded prior to "Anarkist Attack," and they are furious. Don't know what happened in the studio, we lost all the nerve and speed in the recording. Skitslickers started their raw punk era after us, but they were quicker to release an EP.

NI: Who came up with the name "Raped Ass"? Were the songs on the "Raped Ass" EP demoed live or on a rehearsal tape prior to the recording of the EP?

AC: It was Jocke that came up with the phrase, first in Swedish and then in English. Don't really know where he got it from. We did record all the time in the rehearsal room, and I think we even recorded a couple of them before (six months) we recorded the final EP. We weren't the quickest guys on earth!

NI: Was the initial reaction to "Raped Ass" strong, especially

in Sweden? Was it instantly met with acclaim from the punk scene?
 AC: Can't remember any reactions at all. People thought we were crazy, playing that fast and chaotic. Just what we wanted them to think. But no, it took some years before we got any acclaim at all. But then again, Bodenmalm directed all Cimex letters to him, so it's hard to say.

NI: Can you explain the situation with the Really Fast Records version of "Raped Ass"? You have



said previously that they didn't have permission, but Really Fast guys have always maintained that it was not a bootleg...

AC: No, I can't. We were probably drunk and don't remember. As usual.

NI: Obviously you must have worked out your relationship with Really Fast guys though because you appear on the "Really Fast Vol. 1" comp LP from 1983?

AC: Yep, it's punk, no bad feelings. They weren't behaving

like assholes, so no need to argue about it.

NI: There's a handful of songs recorded around the time of "Raped Ass" and with a similar sound to them that have Swedish song titles and lyrics in Swedish as well. Why did you switch to your native tongue for these?

AC: The native ones are prior to the English ones. We made a decision to start singing in English, so we translated the old songs and went on.

NI: Were these songs recorded intentionally to be used as compilation tracks on the "Really Fast Vol. 1" and "Kloak Skrä 1" comps, or was there ever any talk at the time of releasing them as a stand alone EP on vinyl? Did anyone ever offer you a vinyl release of them in the 1980s? I'm talking about songs such as "en Dod Soldat," "Krossa NRP," etc.
AC: We just recorded. EPs didn't happen that often during those days, so copying cassettes was the way to go.

NI: When you recorded the "Victims of a Bombraid" EP, had the sound or influences changed at all in your minds?

AC: Pretty much the same as before. Except more of everything.

NI: How was the reaction compared to "Raped Ass"? How do you feel "Victims..." compares to "Raped Ass"?

AC: Well, we didn't become pop stars this time either. No big things happening. Some more fanzine interviews, but no media coverage. I personally think the sound on "Victims" suck sideways. We wanted a better studio, but these guys had never recorded anything with a fuzzbox. A catastrophe! But the songs are good enough to make the EP survive, thank dog!

NI: Did you feel like with other bands from Sweden and Gothenburg such as Disarm, Absurd, and others that you had to keep evolving your sound to stay different from them?

AC: Well, we were never stressed about it, and we always evolved our music. It was in our nature. We liked to see ourselves as somewhat experimental. It was more like the music steered us, not the other way around.

NI: You had several different bass players on the first few records and shows including Conrad, Sixten Andersson, and Cutting. Can you please give a bit of info regarding each of these guys such as what they brought to the band, why they left, and how much impact they had in writing songs?

AC: Conrad: bass on "Raped Ass," mini-LP and "Absolut".

Loved The Residents, Throbbing Gristle, and stuff like that. Made a huge impact on our sound, and also wrote some songs. Had a little problem with his weed smoking habit. Sold his bass after the UK tour and bought speed for the money. Got kicked out for destroying gigs by being stoned one time too many.

Cutting: playing on compilations. The right guy in the right place. Loved the guy. But he wasn't the best bass player, and he lived 450 km from us. That's why he eventually quit. RIP.

Sixten: bass on "Victims". The world's most gentle person. Played with a gigantic steel plectrum. Don't know why he left.

Lefty: crazy fucker from Malmo. Played real good bass and partied like it was 1999 24/7. Didn't quit. Died in a work related accident. RIP.

NI: I'm a bit confused on the line up and timeline of the EPs. "Raped Ass" features Conrad on bass, "Victims" has Sixten, and then Conrad rejoined for "Criminal Trap", is that correct?

AC: Conrad needed time to get his shit together. He quit and we found Sixten. At the time for the "Criminal Trap" one he came back, while Sixten slowly went missing. A little blurry there.

NI: What was the situation that led to Patrik Granath joining on drums and you switching to bass briefly?

AC: Well, we had no bass player and we knew Patrick quite well, so I took the bass. Didn't work out that well.

NI: Cimex were featured on the "What Are You Doing About that Hole in Your Head" comp LP put out by UK label Rot Records in 1986. First off, do you remember how you came to the attention of Dunc at Rot Records and how you came to be included on that compilation? Secondly, do you think that being included on the comp helped promote the band in advance of the Chainsaw Tour that same year?

AC: Sorry to say, I ain't got a clue how we ended up on that comp. Maybe someone in the band actually wrote to him, maybe Bodenmalm, our self-acclaimed so called manager did it. Maybe I did it myself? Maybe nobody did it? Maybe they just put us on it without asking? I don't know. I've never even seen the record! The problem was that we were maniacs that didn't care about much but



getting drunk. And I don't think I even knew we was on it when we went on the tour. It didn't really answer your question in any way, but it's the truth, my truth. I don't know.

NI: Who organized the Chainsaw '86 UK tour with Agoni?

AC: Darren Russel, the guy that nowadays runs the Rebellion festival in Blackpool.

NI: One of the stories that's come out from that tour is from the show in Leeds where you opened for Discharge. Supposedly people thought Cimex were actually Discharge playing the songs from their newest record at the time, "Grave New World". Have you heard this story before?

AC: Nope, never heard that one. But I bet that the Discharge guys

wished it was like that, in a retrospective way! (Sorry, Rainy!)

NI: Did you think that the UK tour was a success? Do you have any recollections that stand out?

AC: Success? Haven't got a clue! Again, Bodenmalm stole all our correspondence. The tour was financially a disaster and it made Jocke quit. We were poor, hungry and tired. It was a blast! It was the year of world football championship in Mexico. So we had to show the English people how to kick the ball. And how to drink like a man. Almost broke my leg.

NI: What specifically made Jocke quit after the tour? How much do you think him quitting affected the make up of the band, as he was an original member?

AC: He got tired of the whole shebang. He wanted us to play more rock-like. We just wanted to party and be punk. We were all wrong, but that's easy to say 30 years later. Of course his leaving made a big impact. We did quit! He wrote most of the riffs so it paralyzed us. We had one guy we knew who could replace him, but he didn't want, so we quit.

NI: Looking back on it, is there anything you wish you could have done differently during the first era of Anti-Cimex or that you would change?

AC: Hmm, I wish I was 25 when we started, not 15. And I wish we took a little more serious on things. But... I'd probably done the same thing again, if I had the chance.



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CHAINSAW TOUR '86



Jonsson at the Hand and Heart, Coventry

In late June of 1986, Anti-Cimex, along with fellow Swedish bangers Agoni, embarked on a short tour of England. The chaos began almost immediately upon hitting the shores of England, and included cut-short gigs, gasoline huffing, skirt chasing, one member getting hit by a car, and a host of other escapades. The tour left an indelible mark on all who bore witness to the anarchy and chaos.

The memories of these gigs have resonated with many of those who experienced the tour firsthand and allowed for this tour diary to be created. The recounting of the events is from each person's perspective as they perceived it. The recollections are intimate and personal

and offer vivid accounts of memories that were both shared by many people simultaneously as well as those that were unique to each individual.

