

Like a
Mile of Bad Road

THE FANZINE OF

SHRUG



Featuring

FUGAZI

LIKE A MILE OF BAD ROAD. 1990!

LIKE A MILE OF BAD ROAD. 1990!

Thankyou for buying this the first SHRUG Fanzine for a couple of years. This is a spin-off from KET MAGAZINE a monthly music/arts magazine for Cleveland, England.

This fanzine has been hurriedly put together by Sarah and Robert (with loads of help from Mrs. Nichols) before setting off on our first West German tour - we'll be selling this in Germany and Britain. There will be 1000 printed.

Anyway if any band want a demo/record reviewing or would like any help that we can give write to us at one of the following addresses:- KET/Middlesbrough Music Collective Studio 64 90 Corporation Rd, Middlesbrough, Cleveland. TS12RE(ENGLAND) Tel(0642)219680-contact for weekly gigs, 16-track recording studio ONLY £5 an HOUR!!(SHRUG, SOFA HEAD, SPIT the PIPS, CRANE, AURAL CORPSE have all recorded records here to be released early 1990. SHRUG-99 Portman Street, Middlesbrough, Cleveland. TS14NB. 22a Gifford Street, Linthorpe, Middlesbrough, Cleveland. TS56BP.

Other addresses to contact Ian Armstrong 11 Salutation Road, Darlington, County Durham. MEANTIME RECORDS, for gigs. SOFA HEAD, MAIL ORDER. Alan Fflaps Mailorder catalogue, Record Label:- CENTRAL SLATE, P.O. Box 6, BANGOR, GWYNEDD, WALES LL572HW.

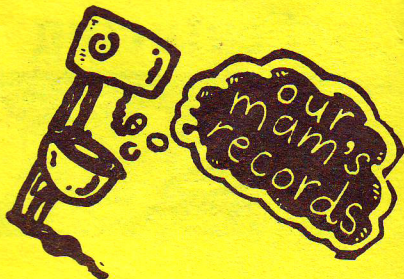
ANYWAY BEST OF LUCK FOR THE NEW DECADE - HERE'S TO
A NEW EUROPE!

ROBERT A. NICHOLS/SARAH O'BRIEN.

SEPTEMBER, OCTEMBER, NOWONDER
DEBUT L.P. for SHRUG
OUT FEB 1990 - MEANTIME Label
Distributed by A.P.T. £4.99+p+p.A Bargain or what!!!

See DEMO. REVIEW

Momento Mori will return to West Germany in 1990 with a new 12" called 'The Face That Shone' released on PLASTIC HEAD Records and distributed through the U.K. and Europe. 'Different Heaven' is indeed included on the disc but title track 'The Face That Shone' replaces 'Terminator'. A powerful band - see them live or undead!



Shrug



3

Shrug have been around in one form or another since 1985. Over the years they have gradually added extra personnel in the shape of drummers, so that these days they have three percussionists. Shrug are unusual because it is difficult to attach labels to their music. One can only say that they can be humorous, shocking, thought-provoking, or exhilarating, playing in a barrage of sound that nearly always hits its marks.

Tragically, their debut Nevil Wanless E.P. was largely ignored by the critics, but fortunately not by the listening public. Since its release in 1988, the words Ket and Lowcocks Lemonade have been added to the Oxford dictionary and should soon feature on T.V.'s Call My Bluff.

HE DREAMS OF THE SOUTH —

WHERE THE TELLY IS BRIGHTER, THE BURDEN IS LIGHTER
AND JOBS SEEM TO GROW ON THEM TREES.
IS THIS THE PICTURE OR IS IT A MYTH? DIFFICULT TO
SAY WHEN THE VERTICAL HOLDS CONE AGAIN.

A flexi disc, 'There's the Bathroom Sweaty Erik', released along with Scottish band Archbishop Kebab, sold nearly 2,000 copies in Britain, Holland and Germany. Tracks on three compilations followed, Volnitza (Bradford line 12), Pox on the Poll Tax (Peasant's Revolt), and Spleurk (Meantime), one of which, Rear One) November 1989. Their memorable Live performances brought them to the attention of the T.V., and two outrageous appearances followed on ITV's On the Edge in November 1989, and Out of Our Heads on BBC2 in January. Singer Robert's own personal performance sent his grandmother frantic with shock, and drove his parents to write him out of their wills. What makes Shrug special is their off-beat approach, their near-maniac singer,

Bingo

TREAD PLUSH VELVET CARPETS

the crazy orange organ, and their friendly smiling faces.

