

Bite My Lip.

issue one....

£1

...taking a swing at everything.



I heard an engine.
Keep digging for the
treasure while we
wait for an ambush

The Dangerfields

The Frames

Fantomas

Jake's Wrath

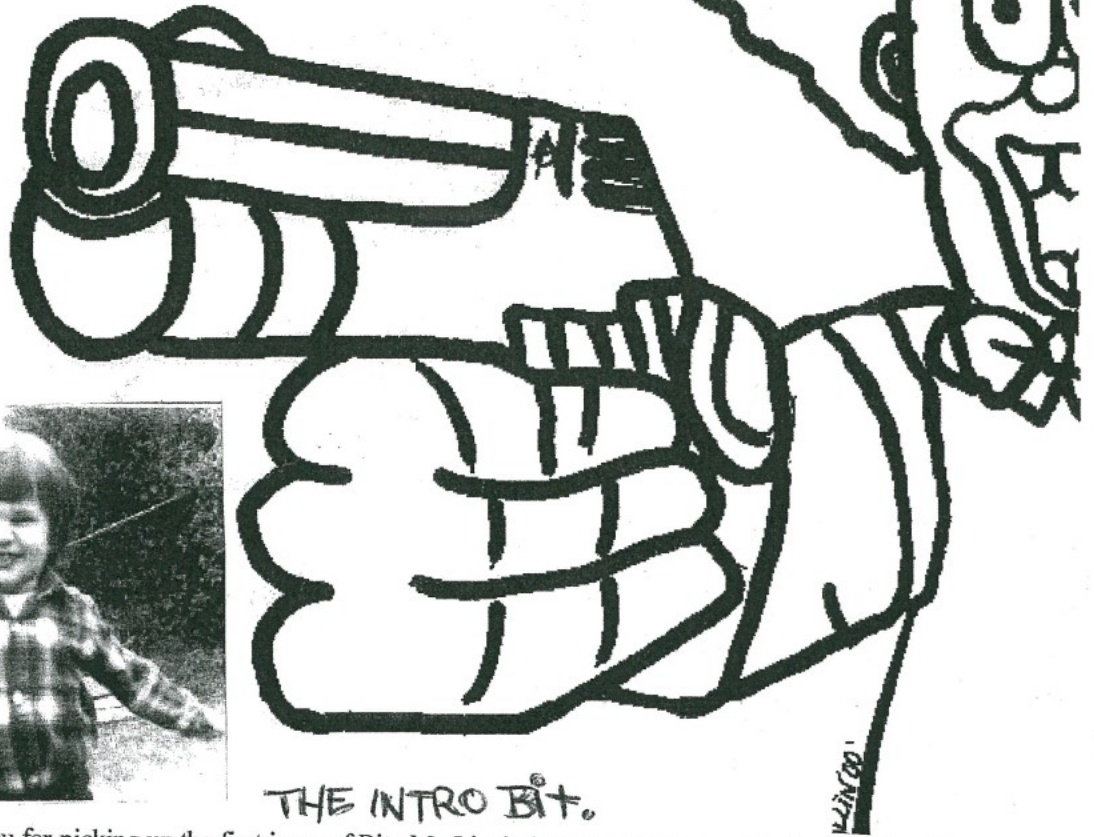
redneck manifesto

ipeenac recordings.

stuff to make you go hmmmm.....

BOOM!

"Bite My Lip? It sounds like an exciting way to spend an afternoon"



THE INTRO BIT.

Thank you for picking up the first issue of Bite My Lip (I don't care if you read it, I'm just thanking you for picking it up). This issue should have been out a few months ago but due to me going on a six week trek of the U.S., it was delayed. Because it was delayed, some interviews are a bit out of date (re:all of them). There's a couple of questions in the Glen Hansard interview that don't make any sense, namely the "How come you've never played Galway" ~~question?~~ one seeing as he's played Galway on his own twice since. The interview was done back in April just after "For the Birds" came out. The interview with Richie from The Redneck Manifesto was done a while ago too, before their album came out. Since The Dangerfields interview was done, they lost their guitarist Steve Jones and "the new guy" Graham Rainey. The reviews are all out of date and I've thrown shit out that I was going to print. One more thing, If you're going to give me a pounding for this zine, please don't hit me in the face.

kollin sometimes



1) Not all bands are ready made for the your local music shop. Some of them are growing, some of them are fading, some are mating and spawning. Support Irish music. Go look behind the dumpster, it's where the interesting stuff happens...