Photo credits:

Scotty Hellkrusher: live at the Bensham Working Men's Club, Gateshead (June 30)

Scotty Hellkrusher: live at Adam & Eve's, Leeds (July 2)

Jenny Plaits: live at the Mermaid in Birmingham (July 5)

Jenny Plaits: live at Mardi Gras in Nottingham (July 7)

Rob Tennant: live at the Hand and Heart in Coventry (July 4)

Rob Tennant: live at the Mermaid in Birmingham (July 5)

Middie (Disattack)

I had always known Discard because the Discard singer was Per Lundström who was also the vocalist of Agoni. He was a really, really good friend of mine. I first met him from when he wrote to me through Maximum Rock 'N' Roll mag. I put an ad in there as I was putting a compilation album together called "Carbon Copy." Basically wantin' clone Discharge bands on the thing. He replied to the ad. Agoni wanted a few tracks on it. A friendship made in hell, ha. We were longtime buddies from then. He used to come and stay at me house for months on end over when I lived in me parents' house, Christmases, summers.

The Discard early stuff, the lyrics were actually written in the UK basically. Half of them songs. There's a song on their EP ("Death From Above") called "Blistering Light". Well the lyrics were from a Disattack song actually. Per and me wrote the lyrics to the Discard EP in the UK, so I contributed and he wrote the songs. We used to get just absolutely drunk and make Discharge lyrics up (laughter). I knew it, because we had the Disattack thing, he always used to say to me "I'm gonna make an ultimate Discharge clone band." Like what Disattack was back in the day. Then Discard came to life. We used to absolutely cry laughing going "maimed and slaughtered in a ditch," you know, and just going on. But the "Death From Above" EP, lyrically, was written at Bromborough Wirral at me mother's house. The music wasn't. Cause he went home and did all that stuff. But hats off to him, he was a lofty guy. I wish he was still here.

When Disattack recorded the demo tape, it was in a place called Station House Studios, which above it was Skysaw Records, and it was owned by a guy called Pete Leay. We recorded our demo tape there, well, we had the engineer from a local punk band called Public Disgrace, who were a good friend of ours called Tudor (Richard Hooneyman). They released one EP. He's actually on the cover, but anyway, he did our thing. Per Lundström had got in touch with me and said "Listen, we want to do a tour and everything, and Anti-Cimex are a bit stuck for a label here." Because I think they released "Victims Of A Bombrad" and something happened and they had no

label. So I said "I'll do it." And he said "Alright, nice one." So I went upstairs to Pete Leay. I said to him "Listen dude, I've got this awesome Swedish punk band. They've got no fucking label, they've got songs to record, are you interested?" He goes "Let me think about it." Got back to me, and I said to Per Lundström "Green light, mate. We can release the 'Criminal Trap' LP. Pete Leay said he's going to do an offshoot label, a punk label." Pete just said to me "Think of a name." And I went "Ooooh, I don't know... Distraught?"

So I was in a really good kind of situation because of Per Lundström because he was really good friends with them, so there was no language barrier. Whatever I told him, he told them kind of thing. "Just record some stuff, and Middie in the UK, Distraught Records, will release your '12'." And they said "Right, we'll record, and he can press it." So I thought "Ok, me first release is going to be Anti-Cimex."

Then Per got signed to Under One Flag with Agoni, which obviously is a subsidiary of fucking Music For Nations metal label. So he was getting a bit of money, and he

not all of them. Because of Per and Agoni, I was there, but basically I had to control Anti-Cimex for the whole tour, which was quite hard in parts. But we had a great laugh and drank far too much. Considerably too much. Jonsson was hard to handle sometimes, in a nice way (laughter). The rest of them were quite quiet, he was quite loud. He was a bit of a loose cannon. Jonsson was just mental. Live, he kept hitting himself with the mic and swinging the mic around and just butting himself in the head with the mic. I'm like "What the fuck's he doing now?" He's covered in blood and shit, and it's like "Look what he's done to himself. Oh whatever, give him a drink, he'll be fine."

One of the gigs that we did was with Discharge. It was Adam & Eve's in Leeds when they were doing the "Grave New World" shit. And it was Anti-Cimex, Agoni, and Discharge, and it was absolutely mental. It really was. I've got so much memories of that gig purely seeing Anti-Cimex absolutely blow Discharge off stage, for one. It was a funny thing to see because, you know, it was like the atmosphere was really weird because

obviously the punks wanted all the old Discharge stuff, and they were playing complete metal. Obviously Cal was using that really high voice. So I remember talking to Garry Maloney, the drummer of Discharge. We went to the dressing room, and we're all having a drink in there. It was Agoni, Cimex, and Discharge in there. And Cimex went to like go on, and Discharge popped their heads 'round the door, and Garry went like "Fucking hell (laughter)." He was like

"How do we follow that?" Know what I mean? Cimex, absolutely amazing. Especially with an added member, which was the guy that played the real industrial pipe on stage, as well, which was a new twist of Anti-Cimex. He used to just get pieces of scaffolding pipes or find things on ships and stuff. And just mic the metal on stage, just put loads of clip mics on it, and then he'd just batter it and put a distortion pedal through it or something. That's how he came about. Jonsson absolutely loved it. He loved it, he loved it. But he swatted that pipe out.

That was a serious gig for Cimex. And the crowd for Cimex went absolutely fucking mental. I mean it kicked off with all the early stuff. I think they kicked off with



L to R: Pek (Disattack), Middie, and Agoni members lounging in Leeds

was doing more than the punk thing. That's when we approached the Chainsaw Tour. The Chainsaw Tour basically happened on the back of the Agoni demo on Under One Flag. And what it was, they wanted to come over and tour Britain, but it was very expensive. So Per Lundström had this idea, he says "We'll bring our mates' band over, and it'll be cheaper for two bands to go on the road or do a mini-tour." And he said "How do you fancy Anti-Cimex?" And I went "Fucking great (laughter). That will do me, yeah."

The organization was done by Per Lundström. Basically it was Agoni and Cimex on the Chainsaw Tour, and I was in the van with them for two weeks. Pek (Disattack) was in the van a few gigs but

"War Machine" or something like that. It was fucking brutal, you know what I mean? And then Agoni. And we had to subject our ears to "Grave New World," which... I don't know... I don't know about that. But it was a great gig and great guys.

"He came running in the house, saying 'I've just been run over by a car!'"

Birmingham gig, that was a funny one. That was alright. Jonsson got it into his head somewhere along the line that the promoter had run off with all the money. I had to get Per to say something to him, 'cause he couldn't speak much English. So that language barrier was still quite bad in parts. I said "No, he hasn't run off with the money. He'll give it to you." And he's going "I want money! I want money! If he don't give me money, I will kill him!" And I'm like "Fuck off, dude!" Me and Pete had to throw him in back of the van and lock the van to keep him from killing this promoter 'cause he thought he was ripping him off (laughter). And I'm like "Fucking dude, he's going to kill him?" You know what I mean? Fucking lock him up. I forget who we played with there, but I think we arrived late.

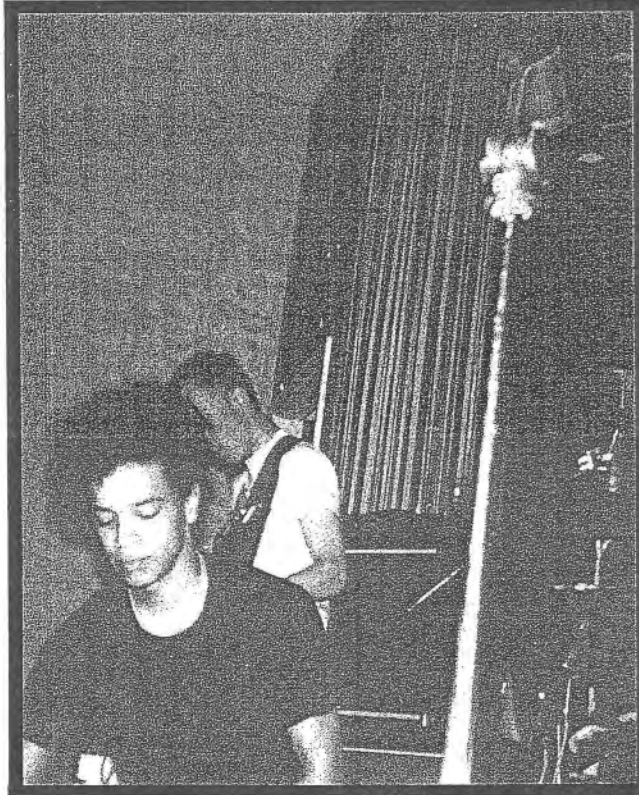
We played Leamington Spa, as well. We ended up being at the Varukers' house, Rat's place. He put Anti-Cimex up, and then we all stayed at his house. Garry Maloney from Discharge turned up, as well. He was there, so it was one big party. Garry was mates with Rat 'cause he was the drummer on the first Varukers EP. But he was in Discharge at that time.