Now with 1990, Shrug release their debut LP 'September, October, Nowonder.' Their own Our Mam's Record label has teamed up with Meantime Records to get distribution through APT of York. The LP was recorded and mixed in Shrug's home town of Middlesbrough at Studio 64, the base of Middlesbrough Music Collective, for whom the band have actively volunteered for a number of years. I reckon the LP should establish Shrug as a force to be reckoned with; but then again, I would, wouldn't I? After all, I'm biased, being the singer in Shrug.



22a Gifford St, Linthorpe,
Middlesbrough, Cleveland. TS5 6BP.
Tel: Sarah, 0642 241 732.-

LA-DI-DA productions are based on the south coast of England at seaside town Hove. Since releasing their sampler E.P. last year, there has been considerable interest shown in the featured artists. The label was developing well until its distributors, Fast Forward, went bust along with a great deal of La-Di-Da's money. Now Grant, Terri and Co. hope to bounce back with two new releases from pop band How Many Beans Make Five and solo artist John Cunningham. I wish them a successful 1990. With their new distribution through Nightshift and these two new records I am quite sure the label will prosper and begin to fulfil its growing reputation.

HOW MANY BEANS MAKE 5

How Many Beans Make Five come directly out of the Bob, Weather Prophets and Only ones mould. Indeed singer, guitarist Bob once rehearsed with ex-Only ones bassist Alan Mair. Lead guitars tumble, glide and soar over lazy guitar rhythms. The songs are pure pop and irresistible mini dance epics. The dancefloors will be full when the first song 'Learning to keep my mouth shut' hits the turntable. The themes are simple but memorable. 'Let's Get this Thing Finished' contains the couplet 'I could take you along to the leisure centre, where the people have nothing to say, they just play stupid games.' So the Beans wish to expound the wealth of their minds rather than the health of their bodies. They won't be interested in the World Cup this summer. Shame on them. The final song on side one is 'Blue in the Face' which gracefully fades into pure mellow as a woman sadly believes all the rotten lies that others have spread about her man.

The second side opens with 'Courting Disaster', which begins alarmingly like Only Ones' classic 'Another Girl, Another Planet' and ends with a rousing chorus of 'She's been looking for Love'. 'Suzanne is a Social Chameleon', the song is not exactly too flattering about Suzanne: 'Sincerity is the only thing that Suzanne lacks'. It's a truly wicked song with an elevating guitar solo. The record closes behind a wall with the rippling drums of 'Unsent Letter'. 'I know its gone past saying I'm sorry - but I am.' There's nothing to apologise for here, How Many Beans Make Five have produced a great debut L.P. of uplifting guitar pop. Watch out for them in the coming year.

JOHN CUNNINGHAM

BACKWARD STEPS e.p.

Imagine the rise of a new Gilbert O'Sullivan, but this time he hails from Liverpool and he comes with a guitar rather than a piano, and there's not a flat cap in sight. John Cunningham's the name. By the way, I used to like some of old Gilbert's numbers.

The first side of Backward Steps was co-produced by ex-Housemartin Stan Cullinore; and it has plenty of that Housemartins feel to it. The second side is more distinctly John Cunningham. But, the contrast between the two sides is very interesting. My favourite song is on the second side, 'You'll Never Know'; it's a simple guitar strum with rather sad words. Hammond organ, double bass, hammer dulcimer and accordion are used sparingly to enhance, rather than smother, moving, searching lyrics and acoustic melodies.



57 DAVIGDOR ROAD
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LA-DI-DA

CARTER

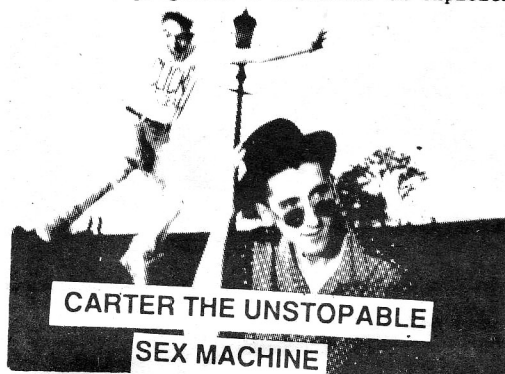
■ THE UNSTOPPABLE SEX MACHINE ■

5

Carter the Unstoppable Sex Machine take their name from a pensioner who, in spite of the doctor's warnings, just could not stop having sex, and so he died.

This typifies the kind of sick joke that Carter the band cannot resist exploring. They possess all the sharpened tools necessary to wickedly parody both this wicked world of Thatchers second decade and the sick 'All American Dream' which sucks the culture out of Europe. The dynamic duo Jim Bob and Fruit Bat pick up from where Leeds alcoholic intellectuals The Three Johns have temporarily left off. Twangy lead guitars, trebly rhythms, bare metal drum machines and incisive T.V. lunch lyrics.