2) I would strongly suggest you search out Bill Hicks. All the clued in virus' with shoes are there already, of course. What they're doing since they got there, I know not. You will know...

3) Mix tapes make the world go round...

E-mail abuse, contributions, questions, whatever to

britneyzombie@yahoo.com

Thank you Thank you Thank you to: My Mammy, Chele, Liadain, all the bands interviewed, Shakes & Conkers and the Galway City Hardcore Posse.

"Who's responsible for this operation?" - The Garda who came to the party
 "Me" - kollin sometimes
 "Who contributed?" - The judge at the Ansbacher accounts enquiry
 "It was Conkers Dan and Johnny Shakes" - Thelma and Fred

The following is an interview that I did with Mike Patton from Fantomas late last year. They have of course brought out a second album by now but these questions deal mainly with the first. Zine are always fucking out of date, it's part of their charm.

Bite My Lip: How did *Fantomas* come about?

Mike: The music was in my head during the final year of Faith No More. I picked a few of my favourite musicians and sent them tapes of my ideas. We got together, toured it felt great so we recorded.

B.M.L.: What does the title of the album (*Amenaza al Mundo*) mean?

M: It means "Buy this cd!"

B.M.L.: Are there a lot (if any) samples on the album?

M: My lawyer suggested that I decline to answer that question. Don't need the Doobie Brothers on my ass.

B.M.L.: Are there any Tom Waits-style weird instruments on the album?

M: Not familiar with Tom's "weird" instruments. I guess not.

B.M.L.: To me the music could be the soundtrack to a movie. Is it intentionally supposed to be, what with the B-movie style artwork?

M: Different people get different things from the music. I structured it like a comic book. With each piece a different frame.

B.M.L.: What is the Fantomas live show like? Do you improvise a lot or do you play the music exactly as it is on the album (pages 1-30)?

M: Not improvised at all. You'll have to make your own opinion of the show. It is fun to play and most of the crowd seem to enjoy it.

B.M.L. : Does it confusing or too technically hard to do?

M: It is a challenge.

B.M.L.: What are peoples reactions like after the show?

M: People either love it or they hate it. Surprisingly most people who go seem to love it. We have been pleasantly surprised by the response. Thankfully a lot of people crave unique and challenging music.

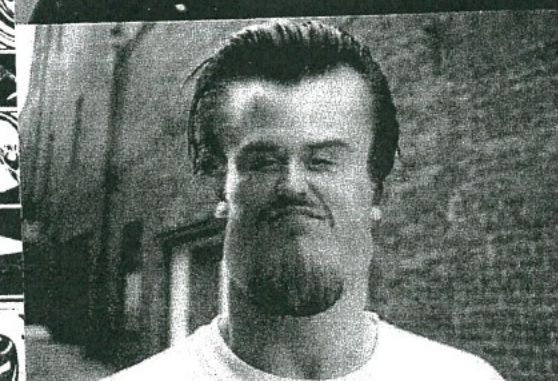
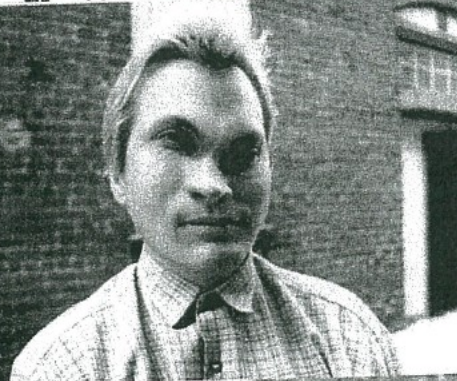
B.M.L.: Will there be a second *Fantomas* record?

M: A second and a third cd are in the works. Might not be what you expect.

Ipecac Recordings - Making people sick since 1999

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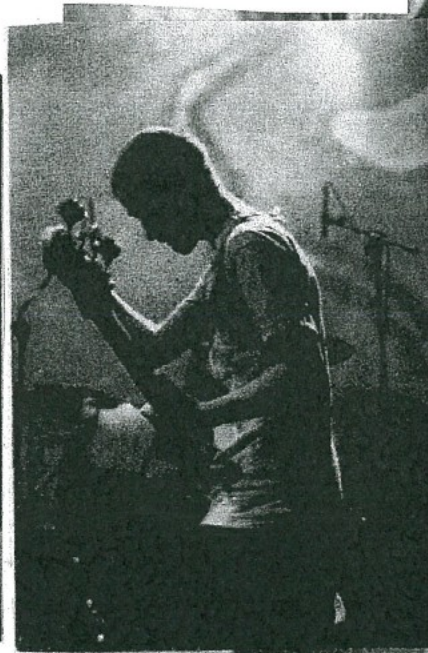
THE REDNECK MANIFESTO

BITE MY LIP: Your music is mostly instrumental, why is this? Do ye feel that there is nothing left to say lyric-wise or do you feel that the music doesn't need words?