But going back to Jonsson again, he can be the ultimate character. Jonsson got run over outside Rat's house by a car 'cause he was that drunk. He came running in the house, saying "I've just been run over by a car!" He lifted from himself from the street. The guy was made of rubber. I think the car just bounced off him, I don't know. He was so fucking drunk. Then he came bouncin' into the kitchen and acted like nothin' happened. He was a lovely guy, don't get me wrong. He was a lovely guy, as well, and very talented. We talked about loads of stuff like the Shitlickers and all that stuff. We had some good moments me and him. Nice guy, nice guy.

And then London and Swansea were cancelled, I think. Basically, we ran out of money. It was hard because we had this real guzzling tour van. It wasn't a posh van, it was this massive transit van. And it had two bands in it; equipment. It wasn't so bad after the gigs because there's always someone to put you up. We stayed with

some great people. We was like offered basically the house. "Oh, you guys stay here tonight." And then we'd just get after the next gig the next day.

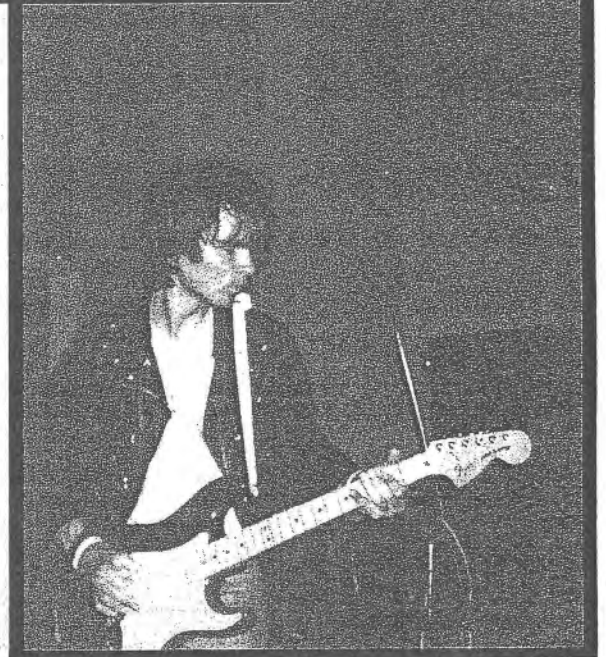
"Criminal Trap" was just about getting released. I had a tape of it. It should have been ready for the tour, but it wasn't. We had a lot of problems with the sleeve because they wanted it in two colors, which the originals were silver and black. They wanted this kind of metallic finish, and it put the actual release back a week, so it didn't coincide with when they played, which is



Anti-Cimex live in Gateshead

sad really. Because it would have shifted a fucking load of them. But I had it on cassette, and I remember playing it in the back of the van 'cause no one had heard it then. There was me, there was Dig from Earache Records, Digby Pearson. There was Dean from Extreme Noise Terror. We all crouched in this van to play it, and it was like "Fucking hell, yeah, fucking great!" You know? Then it was released like a week later or something like that, so it was bad timing really. But I'm so glad it actually got released because, even today, I think it's a pretty good EP.

But yeah, I was on the whole tour, the whole tour. Even waved them goodbye when they left. You don't get the very special moments. I feel very blessed to actually have witnessed it.



JUNE 30

Bensham Working Men's Club, Gateshead Anti-Cimex, Agoni, Napalm Death, Dan

Scruff "Little Toot" Lewty (Apostles, Hellbastard)

In 1979/1980 my brother Nigel 'Big Toot' Lewty became active in promoting shows for bands; everything from The Clash to Amebix, all that international '80s hardcore punk/metallic stuff. His cassette "Symphonies for the Disaffected" still does the rounds on the tape trading underground. A compilation of bands that played shows at his venue during the 1980s.

In 1986, he co-worked on the Anti-Cimex/Agoni "Chainsaw Tour" of the UK. One of these shows was at Bensham Working Men's Club in Gateshead, not far from the regular venue The Station. (There are posters and fliers existing of these shows.) To the best of my knowledge, Anti-Cimex also played a show at The Station in Gateshead (I'm buggared if I can remember the date now).

Anyway... Memories of the gig?

I seem to remember the 'Cimex boys stayed at my friends' house, and on the day of the show at Bensham Working Men's Club we all went out and had a game of football. It was Sweden vs. Gateshead. If I remember rightly, I think Sweden won, but only because they had more Swedish on their side than we had our own lot on ours. Hahahah.

The Chainsaw Tour was 1986, and at that time I was busy with my own band (Hellbastard), but I remember all of us that went to every show my brother put on. We were absolutely dying to see Anti-Cimex

live. The gig was almost chaotic in that Anti-Cimex made a hell of a din and blasted everyone so much that the PA guys actually turned the main stage volume down (this usually never happened at gigs, but on this occasion.....). Agoni warmed everything up nicely, and were brilliant to watch and hear.

Before the show, Jonsson was showing anyone who would look a photo of his girlfriend. He was most upset and quite drunk and kept going on about how he missed her. When they played live he had that familiar grey stripes top on that he always wore and it was covered in blood because he kept bashing the mic off his face and head.

This was before anyone had heard off GG Allin.

Anti-Cimex fucking ruled the day!

Ian Armstrong (Dan, Sofahead)

All I remember is the Anti-Cimex singer smashing the mic into his balls a lot then collapsing in the car park outside after the show.

Ian "Wal" Wallace (Dan, Sofahead)

I actually don't remember playing with Dan, although we did... What I do remember is that Mick Harris (Napalm Death drummer) was sat on my table popping bubblegum bubbles in my face trying to provoke me into hitting him... What a cunt! He was a tiny skinhead from what I remember... just ignored him! Can't remember Agoni. I always thought that they were Italian, but they are Swedish...

I remember the Anti-Cimex set, as the night ran so late that they only had time to play for ten mins. They were well fucked off. I bought their mini LP (sells for over £50 at the moment!). I can usually remember every detail of our gigs, but this one is near blank...



forehead... one-CLUMP-two... one-CLUMP-two.

Craig Pancrack (photographer)

Anti-Cimex were highly anticipated as a band who sounded more like Discharge than Discharge. It was all getting very tedious, but I went along... A classic Working Men's Club in Gateshead with glitter balls and glittery curtains... I saw Amebix there a couple of months before, and I'm sure the gig was stopped half way through so the old dears in the room next door could hear the bingo numbers being called!

Agoni were a crappy metal act...

“He was a GG Allin type character, big burly fearsome chap with the roar of a lion and a necklace of animals teeth round his neck.”

Cimex managed three songs before imploding. The singer was off his head on drugs/booze or both and had been beating himself up with mic for the first two songs and then suddenly ran offstage during the third and collapsed in the pub car park! And that was it, I had travelled 35 miles for a cozy 15 mins! He was a GG Allin type character, big burly fearsome chap with the roar of a lion and a necklace of animals teeth round his neck. Incidentally, I was in Stockholm a year ago with Antisect and asked the locals if he was still alive, and I was told he was much to my amazement!

Ivan Tariot

During the soundcheck at Bensham Working Men's Club in Gateshead, the singer of Anti-Cimex kept whacking the microphone off his



JULY 2

Adam & Eve's, Leeds Discharge, Anti-Cimex, Agoni

Nic Royles (promoter, photographer,
Cracked Cop Skulls, How We Rock)

Hardly anyone knew who Anti-Cimex were at the Leeds gig (Adam & Eves). Nearly everyone had come to see Discharge, and how were they disappointed. Just me and Active Minds/Looney Tunes guys raging at the front. Birmingham Mermaid gig was an all dayer and Anti-Cimex only ended up with 20 mins to play as running out of time. Loads of punks came from my hometown (Bradford) to the Leeds gig which they didn't normally venture out due to rivalry. The looks on their faces when Cal (Discharge) started singing was priceless as they hadn't heard the "Grave New World" LP yet... priceless.