'She riff Fatman' is a rebel rousing anthem for enterprise culture Britain. It is based on real life. Sher iff Fatman, an infamous star of British T.V.'s Panorama programme's exclusive on exploiting landlords. The good she riff



She.riff Fatman 12"
101 Damnations L.P.

single Big Cat U.K./Rough Trade
Big Cat U.K./Rough Trade

Club Carter, 20 Gibbs Close,

Londond SE19 1JL

moved from granny framing (Carter's last single) to exploiting old people in private nursing homes, 'then he somehow got himself on board the Starship Enterprise Allowance' to set himself up as 'the King of the Slums' to rob his tenants with government assistance. The front cover picture of a guitar sticking out of a grimy toilet is very apt indeed. In the midst of the Buzzcocks reformation, Carter have the cheek to cover 'Everybody's happy Nowadays'. Never did it sound more ironic and more menacing. 'All the kids on YTS...the homeless and unemployed...soul destroying...and Leonard Cohen. Everybody's Happy Nowadays'

101 Damnations has an eye-catching cover of embossed black dots. Play it, read the lyrics and be alarmed. This is the ultimate parody from inside the decaying west.

The naked tragedy of 'Every Time A Church Bell Rings' - 'another angel gets its wings'. Suicide stripped of sentiment with not an Eleanor Rigby in sight, is a damned funny business. 'Twenty Four Minutes from Tulse Hill' is a brilliant song title. I wish I'd thought of it, and a swinger of a song.

'The Taking of Peckham 1 2 3' contains some of the most original lyrics I've heard in ages. Here is an excerpt; 'Fifteen men on a dead man's chest, they robbed him blind, then dumb, then deaf...'

'And the hands that do the dishes feel as soft as your face, then they rob you of your pension and ransack your place.' It is indeed a nasty old world with a few bad habits that never seem to go away.

Carter end the L.P. with a final last long stab at the American dream. 'G.I. Blues' sees the war victims return home full of shame. Broken men in body and in mind. 'Look away...look away Dixieland.'

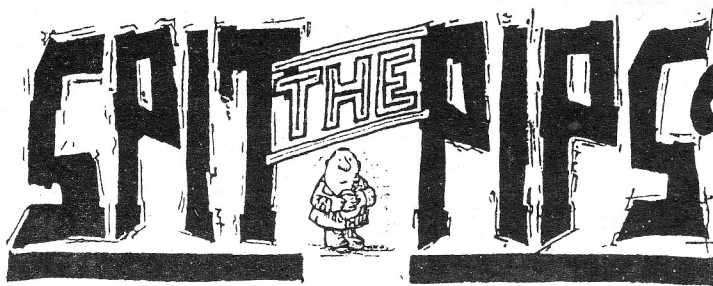
101 Damnations is full of wicked parody and dark double meanings. The music is high powered dance beat. This may just be one of the more important records you'll listen to. So be influenced for the 1990s with the 'safest sex in town'.

AND ALL Because THE LADY LOVES...

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ANYTHING BUT A SOFT

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**AND ALL BECAUSE
THE LADY LOVES**



I first saw this Tyneside female duo playing live in the window of the HMV Record shop in Newcastle city centre. In spite of a faulty PA, they entertained a large crowd who stayed to watch the entire set. With warm smiles and great vocal dexterity they stuck to the task even when the PA packed in and left them totally unamplified.

The LP, called 'Anything But a Soft Centre', communicates all their warmth. As the LP title underlines, And All Because the Lady Loves are no easy pushovers. Songs like 'Her Britain' and 'Spitting Venom' demonstrate a biting tongue and a firm political stand. I have heard the band described as a female Proclaimers (before their big band days), and this seems a pretty fair comparison. The often near-whispered vocal harmonies are exposed by sparse but creative musical arrangements. I like the ability to mix personal with broader political subject matter. Not only that, but the tunes stick in the mind, 'My Shame', and 'Behind Your Smile' are whistling classics. 'You'll Never Keep Us Down' is a final stirring and uplifting finalé. This is a powerful and optimistic album that prefers to be played as often as possible.

DEMO

MOMENTI MORI. Mark, 27 Sidlaw Road, Billingham, Cleveland.
TS23 2ES Tel: 0642 530229

Enter the mighty heroes of Billingham just back from a glorious West German adventure and now strangely rejuvenated by the return of guitar legend Charlie (part time with the Motorcycle Boy these days). The Moris as always manage to keep at least one black pointed boot firmly on the ground, they remain instantly accessible. 'Terminator' is one of their classics, it must be they always seem to play it. To anyone who hasn't heard them, Momento Mori dress up sombre gothic ideals with uplifting vocals and guitars playing sharp, dynamic tunes. 'Different Heaven' sees Momento Mori at their most sensitive and with a fragile brilliance I wouldn't have thought possible. This makes my usual joke of the chorus being 'take me to a different cafe baby - I want a sausage roll' seem a bit ridiculous and tasteless. This is by far and away the most impressive demo from Momento Mori. It bodes well for the release of their debut single. I hope 'Different Heaven' is included somewhere on it.