Alan Netty Burnett

Too (legendary North-East promoter, now passed away) organised a coach to Adam and Eves for us lot... Geordie invasion, haha. Anti-Cimex were excellent. Discharge... hmmm. They (Discharge) were selling a big poster, like this pic [of "Grave New World" promo shot] at the gig. I had it for about 3 hours, gave it away when Cal started singing like Bee Gees! Ha ha, aye it was a gig I'll never forget.

Scotty Hellkrusher (Hellbastard, Hellkrusher)

The northeast of England, Gateshead in particular, has been graced with many a fine hardcore punk band over the years, but the prospect of seeing Discharge, Anti-Cimex, Agony, and Napalm Death all on the same bill was something that had the local punk scene here drooling with anticipation. Monday, Jun 30th, 1986 -- the venue Bensham Working Men's Club (packed out) -- and the wait was over. Sadly (or gladly) Discharge had pulled out; Anti-Cimex were headlining and we had just seen great sets from Agony and the original Napalm Death, which had wet our appetites for Anti-Cimex to take the stage. All the wait, and the anticipation and, after a never ending intro tape (that saw some of the audience throwing paper airplanes stage bound), Cimex hit the stage with a ferocity many of us had very rarely seen and made the hairs on our necks stand on end with Jonsson barking out the vocals like a rabid dog -- hitting himself in the face with his microphone like a man possessed.

Two songs later however, it was all over and Cimex ground to a halt and left the stage, much to our bemusement and disappointment -- no reason, no explanation, but it was obvious something wasn't right -- and the gig was over. Disappointment reigned and rumours flew, but I never did find out the reason why -- or maybe the demon drink had stole the show. Whatever, Cimex hung around the day after, making friends with the local punks and sharing a drink and game of football if I remember rightly.

The next gig of the tour was Leeds -- Adam & Eve's -- two days later on July 2nd, and lucky for us a bus had been put on to travel down so at least we had a second chance to see Cimex as well as the mighty Discharge. Wednesday afternoon and a coach load of drunken Geordie punks/anarchists descended on Leeds and spilled into the local bars, surrounding Adam & Eve's for pre-gig banter and more drink. Some were already full and some turning away the already drunken masses. Leeds bars wouldn't serve us one of our favourite drinks, snakebite (lager and cider mixed).

Leeds was buzzing and inside Adam & Eve's was packed wall to wall punks and sweat dripping off us before a chord was struck. Agony were good, but the sound was poor -- surely not the same Anti-Cimex -- so on they came, like a wall of noise sending shivers down the spine and sending the audience of spiky tops into a frenzy. Swedish punk at its best with Jonsson rasping out the vocals bombarding our ear drums and showing how good a front man he was, which made up somewhat for the disappointment of Gateshead -- and a treasured possession of a live tape as a personal memento (lugging that tape recording to gigs back in the day paid off after all). The venue was rocking and audience sweating, beer flowing and so Discharge took to the stage -- memorable for all the wrong reasons. "It's been a mighty long time, but now we're back to shake you down." It was a Grave New World -- abuse was hurled and many left as the forefathers of noise died on stage and Anti-Cimex stole their crown. The audience disappeared into the night and our coach took us home -- with memories of the night that Anti-Cimex blew Discharge off stage.

The coach trip there was mental, but the coach back was even crazier. Some guys had found some offal of cows' intestines or something behind a butchers shop and brought it on the bus swinging it round their heads and wrapping it round some guy's neck. As you can imagine, the bus was going crazy... poor coach driver.

Bobs (S.A.S., Active Minds)

I saw them - in Leeds (venue was called Adam & Eves). Not so many people in the UK knew them so most people weren't there to see them, but to see Discharge, who were headlining. Agoni from Sweden also played.

Agoni had entered their speed metal phase (it was before their LP came out on Under One Flag), but they were still good. Cimex were great. I remember that they were good, and that they had the extra percussionist (it was around the time of the Skysaw 12"). They'd played a shambolic gig in Gateshead a few days earlier, if I recall, and word had got round that it was a total mess - singer had collapsed after a few songs due to being completely drunk. But at Leeds they were great...

**"I expected them to
be shit--and they
were."**

Then on came Discharge. "Grave New World" had just come out, and, having heard it, I expected them to be shit--and they were. The surprising thing though was how many die-hard Discharge fans clearly hadn't heard the new album and didn't know who the fuck this hair metal band was. Knowing nothing about Scandinavian HC, quite a lot of them assumed that Cimex were actually Discharge, and were shouting "Fuck off, get Discharge back on" whilst Discharge were actually playing. That's my main recollection of the night - I thought it was pretty funny...

Deek Allan (Oi Polloi)

I saw them in Leeds at Adam and Eves which was an excellent venue with regular punk gigs promoted by anarchist poet Nik Toczek. There were always adverts for upcoming gigs there in the music paper "Sounds" which lots of punks used to read as it covered a fair amount of punk and oi sometimes so people all over the country would be well aware of what gigs were coming up there. A bunch of us in Scotland saw the advert for the gig so we all came down in a hired van and camped in tents near Leeds so we could go to the concert, mainly because we wanted to see Discharge who were headlining although we were aware of who Anti-Cimex were too - they were really an added bonus rather than the main attraction for us.

Anti-Cimex were fucking great - really tight and powerful - just brutal raging D-beat and they had some mic-ed up massive metal industrial spring on the stage with them that one of them was hitting with some metal bar or something - it was just

mental. The sad thing was that although they were absolutely shit-hot most people just stood there nodding their heads or whatever rather than dancing and I remember the general reception being fairly subdued which was a shame. Everyone was just waiting for Discharge really and it was kind of ironic because Anti-Cimex were actually playing exactly the kind of raging D-beat that people were there to see from Discharge and of course what they got when Cal and co took the stage was nothing but stuff from "Grave New World"!

None of us really had any interaction with the band apart from watching their set really. I do remember lots of folk were talking about this story that was going round though about how the singer had supposedly said that he was going to kill himself at the end of the tour. Don't know where that had come from but everyone was like "this is probably going to be the last chance to see them then"! He certainly looked mental enough on stage so it seemed quite believable!

The main funny stuff about that gig was to do with Discharge really. Well, it's funny now but at the time a lot of people were really pissed off and angry and sad to be honest. Cal came on stage in some red vest and cowboy boots which wasn't really what folk were expecting and then he had some guy massaging his shoulders and neck before they started playing - not backstage but actually while he was up front on stage - which looked fairly bizarre - and then they had this massive classical music intro but when it finished they didn't burst into playing but just started tuning up so it was a total anti-climax. It was honestly as if they were deliberately trying to piss off the crowd. Then when they finally started everyone went mental for the first four bars until Cal started that "Grave New World" singing and people, a lot of whom hadn't heard the LP yet, were just like "What the fuck?!!!" - they played nothing but stuff off that LP, no old stuff at all and Cal was talking in this ridiculous American accent between songs and people just couldn't believe it. Lots of people were just walking out in disgust and there were even people in tears outside at the end too - it was all pretty surreal. Nowadays I actually find this

fucking hilarious when I remember it but at the time people were really fucked off and apparently this was the best reception Discharge got on that tour as they didn't actually get any chairs chucked at them or whatever - all a bit crazy anyway and it kind of overshadowed the excellent set from Anti Cimex really.



Jonsson live at Hand and Heart

released on LP/CD? I believe and it was Scotty's live recording from gig.

I spoke to the guitarist at Gateshead, as I am a fellow guitarist. We just spoke about general small talk: bands, instruments, England, their impressions of country, tour.

Not a lot to say as it was so long ago. OK meeting them, but as I regularly worked at all gigs in Gateshead/Newcastle I met every band, and I'm not the one to have selfies so no photos, haha. I did however see Jonsson two days later at Leeds and spoke to him outside the gig about his behaviour at Gateshead. Safe to say he was a little embarrassed about the whole episode and sheepishly replied it was

Sean Harrison (Debauchery)

I saw them at Gateshead and Leeds.