FUGAZI

I was completely overwhelmed by FUGAZI (from Washington, D.C., USA) when I saw them for the first time doing their song, 'Suggestion' on Def II's SNUB at the beginning of last year. It's a song dealing with the subject of rape and sexual harassment. I just thought, "God, that's the song I wanted to write. How can they understand? They're men; they're 'part of the problem'". I really wanted to know what the thought behind the song was, because I knew that a lot of feminists would probably take offence at a bunch of men trying to tackle issues which affect women so deeply. So anyway, having been thus overwhelmed, I rushed out and bought their first mini LP, then got into Embrace and Minor Threat, and Pailhead, and Rites of Spring and so on, and so forth - brilliant, all of it. They've had a second mini LP, Margin Walker, since then, and they have a single, 'Three Songs', released, I think, this month, and their first full length LP, 'Repeater', is to be released in February. I'm looking forward to that a lot. But the best thing is, that, after going down so well, and performing with death-defying verve on their tour at the end of last year, they plan to come back to England again sometime in the Spring.

Of course, being at one of their live shows makes the records almost pale in comparison - it was one of the highlights of my 1989.

I had this little talk with Ian Mackaye, one of the two singer/guitarists in the band, while they were here last November, and finally found out something of what I'd wanted to know since that aforementioned television

programme. I've transcribed it from the tape exactly as it was, 'cos I thought it was more interesting, and quite funny, and kind of nice; so I hope nobody has any trouble making sense of it, because it's a bit here and there!

IAN MACKAYE



Sarah: So how's this tour been going?

Ian: Really well, I think. Like last year we came we were at the end of a two-month European Tour, the last dates. We had, like, 40 shows before that. So, we were pretty exhausted, uh, by the time we got here... and sick. I had, like, like, really bad flu...

Sarah: Oh, did you?

Ian: Yeah and, uh, it was tough, it was a tough tour last year. This year we came, well, like, we came specifically to play England. To sort of make up for the illnesses we had last year. And, so far it's gone really, really well. Our health has sort of kept together, and our... the shows have been good. A lot of people coming out. Uhm, basically, invariably, like, no matter what, people are always going to fucking have a problem with you, no matter what you do. So, people are complaining of us being too big now. I don't know what to say about that. It's just the way it goes, you know.

Sarah: Yeah, you're a lot bigger now than the last time you were over, aren't you?

Ian: Oh yeah. There's no doubt about that. We're much bigger here this year than last year, obviously. But, at the same time, our door prices are still the same, pretty much. That was a band decision from early on. People may complain, but that's the way it goes.

Sarah: Are you big in America as well?

Ian: Yeah. It's a lot different in America; 'cos, first off, the music press has no interest in us whatsoever. So, we don't give a fuck about them. In England, the music press seem to be a lot more interested, or whatever, and if they wanna ask questions, that's cool. In America we're quite big in our little, uh, in our community. Yeah, we're quite big, you know. Going up to New England for two weeks, or whatever. We play all the time. So..

Sarah: So, what else do you do? You have your own label don't you?

Ian: Yeah, I have a label and, uh, between the two, that's plenty enough. It barely leaves any room for life. Uh, the label, because.. the band, the label the bigger the band gets, the bigger the label gets. It's just, like, it's a really strange phenomenon.

But, I think that we've so far.. I think that we've you know, all got to deal with it. Take it pretty easy.. take it easy. It's not a big deal.

Sarah: 'Cos, you've been in quite a few bands before, haven't you?

Ian: Yeah. I'm also stubbornly not interested in becoming, like, a rock musician. I really don't wanna do that. It's a little self-abusive to play every fucking night, and it's, like, loud music and, like, and it's, like, smoky rooms, and they're

just, sort of, after a while, for me, it's the last thing I wanna do. I'm not like that at all. I'm much more, like, quiet, and, you know, like, just very, whatever, you know. But, uh, it's something, right now, that I just sort of use as a tool, and uh.. it's more than that.. but it's.. but for one part of it, it's a tool, it's a vehicle that I have, and it's what I can do, and uh, you know, uh, I use that. That's what I know how to do now.

And, I hope that, in my lifetime, I'll be able to figure out how to use other things as well, not just music. Music is just one thing, y'know.

Sarah: So you use it as a way of getting your views across?