Anti-Cimex were excellent live. I was big fan of the band before these shows, Gateshead cut short due to Jonsson storming off, Leeds was excellent. The show at Adam and Eves has just been

woman trouble!!! I'm glad to say they played longer than 10 minutes that night.

As for the other humorous stories, in general the reaction on people's faces when Discharge came on. After Cimex I suspect they were expecting more of the same, the expressions were priceless. I'm a big fan of "Grave New World," so knew what to expect.

JULY 3

Leamington Spa Varukers, Anti-Cimex, Agoni

Mark Sarcasm (Extreme Noise Terror, Wartorn, Sarcasm, Wankys)

Okay, we are talking over 29 years ago. I was 19, I thought I knew it all, but in reality, I knew fuck all, apart from an impeccable taste in music. I have forgotten more than I remember. Some details are clearly etched in my mind as if they were yesterday though possibly distorted, others are long forgotten. It's not my intention to mislead, I'm old.

I knew Anti-Cimex from the "Raped Ass" and "Victims of a Bombraid" EPs. I loved that band, and I still rate those records up there with the early Discharge EPs. Also a demo tape of earlier material was in circulation among tape traders, which in my opinion was not as great as the 7" records I owned. I had never heard the "Anarchist Attack" record, and the 12" was yet to be released. There was no question about it, Anti-Cimex were doing the Discharge thing better than the masters, who were already nibbling on the

bell-end of heavy metal. Agoni I knew from the "Stockholm's Mangel" tape, which had a release from a UK label (Dead Beat Tapes from Wales). I loved that cassette, which also included the amazing Mob 47 and Crudity. Unfortunately Agoni (Agony) had moved on from the sound of that cassette.

The first gig I went to was in Leamington Spa on a Thursday. I had no



job and a giro cheque so no immediate financial or employment worries. Enough for at least a belly full of beer and a bag of chips. Thanks Maggie. I was really hoping that the Varukers would be playing as at that time they had the "One Struggle One Fight" line-up and were always great. They would have been a great band to play with Cimex. It may have been they were not keen to play their home town or possibly the promoters didn't like them. The venue was a place called the Hodcarrier in a suburb called Witnash, a short bus ride from the town centre. The pub is still open and probably not the sort of place I would wish to pop in for a pint. I suspect a slaughtered lamb scenario. Before the gig, I met up with my friend Lee in Coventry and would hazard a guess we went to a pool hall called "shoppers paradise" to buy illicit substances before catching the bus from Coventry to Leamington. I'd say there were about 50 people at the gig (possibly less), that's including band members.

Also playing were Napalm Death, who had probably only been playing their brand of super fast hardcore a matter of months, well since Mick had joined them anyway. This was the Harris/Bullen/Broadrick line-up. They were of course great, blasting out the material that would become side one of "Scum". I believe a local band In or Out also played, pretty disposable mediocre anarcho punk that Americans would be creaming about if they were around right now. Agony were quite a surprise, gone was their raucous hardcore punk to be replaced by clean Exodus style speed metal. Actually I didn't mind them, though I thought the LP they released a few years later wasn't up to much.

Cimex were great, they had expanded the line up to including a guy playing on their weird instrument, a bit like a large spring which I think had a pick-up on it and was plugged into an amplifier. He also got whatever he could from around the gig room like a fire extinguisher and metal bins, anything really and had them mic'd up and going through the PA. He bashed away on those with a pair of drumsticks. COOL. Jonsson was a mad man, clearly drunk, bashing himself in the face with the microphone and cutting himself up with broken beer glass. The band were tight as fuck, blasting their way through their set. Amazing.

"...Lying outside in the gutter, half naked, bleeding and gibbering in a foreign language."



Charlie Claeson at the Hand and Heart

After their set I was sitting on a table and Jonsson (drunk and bloody) fell on to me, I pushed him away. He turned around and asked "You look for fight," "Why you push me?" Err, no thanks mate.

Later on we all stayed at the Varukers' house where it was metal mania a go-go. I remember chatting to the young lad "Mr. Fire Extinguisher," and him putting some sounds on the tape player, some weird shit that nobody liked. Later we were smoking some hot knives (burning hashish between two red hot knives and inhaling the fumes) in the kitchen and "Mr. You Look For Fight" came in. "What you do, me try" he said... Later on Gavin [Varukers/Bolt Thrower] returned to the house to report that some

bloke a lying outside in the gutter, half naked, bleeding and gibbering in a foreign language. He was dragged into the back of the tour van to let him sleep things off.

I was fortunate to go to two further Anti-Cimex gigs over the next two days, the Hand and Heart in Coventry and the Mermaid in Sparkbrook/Sparkhill Birmingham. Coventry being sparsely attended (only myself, Lee and Nik Napalm displaying our enthusiasm) whilst Brum seemed to be rammed full of bodies. I don't actually recall watching the Cimex set, though do remember waking up in a caravan that was parked on the front garden of Fuzz's (Nik's then girlfriend) parents' house.

Anti-Cimex lived up to all my expectations, rarely had I ever witnessed such an intense frontman and at that time nobody in the UK was playing Discharge style hardcore so well. They played as a solid unit with enough chaos which filled me with a mixture and exhilaration and apprehension.

Rat (Varukers)

Anti-Cimex and Varukers both played together in my home town at the time, Leamington Spa. I think that was the only one we did. Can't remember much about it, so long ago. Anti-Cimex all stayed at my house, many beers were drunk so you understand the problem.

JULY 4

Hand and Heart, Coventry Anti-Cimex, Agoni, Napalm Death

Booked by Lee Dorian prior to him joining Napalm Death, the Coventry gig was at the Hand and Heart on Far Gosford Street and featured Napalm Death as the opener. Unfortunately, we were not able to get any anecdotes or further information for inclusion here.

*Anti-Cimex raising a
raucous in Birmingham*



JULY 5

The Mermaid, Birmingham Anti-Cimex, Agoni, Napalm Death

John Foster

I'm actually from the US, but my family moved to Nottingham during the first half of 1986. As a 17 year old from a small town in Washington State, this was a pretty cool experience. Pretty shortly after arriving there, I got to know the guys in Concrete Sox, which was pretty fortuitous because they were very nice people and took me around to all kinds of crazy stuff.

Everyone was pretty jazzed when it became clear that Anti-Cimex was going to come over and play some shows. I only had the vaguest idea who they were in fact, but everyone I knew assured me that they were awesome. I rode over to Birmingham in the Concrete Sox van, a couple of the guys from Chaos UK, and some other Nottingham people, one of whom was Kalv Piper from Heresy. I remember this clearly because someone brought along the latest issue of Maximum Rock n Roll which contained Pushead's review of the Heresy's "Never Healed" flexi. The opening line of the review was something like, "Heresy are the new gods of speedcore thrash," which we all got a real laugh out of and for which Kalv got teased all the way to Brum.

We got to Birmingham late in the afternoon and headed down to the Mermaid. I was hanging out with some of the Nottingham crowd in front of the place when Charlie, the drummer of Anti-Cimex, came walking up. After most of the other people wandered off I ended up chatting with him. I was like, "I thought your record was really great."

"We actually haven't put anything out yet," he told me (their first vinyl release wouldn't come out until later that year).

"Didn't you put out that one with the picture of the baby on the front and all the missiles?"

"No, that's Crude SS, not us." Well, he was very nice about it and a really funny guy on the whole.

A little later, Shawn from Concrete Sox and I were hanging out in front of the Mermaid when some people came up to us and told us that some guy was pounding his girlfriend in the loo. We ran up to the toilet on the second floor and it was pretty clear that something violent was going on in the stalls. Shawn walked up to the one that was shaking and said, "Open up, mate." The guy inside said something like "Fuck off," so Shawn nearly ripped the stall door off its



Top: Conrad and Jonsson
Bottom: Jocke and Conrad
Live at The Mermaid



hinges. The dude inside had (I think) been trying to strangle his girlfriend. He had pulled one hand off her neck and had it cocked back, ready to punch whoever came in. But I think Shawn looked a bit tasty and the dude thought better of taking a swing. Shawn was a very big guy, and I think he'd been in the military, so it was just as well that the dude didn't try his luck.