Ian: Uhhh.. views maybe. Maybe just expressions.

Maybe just.. maybe, uh, maybe just to raise money for things that I think are important, you know. I try to be pretty straightforward about it. I obviously have a stake in the music. I mean, it means something to me deeply, and maybe.. I don't wanna presume it means something to other people. If it does, that's cool, but I don't wanna presume that it does. And, like, each of us get out of music what we will. Like, the reception is always individuals. So, for me, yeah, the music is really, really important to me, and it means a lot to me. But, at the same time, uh, I also have to recognise music is just like one tiny, tiny, little, little, like, area, like, in life. There's gotta be so many other things to do. I'd hate to think I was spending my entire life only doing just music, y'know, because life's a long time.

Sarah: Do you write most of the lyrics for this band?

Ian: The songs I sing, I write the lyrics for. The songs Guy sings, he writes the lyrics for.

Sarah: The words to a lot of your songs in the past, like when you were in Minor Threat and stuff, come across as being pretty angry....

Ian: People always say it's angry...

Sarah: Pissed-off with the world, really. It sounds like condemnation.

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10 Ian: No, no. I don't think it was condemnation. That's maybe your perception. I don't think.. 'cos like, I am angry about things in the world. There's no doubt about it. But, I don't think, I don't think that everything I do is always angry, angry. It's more of a.. it's like a passion. It's more like, y'know, I mean it's not.. the lyrics are just like one thing, and then the vocals are another thing, and the music is another thing, and the performance is another thing; and, like, there's, like, it's

all sorts of things involved with each other. And, I mean it's, it's much more on a level of, like, you, like, when your doing it, it's like.. what it invokes in me, like it.. what it invokes in me, like, what it brings out in me is something that's really powerful. But, it doesn't mean that I'm always angry. It means I'm really.. see, I dunno, something.. an inspiration. I don't know what I can tell you. It's, like, all sorts of, like, really, I mean.. It's an emotional thing, yeah, okay, but, at the same time, it's not one emotion, it's not only anger, or joy, or, or, sad or, you know, it's not just one thing. It's all sorts of things. I don't think I'm always that angry. Of course I have a lot of anger at the world, and, of course, I speak out about things that I disagree with, or that I agree with, y'know; but I do that because I, uh, I, I.. that's what I feel like writing about.

Sarah: So, it's important for you to express yourself, rather than try and make people think the way you do?

Ian: Right. Because, I don't.. I'm not offering them answers. I'm not answering.. I'm not offering people, uh, I don't have, like, a list of, like, things you can do, or whatever. I mean our songs, particularly Fugazi more than ever, y'know, like, y'know.. We recognise the fact that that people will interpret songs the way they will, and we don't want to get into the business of telling them that they interpreted something wrong, y'know. Like, we write things, y'know, the way we want them to mean, y'know, like, or whatever, but at the same time, if someone misreads it, and thinks it means something else at it really speaks to them, well, right on, more power to 'em. And if someone listening to the music and thinks "Well that's a good beat, that's it", the that's okay too. Because, we don't wanna like get, sort of, feeling, like, that everything we do has to mean so much.. this is exactly, like, what it has to mean, because then it becomes too easily dismissed. It becomes too easily packaged, and people can just say, "Well, that's all they're about." And we like to just, sort of, leave it open I mean, it sort of confronts.. Let people, like, put in their own parts of the, of the, of, like, the communication. It takes two people to talk, y'know, a conversation has gotta have two people, and we're trying to open, like, that kind of a conversation between the band and the audience. Because, for me, if I was just, like, talking, and just talking, and that was it, then, honestly, it would just.. I'd finally, kind of, um.. I wouldn't do it, 'cos it would just get into shit like entertainment, and stuff like that, where you're just putting out, and putting out, and people are just consuming, and I don't feel comfortable with that. I don't wanna feel like, just like people are consuming what I put out, that I'm just like a T.V. set that they can just turn on and off. So instead, y'know, we just try to make it go round. We try to, like, y'know, let people think, and, y'know, that's sort of a whole part of the band. It's come a long way, you know. Obviously, I've been in a lot of bands, I've been doing it for a long time. So, this is just another, just another crack, y'know. Like another, another, another approach, and it's, uh, I think it's, uh, well it's interesting as far as I'm

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concerned. I have a good time with it. I mean it's really good, and it's.. I mean circumstances in life are always changing, and therefore you have to change your.. how you deal with those circumstances ...what you're doing. Punk rock, whatever to want to call it, New Wave, or Hardcore, or whatever people want to call it. This, whatever, alternative music, in 1989, is not the same as it was in 1985, or '81, or whatever, '78, it changes and changes and changes. So at the same time you have to change as well. Well, at least I do.