Shawn waded in, pushed the guy aside and then started trying to get the woman to go down the stairs away from the strangler guy. He followed, but I stood in between him and Shawn trying to get him to lay off. We got about half way down the stairs when the whole thing stalled. The woman was trying to take a swing on the guy, the guy still wanted a piece of her, and Shawn and I were trapped in the middle. At that moment, who should come bounding up the stairs but Jonsson, bullet belt in hand and intent on taking more direct measures to resolve the situation. There then ensued a really unpleasant five-way confrontation which I was pretty certain was going to end in catastrophic violence. Eventually the strangler guy decided to clear off, I think because we convinced him that we could only keep Jonsson from beating him down for so long. The back story to the whole thing (as I recall) was that the woman had been chatting with Jonsson earlier on and her boyfriend had taken it amiss. He really needed his ass kicked, and frankly the only reason we didn't let it happen was because we were worried about the cops showing up.

“The dude inside had (I think) been trying to strangle his girlfriend.”

I don't remember too much about the actual musical part of the show. I do remember seeing Agony, the thrash metal band that played just before Anti-Cimex. This was the first real thrash metal band that I'd ever seen live and it was a pretty cool experience. I also remember being up near the front when Anti-Cimex started playing and that the crowd went absolutely mental. After a couple of songs I figured I'd head for the back of the room because I was afraid that I was going to get trampled.

At the end of the show we met up with the Anti-Cimex guys and their van, as we were all going to caravan over to Nottingham. At the time there was a guy in the band (I think he was Brazilian and I think his name was Jean or something like that) who played a sort of percussion instrument that (and once again this is a vague memory) looked like a big spring in a bracket. Anyway, we were all set up to go and we realized that nobody could find him. We drove around to the back of the place (or around the side) and found him having a snog behind a low wall with some girl he'd met at the show. We pulled up beside them with the side doors of the van open and someone said, "Time to go, mate." He got up with a sort of sheepish grin and climbed in and we all had a good laugh.

I don't remember how long they stayed in Nottingham with us. I do remember that we made a little excursion down to the meadows by the River Trent, a place where we often went on weekends. We played football and got really rat ass drunk, which was pretty fun all around.

Anti-Cimex played at a place called Mardi Gras in Nottingham a couple days later. Jonsson (whose capacity for alcohol consumption was a marvel of medical science) sat next to the door to the place for most of the night with a photograph of himself. Whenever anyone would come in the door he would hold up the photo and say, "Me!" I laughed.

Justin Broadrick (Napalm Death, Head of David, Godflesh)

They were amazing, as Napalm Death at the time we collectively loved them. They were fierce, passionate and had an entirely unpredictable and quite hostile stage presence. It was something to behold.

We hung out with them a lot, we were still very much 'kids' then, like 16-17 years old. They, comparatively, were men, and drank alcohol heavily!

What was a pleasant surprise for me at the time was that the vocalist Tomas (who was shitfaced drunk at pretty much every show!) was a huge fan of the band Whitehouse, like myself. It was rare in those days to meet anyone who liked extreme electronic music, especially within the 'punk' scene.

Incidentally, I still play Anti-Cimex records regularly, and they remain one of my favourite bands, and purveyors of the Discharge beat, of all time!

Dave (Kismet H.C.)

After a bus journey from Stoke to Birmingham, we walked the short distance from Digbeth up to Sparkbrook, calling in a few pubs along the way. Pay the money on the door and enter the Mermaid... I was with a few friends who always made weekly trips there, saw some great bands and that night was no exception... Anti-Cimex and Agoni on tour together... So upstairs and a pint of scrumpy, I can't remember all the bands that played that night... I was sitting in the bar between bands and a couple of members of Anti-Cimex came over and chatted with us and even offered to share their stuff with us. We chatted for a while and then they played awesome set totally ripped my face off... When the gig was over it was a short walk back to Digbeth and sit in the all night cafe waiting for the bus back to Stoke at 5 am.

Stick (Doom, Extreme Noise Terror, Filthkick)

I used to go to most gigs at the Mermaid whether I knew the band or not and usually whilst completely drunk, but I didn't know them at that time of touring so can't help with any recollections. I can't recollect most of the gigs I specifically went to see. I remember complaining to a mate that I'd missed Antisept the night before, only to be told I'd been jumping about down the front of the crowd all night. So you'll get nothing useful from me, blame the scrumpy.

Johnny Reynolds

I saw Cimex at the Mermaid with Agoni on the Chainsaw Tour 86, myself and three mates were Mermaid regulars, travelling to Birmingham most weeks. I remember The Depraved also played that gig as we were all dancing and my mate Dave fell head first onto a broken pint glass. The Depraved announced the accident over the mic and we helped him up off the floor and tried to stem the blood flow from a nasty gash on his head. We took him outside to wait for an ambulance, as there was no need for us all to wait, myself and one mate went back in to see Agoni who I wanted to see as I had there demos, they were slightly more metal than the Discharge inspired demos but still good. All was ok with Dav as he was taken to Hospital after waiting outside for over an hour for the ambulance?? Cimex came on and were great, plenty of dancings but for some reason the lights came on after about half an hour to signal the end of the gig??? Didn't go down too well as they weren't finished neither were the crowd. Been looking forward to seeing them play but felt a bit cheated by the Mermaid owners, seemed a bit petty to not let them complete the set. I still have the tour poster and did have the "live" recording but sadly no more.

JULY 7

Mardis Gras, Nottingham Varukers, Anti-Cimex, Agoni, Concrete Sox, Heresy, Napalm Death

Gords (Sic Boy Federation)

Smashing The Shit out of Scrap Metal to Anti-Cimex: Some Sketchy Memories.

Back in late '85 in a terraced house in Beeston, Nottingham I called in to see my mate Pat who was buying a few international punk records. Recently we'd been listening to a lot more stuff outside the standard UK anarcho punk canon which was starting to sound a little dated and hecktoring in its approach. The international "P.E.A.C.E." compilation on Radical Records really opened up the international scope of punk to us young 'un's. Kalv from Plasmid - soon to be Heresy - was also trading and selling a lot of foreign and USHC to us. Pat had bought a copy of Anti-Cimex "Victims of a Bomb Raid" alongside the Septic Death LP. Both those records floored us but the Cimex was in a league of its own to us. Discharge had just released the "Ignorance" 7" and that was no big shakes. The "Victims" 7" just destroyed. We played a couple more times savouring the harshness of the thing. I remember the white label complete with dirty fingerprints spinning on the mono record player. I left that night with Jonsson's Swedish/English creole "Wicktims of a Bomb Raid, Wicktims of a

Bomb Raid" blasting through my sixteen year old head. Killer.

Fast forward seven or so months and Cimex were playing Nottingham on their short UK tour. Ace. All the Beeston and Newark young punks were fired up for this one. At last we'd get to see the mighty Cimex. The Mardi Gras venue in Nottingham was opposite the train station and situated in the cellar of a large office block. This was pretty much a new venue for Notts punk and aside from the Queens Walk Community Centre, The Hearty Goodfellow, Narrowboat and News house this was a fresh deal. The bloke who owned and promoted it, Alan Hayes, was an old hippy type in his late fifties but seemed well up for the new crowd that night. The usual roster back then was a lot of biker and rhythm and blues outfits with the occasional goth and psychedelic bands: not that interesting really... at least to my seventeen year old mind. One thing the venue had going for it was a large in-house PA which sounded great and also the capability to video tape band sets. Anyway, added to the show flyer was Cimex tour support Agoni, new local band Heresy (ex-Plasmid), The Varukers and Napalm Death. This is where my memory gets a bit hazy, I've a vague memory of Napalm Death playing but weren't doing it for me so much. Heresy on the other hand tore the place apart, what a band (check the video of their set on YouTube). Bloody intense and the rhythm section was just intense and fucking killer. I'd seen 'em rehearse that year, but live they just destroyed. I can't remember the Varukers actually playing and, believe me, I loved the band back then and would have



Jean-Louis creates a racket with Jonsson watching over in Nottingham



Live in Nottingham with a wild crowd

remembered seeing them for sure. I guess they pulled out.

I'd gone down with my then girlfriend, Lynn, to the show. We'd had a few ciders from the small venue bar, and I seem to remember us talking all the way through Agoni, missing their set (shame), but all we wanted was Cimex. The buzz was starting to build. A rumour was going round that the singer of Anti-Cimex had been sniffing petrol before the show and drinking like a maniac. My thoughts were along the lines of him being too pissed to play. Anyhow, Cimex began the set with a slow metallic intro and the band looked much more like rockers with longish hair than punks. I was straight down the front, head banging over the monitors. Jonsson came on stage and the set instantly went up a gear. Clearly pissed, he prowled the stage falling over on his ass at one point but still very much in control of the place. The instant the fast drumming kicked in the energy flowed. Being down the front the first off event of the night appeared. There was a young Cuban looking guy with a pair of drumsticks banging on all sorts of old scrap metal. This was plugged into the backline and thrashed along with the drums, adding another layer of chaos to the overall sound. The Heresy and ENT guys were stage left laughing and watching this madness continue. I jumped around like a maniac until some of the local drunk punks turned up shoving people around like twats. If you watch the video footage you can see me bail the crowd at this point. I stood further back and just savoured the intensity of this band. Granted, nostalgia can play a part in distorting memory, but when the video surfaced a few years back on YouTube, the intensity of the performance was clearly there. I sang along with "Victims of Bomb Raid" from the back hating on the sweaty punk bullies down the front. I sat the rest of the gig out with my then girlfriend.

After the show we hung out for a little while. Jonsson struck up a conversation

with my then girlfriend offering to move her to Sweden and buy her a horse. Bizarre but there you go. We had a couple more drinks before my good mate Kev, from the Varukers gave us a lift back in his ultra fast Ford Escort to Beeston at a right mental speed. I have to say, Anti-Cimex were one of the best live bands I'd ever seen. The next band I'd see in that venue was Discharge on the "Grave New World" Tour. Ya can read all about that experience in the forthcoming Gregg Bull and Mike Dines, Some of us Scream, Some of us Shout edited collection due out Jan 2016. Shocking!

“Jonsson struck up a conversation with my then girlfriend offering to move her to Sweden and buy her a horse.”

Shane Embury (Napalm Death/Warhammer/Unseen Terror)

I saw them a couple of times in Nottingham and Birmingham...

Napalm Death and Heresy played with the bands in Nottingham, and the weird thing was I wasn't in Napalm Death at that point but great friends with the guys and we travelled down to Nottingham to see the tour in a fucked up 1950s ambulance that had been converted into a van! It took fucking hours to get there...

I remember both Agoni and Anti-Cimex playing really intense sets; there were only a few people and the sound was great which was unusual at that time. Jonsson

from Anti-Cimex was pretty drunk and cutting himself after the Nottingham show a little. I remember he fell down and cut himself. I also remember drinking a soda outside the club and he lurched over to me and asked me for a drink of it! I displayed the soda can to him, he laughed at me in disgust and stumbled on, which is what I would have expected from him and didn't tarnish my impressions either way - Anti-Cimex will always be a classic for me...

Amazing show!!

Les Duly (Concrete Sox)

We, Concrete Sox, played with them here in Nott'm. I'm afraid I can't remember much being so long ago. I do remember it was a mid-week note and there was only about 80-90 folk there, but the stage was good and we both played good sets. Cimex were good, and I felt a little bit embarrassed cos there weren't many people there cos it was my home town. The 80-90 people included bands 'n guests. But the sound was good and they played well.

Kalv Piper (Heresy, Force Fed, Meatfly, In Your Face Records)

Anti-Cimex came over to the UK to play a handful of shows in July of 1986. I was a fan of the band and used to trade bulk vinyls with Staffan (Really Fast Records) and Mats Bodenmalm (he was a kind of manager figure to Cimex, and was involved in releasing and distributing their early EPs), so I carried the "Raped Ass" and "Victims..." EPs on my distro.

The band I was playing in at the time (Heresy) supported them at the Mardi Gras club in Nottingham on July 7th (which had to be a Friday night?) - it was our fourth show and we were stoked to be supporting them. Agoni (Sweden) and Napalm Death also played, these were the days before Napalm became really popular - about 60-70 people showed up. Cimex didn't

disappoint - they played most of the songs from the aforementioned EPs and new material from the imminent self-titled 12" mini album that came out on the UK's Distraught label at the same time.

Vocalist Jonsson was an imposing and arresting frontman, stripped to the waist in his faux leather pants. Footage from the show surfaced a few years ago and it's striking how good their sound was that night - very close to how they sounded on that classic 12".

After the show they crashed at the house of a guy I used to know. After exhausting their supplies of drink, several of the guys were keen to get another high so they siphoned some petrol out of their tour van's gas tank so they could sniff it and get wasted. I guess most of them did.

Jonsson collapsed outside and slept partly on the pavement, partway under the van outside on the street.

Usual punk rock madness, exaggerated by the fact that the house was located in Hyson Green, a rough and dangerous run-down area in the centre of Nottingham that carried a heavy rep in the 1980s. The area was chock-full of drug dealers, pimps and gangster types, you had to keep your wits about you when passing through... I guess Jonsson looked so insane all passed out that none of the 'hood crazies could be bothered to mess with him.

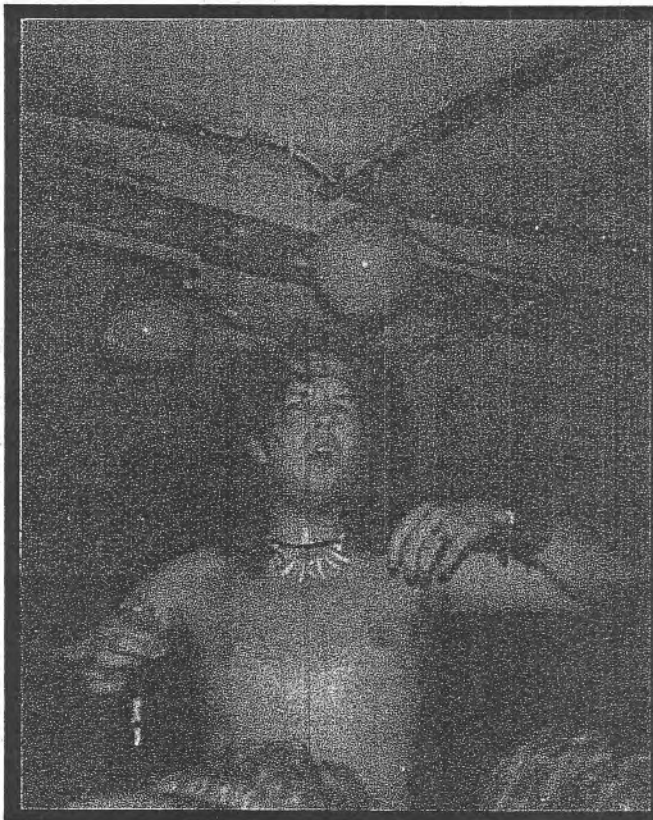
"They siphoned some petrol out of their tour van's gas tank so they could sniff it and get wasted."

The next afternoon we met up on the embankment of the River Trent and had a football (soccer) kickabout with the Cimex guys.

Heresy/Concrete Sox guys against Anti-Cimex. Pretty farcical, we gave them the runaround since they'd been drinking cider and were playing in DM's and combat boots.

The same night I travelled over to Birmingham to see them play at the legendary Mermaid venue - a dump if there ever was one!

Concrete Sox and Agoni supported, as of course did Napalm Death again - they were pretty much the 'house' band at the Mermaid at that time and played at almost



Shirtless and sweaty in Coventry

every show I attended there.

The sound wasn't too good, but Cimex were great again of course. Attendance-wise it was about the same as the Nottingham show, about 60-70 folks.

More controversy with Mr. Jonsson, at the end of the show he propositioned a cute young punk rock woman at the top of the stairs of the venue.