Sarah: I wanted to ask you about your words to suggestion; When I first heard the song, it immediately grabbed my attention because of the subject matter, and because you have managed to express the way I feel just as I would have wished to express it myself. I wondered how you, as a man, felt that you could do this.

Ian: Well, I tell you, uh, I have many, many friends who are women, and I've talked to them a lot, I guess, about, y'know, about their feelings. And I've been with them when they've been harrassed, and, and uh, it's something that I find really, really, terribly frustrating always; because in the end it's always, like, well, I could never know, cos you could never know what it really feels like cos you're a man. And there's like, and even to the point that, in a way, I was always, sort of, I always feel, like, guilty about it. I always felt, like, bad, y'know, like, God damn men, y'know like I'm a man, which is a terrible problem. Because it's like men who are generally doing all this terrible stuff, not only to women, but, like, to the world, not to mention white men, not to mention white American men, not to mention white American, y'know, protestant men. So, when I sat down to write this song, I was trying to write a song about something that I thought was really important. I kept writing, like, something like, well, y'know, like "rape is a bad thing" - oh, well done! And instead I started to write it differently, as I saw the woman might write it, and as I was apprao.. as o was writing it like that, it just like dawned on me that fear is a gender-free thing. And I know fear, and I've been attacked, and I've been attacked for things based on things other than....I mean, its just been, like, for the way I look. And, I mean, in Washington D.C., which is, like, 75% black....

[interrupted by Fudge Tunnel]

Anyway, the point was, that I know what fear feels like, and I've been, like, really terrified in my life, and I started to understand that maybe... maybe not understand, but at least have a perception about it. So, I just wrote about that, what I know, y'know, and uh, maybe it's also just because i know so many women, and I grew up with, like... I have three sisters; maybe because my sisters are such feminists. I dunno, it's just a song that I wrote, and I tried to write it just from the point of view of a woman, and I don't think that maybe, maybe I don't, maybe I didn't write it like, maybe when I wrote it I wasn't being, like, so perfectly, brilliantly perceptive as a woman, but I think that maybe you as a woman, maybe when you read it, it just spoke to you in a way that maybe...and you injected the, and you injected the meaning and, like, whether or not, y'know, it was spot on or not. I mean, the idea for me was, when I wrote the song was that, y'know, this is a woman's point of view at the beginning of it, and her..the..see, and part of it is, sort of, like everybody, like the first part..the first half is, like, a woman singing, and, like, the second half of it is like everybody singing, like the whole world singing, talking about, like, the

FUGAZI

Suggestion

Why can't I walk down a street free of suggestion?
Is my body my only trait in the eyes of men?

I've got some skin
You want to look in

There lays no reward in what you discover
You spent yourself watching me suffer
Suffer your words, suffer your eyes, suffer your hands
Suffer your interpretation of what it is to be a man

She does nothing to deserve it
He only wants to observe it
We sit back like they taught us
We keep quiet like they taught us

He just wants to prove it
She does nothing to remove it
So we play the roles that they assigned us
She does nothing to conceal it
He touches her 'cause he wants to feel it
We blame her for being there
But we are all guilty

dialogue between, like, both people...Cos actually, initially, when I wrote the song it was a dialogue ...are you cold? Sorry...uh, initially it was a man and a woman, when I first wrote the 'song. And the woman says, "Why can't I walk down a street free of suggestion?" Then the man says, to the woman, he goes "Now, why can't you walk down the street, y'know, free of suggestion, without being so suggestive to everyone?" Do you see what I'm saying? Then the woman says, "Is my body my only trait in the eyes of men?" And then the man goes, "Hey, is your body the only trait...your only trait in the eyes of men?" See, that's the way the way they hold...the way the whole thing started.

But I just took the man out of the conversation, because I just got tired of the man in the conversation. And then, in the end, because it goes as if a man and a woman are talking, and the woman was saying, like, she was putting it from her point of view, and he was putting it...because a lot of men I think blame women...and so he was being, like, really accusatory, and the woman was being very, um, victimised, y'know. And in the end, it's everybody talking and saying, like, "Yeah, well, OK, she didn't do anything to deserve this, but, y'know, and all he ever wanted...and then he just wanted to look at her." And, y'know, it just goes on and on like that. Like the first line, like, and* then everyone says "Yeah, we just sit back and we don't say shit about it," or whatever. And the point is, and the point of the whole song, in my mind is...the way I was perceiving it was that...cos it's not that...I don't think that rape is a, is a, is a woman's problem, or a man's problem; I think it's a problem, and I don't think it is either person's responsibility, I think it's everybody's responsibility, and everybody's problem. And I can't...as a man I know that I can't stop rape. I can't do it; but I know that as a person, as a human being that if everybody was involved, we'd just have a lot better chance. Uh, the same way as you as a woman can't stop it. I think it will take men and women to stop rape and sexual harassment, y'know. I think there's too much...to many people on both sides, like, who are, like, far too comfortable with the way society is working as it is...this is going to sound great on there...! And, um, they are too comfortable with the way society is, and they don't challenge those, kind of, like, set rules that create this kind of situation in the first place. So, anyway, that's what I think. I don't think it's any great, massive breakthrough. It's just that it was an important song, something I wanted to sing about.