The guy she was with (probably her boyfriend) was none too pleased and a few expletives were exchanged. Thankfully it didn't lead to any violence though.

Again, more punk rock madness - I've heard some wild stories about Jonsson over the years, if only half of them are true then he's obviously a full-on character.

Cimex were great. The records have totally stood the test of time.

Andre Gall

I saw Anti-Cimex at both Bensham and Nottingham gigs. The band were nice guys but Jonsson was a mess all of the time. The tour was a disaster really!

JULY 12

**St. Philips Community
Center, Swansea
Anti-Cimex, Agoni,
Napalm Death, Ripcord,
Classified Protest**

Steve "Baz" Ballam (Ripcord, Heresy,
Can't Decide)

Ripcord were supposed to support them in Swansea but they cancelled. My memory is a little hazy to be honest.

JULY (x)

**Woolrich Poly,
South London
Anti-Cimex, Agoni,
unknown openers**

Raus Schnell

I don't really remember much about the gig. I had been staying with mates in Deptford South London. I was wanting to move out of my parents and had been trying to find a squat in the area—didn't have much luck as most of the squats on the big estates were full of junkies back then. I remember getting the bus down to Woolwich maybe with a NZ punk mate called Mike Howell who lived in Woodgreen, and a few of my other mates were there having travelled up from Bracknell by van. The gig was pulled and I still to this day don't know why. I remember talking to a pissed off Mid from Deviated instinct who'd come down from Norwich for it..... I just went back to Deptford very pissed off... that's it I'm afraid!

Although the tour may have ended there, Anti-Cimex's influence in England was only in its earliest stages. After having experienced the power of Cimex live, British punks began to form their own bands using the Swedish pounders as a significant influence. A new wave of British hardcore was taking shape, and it wouldn't be long before it was being blasted on turntables across Europe and the world...

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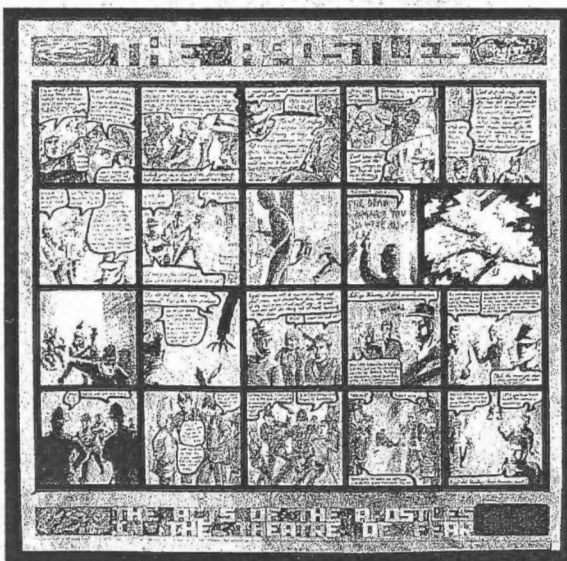
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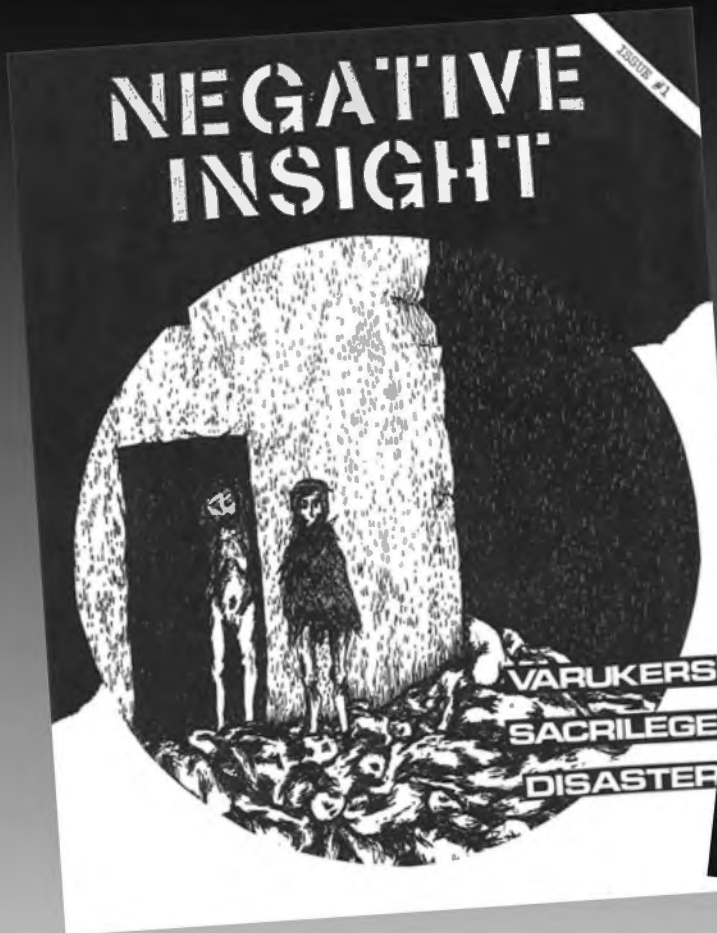
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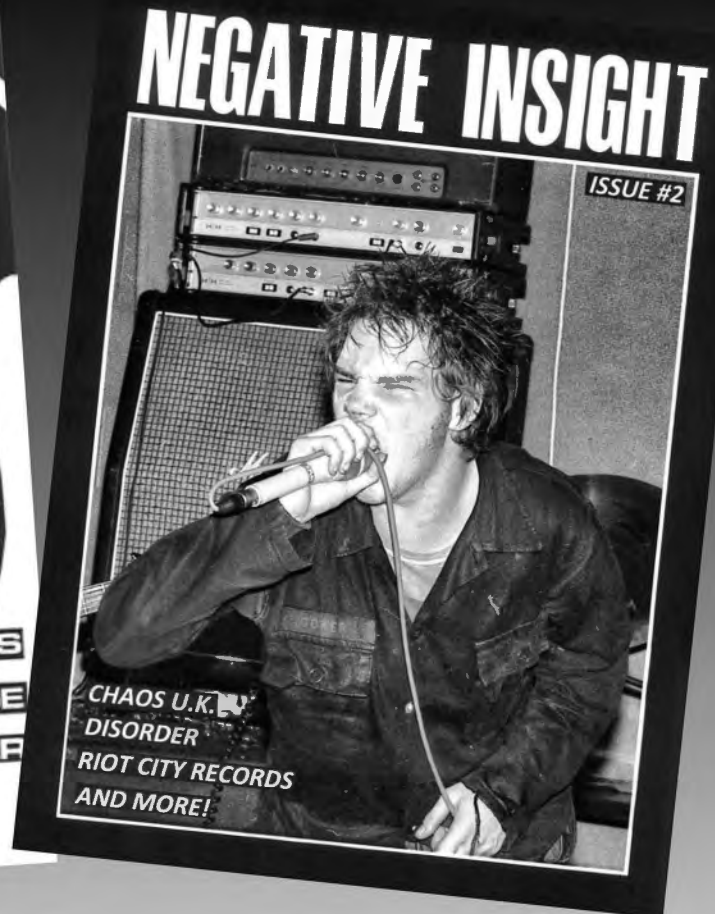
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NEGATIVE INSIGHT #2

w/ CHAOS UK "STUDIO OUTTAKES 1981-1983" EP

Second issue of Negative Insight, entitled the "Bristol Breakout" issue. With a focus on the deafening noise of the Bristol, England punk scene in the 1980s, it contains comprehensive interviews with Chaos UK, Disorder, and Riot City Records founder Simon Edwards. The issue features many previously unpublished photos from the personal archives of band members and others involved in the scene, a large four panel fold out poster, articles, and more. It comes accompanied by a Chaos UK 7" containing two rare studio tracks recorded in 1981 and 1983 and packaged in a Riot City inspired sleeve.

Back issues are \$12.00 each and include 7" EP. Prices do not include postage. Postage rates: U.S.A.: \$3.50 for single copy or \$4.50 for both issues; World: \$19.00 for single copy and \$23.00 for both issues. Write for more info.

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