Sarah: What about your attitude to women? You know the way men are conditioned to look on women as objects;
Ian: do you think you've managed to avoid that?

Ian: I think a lot of people have avoided that. I know plenty of women who, uh, who are falling into a lot of stuff that I find offensive, and a lot of women who don't; and I know a lot of men who fall, who go into things that I think are offensive, or...I know a lot of men who don't. I think that a lot of people...I mean, first off, I can't say to you "Well, yeah, I know I'm a great guy", or that I have such a great view of women or on anything I mean, I can't say that because I'm a human being. I'm sure that I have failings like anybody else,

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but what I do know is that, is that, um, just because of the fact... I think probably because of the fact that my family's a whatever... maybe my family's a fairly sort of weird family... they're a lot... a kind of alternative sort of family to begin with. But, I think that just the fact that I've got involved with such an alternative community to begin with, it gave me, it gave me a chance to sort of... you see, the way I think of life is that you're given a lot of things, I mean, what you do with those things is you redefine them and check 'em against your soul and see whether they make sense or not. So, like, in that sense... anyway, you have to redefine these things that you're given. So, like anything

else, like, like my perception of women or, or, like the clothes that I wear, the food I eat, the uh, my uh, the way I live, the cars I drive, everything that I've been given, and given to accept, I've redefined, I've thought about it, and I've put it through, and it goes around constantly, like a constant surge, like, I redefined... like rethink about things, like always, man. And because I just want to make sure, in my soul, that I'm not, like... I mean, I like consistencies and stuff, so... I think that, y'know, yeah, when I was 15, 16, 17, 18, 19, yeah, I was sexually confused... I'm sure, y'know... I mean, who isn't? Who the fuck isn't sexually, like, freaked out, man? And, and, and, uh, and, like, I have plenty of women friends who I grew up with around that time, who are now saying "Yeah, well, y'know, like, that time was so terrible, blah, blah, blah, blah," but at the same time, they also acknowledge that, like, they were as screwed up and crazy about stuff as I was, and it wasn't... it was just like kids are kids and do dumb things, and because we can sort of get past all that, and we can start dealing with each other as, like, now, cos, like, the present is far more important anyway. So, anyway, when it came to the subject of women I just decided, like, uh, I just decided that I was sick of the way women are being treated. Actually, it goes back a long way, I've always been... like, people always thought like, Minor Threat... this whole thing about "don't fuck" was like this really weird, like, moralistic, like, monk-like thing, or whatever, and for me it was always much more a thing about... it was an anti-promiscuity thing; you know, like there's the line "don't drink", like, "I don't drink" didn't mean, I, like, didn't take any liquids in, y'know, it meant I didn't drink alcohol, y'know, and when I said the line "don't fuck" didn't mean, I didn't mean... I wasn't against sex: I've never been against sex. What it was about was it was, like, it was against people using sex as a weapon... people using sex as a power trip, and so often at that time I'd see, like 19, 20 year old men getting involved with 13 year old women, and I find that kind of gross, I find it unpleasant, and I find, like, at least, as a male, I find a lot of men and women using sex as not... as something that was just totally like, much more power-orientated, and so I wasn't into fucking, and that was it. So even in that... in a sense, is not necessarily a feminist view, but certainly I think a humanist view, y'know, like, and, and, and, and, it could be construed, y'know... so I think my perception of women has always been a little different than some of the other people... whatever. That's probably cos I have so many sisters, y'know. Or maybe it's cos I'm a wimp. I don't know.

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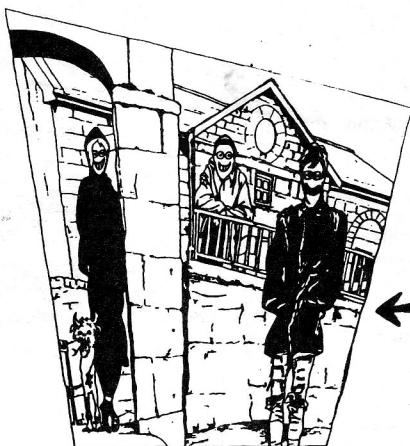
Sarah O Brilliant

Fflaps burn into West Germany this January, so be warned! This most unusual three piece sing in their native Welsh tongue. They hammer away at their instruments like the Membranes or the mighty anarchic Dutch monster the Ex.

At a Fflaps gig you can expect to see singer Ann destroy at least one set of guitar strings, drummer Johnny will knock his drums over and bass player Alan will smile quietly to himself while his fingers rush up and down his bass. The music is an enthralling "noise energy", cutting a jagged line between power pop and a "tuneless" wall of sound. Their LP Amhersain is actually Welsh for tuneless. It is an amazing debut album. Singer Ann points out the important influence of their homeland of North Wales. "Living here is important to what we do. There's mountains, sea, countryside, and the place is full of character and characters...we hate cities!" Their music grows fiercely from Alan's hard craggy almost mountainous basslines. Ann's guitar thrashes and swirls like the thick forests that climb up the mountain slopes. Johnny's drums cascade like giant waterfalls, and Ann's vocals are operatic punk. Fflaps are three of the most warm and friendly people you could hope to meet. Perhaps this is because of the beauty of Wales. They are also an explosive live band. Don't miss them.

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THE WELSH

COME TO

GERMANY.

Fflaps,
d/o CENTRAL STATE,
P.O.Box 6, Bangor
Gwynedd, Wales
LL57 2HW.

U THANT c/o Iwan Price,
26 Charlotte Square, Rhiwbina,
Caerdydd, Wales.

Look out for U Thant who will be touring West Germany later this year. They are named after the Cuban former head of the United Nations. They sing in their native Welsh (just like Fflaps), and play dynamic guitar punk-pop. The singer, Rhys, is an incredible performer who leaps around the stage showing off his extensive wardrobe of strange hats before throwing himself to the floor to roll and shake as if having a fit. They are powerful, very accessible and off-beat.

Their 12" E.P. is available from: Iwan Price, 26 Charlotte Square, Rhiwbina, Caerdydd, Wales.

The record reminds me of the great Dutch bands Eton Crop and Buy Off the Bar. 'D im I.D.' is an attack on the British Government's foolhardy plans to impose football I.D. cards on soccer supporters. The other titles (written in Welsh) are 'Cyn Hir', 'Bugeilib', and 'Bob Dydd'. There is a trace of the Clash/garage influence. U Thant are alternative post-punk but like mighty stars of Hendon, Snuff, they have no U.S. hardcore influence. In 'Bob Dydd' they even have one of those daft chorus lines that you just can't stop singing.

The Whisky Priests

NEE GUD LUCK L. P.

On Whippet Records.

The WHISKY Priests have struggled up from the post-industrial wastelands of northeast England. They have now brought their unique culture to a whole new audience by singing about the workers and their families who have formed the traditions of the northeast. They have brought some pride back to us up here. It is not just around Britain but in West Germany too they have been building up a big reputation for themselves. The subjects The Whisky Priests sing about might be born out of the struggles with the heavy industries of coalmining and shipbuilding but poverty greedy landlords, and the human carnage of war are themes that we can all readily understand, they have no geographical boundaries. The very music itself played on accordion, violin, pipes, mandolin guitars and marching snare is irresistible. Dance, jig, reel, clap, tap or just listen thoughtfully but it is pretty damned difficult to ignore The Whisky Priests.

On their debut album 'Nee Gud Luck' traditional folk songs like 'The Colliers Rant' and 'Dol-li-A' are successfully interspersed between singer Gary Miller's own works. 'Death of the Shipyards' is a moving instrumental with a spice of High Noon/Spaghetti Western gunfight tension. First the River Tees then the River Wear have been devastated by the 'death of the shipyards'. 'Coal Diggers Grave' always gets the audience up dancing to the hilarious story of the miner who jumps up from his coffin to shout "Give Us Whisky". 'Pressgang Medley' contrasts the vocal styles of Gary and giant bass player Mick. Gary sings of the man desperately fleeing the navy pressgang that hunt for young men through the coastal towns and villages to fill their crews. The medley suddenly bursts into a lively instrumental called 'Proudlock's Hornpipe' (I would like to believe that this was dedicated to ex-Middlesbrough Football Club striker Paul Proudlock, but then I am obviously wrong).

This is a great L.P. so go and buy it at once. The Whisky Priests have also released a 6-track cassette tape called 'Halcyon Days' featuring the riotous 'Geordie Black' and 'Adam Buckham'. Some of the songs have an old fashioned mono feel to them which gives this tape an unusual and nostalgic atmosphere.

The Whisky Priests completed an exceptionally successful tour of West Germany in December 1989 they will be returning for a much bigger tour in autumn so look out for them where ever you live they will be appearing near you soon...



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The Whisky Priests



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