Richie: When we write music we spend a lot of time getting riffs together and a lot of time getting changeovers between riffs together, hopefully there is enough going on within the song for us to be able to leave lyrics out and yet say something. music is cool because it can create moods but it's nice to be able to leave interpretation up to the listener of said moods... it creates a much more interactive listening experience also if we don't sing we can concentrate on getting into the song more live...however we are not opposed to lyrics as such...we even have them in a few of our songs...

BML: When you listen to music, do you like it to drop your jaw straight away or do like to get in to it? (I think that the second way is the way ye play it)

R: Its funny you should ask that question because just the other night I had a conversation with somebody about the song Mrs. Jackson by Outkast....and we were talking about the way that the first time you hear that song you think it's amazing but because it is so perfect after you hear about twenty times you don't like it as much...I think for music to have lasting ability you need to complicate it slightly, do something that is maybe a little difficult to listen to at first but then you suddenly get it and go ...fuck that's cool...something like Sweep the Leg Johnny does... complicated but amazing...(Outkast are great though).

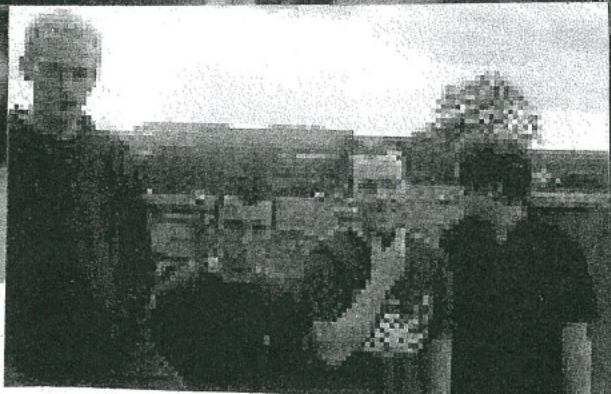


BML: Are ye a political band? Did ye name yourselves after the book by Jim Goad? What does the name mean to ye?

R: If by political band you mean band with a conscience then I suppose we are...we debate every little decision that the band makes from what gigs we do to what records and songs we are going to put out. There are far too many careerist bands out there and you can spot them a mile off and the worst thing about that is, unless they are working in a pop medium then their music will get diluted and become stale. We all have jobs outside of the band and ,as much as we would like to be able to live off the band, know that we never could unless we were willing to compromise ,which we are not . I could talk for hours about how much I hate certain people and attitudes but won't. Jim Goad is a great author although he is losing it a bit these days...

BML: What inspires ye music and reading wise?

R: Personally the last book I read was no logos my Naomi Klien.. I would really recommend it to anybody to find out how fucked the global advertising world is. Musically we are inspired by fucking everything...collectively we buy so much music it's not even funny. Seriously it's nuts. Must stop buying records and buy food instead. Recently... brighteyes, the locust, starmarket, lyricist lounge, oxes, Steven Malkmus and the list goes on



BML: How does your song writing process work?

R: Usually one of us comes up with a riff which we jam out for ages till we get something we can all keep, then we will keep playing it until we find a change and then we play that for ages until it sounds good. It takes a while but it means we are invariably happy with the results.

BML: What does the future hold for the band? What road would you like to see the band take?

R: Future for the band is to keep writing songs, keep playing gigs.. keep making new friends. Put out more records. We will just keep doing what we do...even if nobody was listening we'd still be doing what we do first and foremost we are four friends who love to play music together.

BML: What do ye think the future holds for music in general?

R: That's a difficult one Kollin... but I think the future will probably be pretty similar to what it is now.. with some great bands/artists and some shit ones....sorry for the short answer.

BML: People who play music can create anything that they want. Why does music seem to be going backwards?

R: I think a lot of people are creating music for the wrong reasons and feel like the only way they can create valid music is to copy what's gone before and maybe touched them in some way... I think subconsciously they feel that to make something new might be frowned upon so they are content to copy . At least that's for people who care about music. Other people are just band wagon jumpers who want to be famous so copy whatever's big at the time



The Frames

Glen Hansard interview 23 April 2001

(Q) What's the tour been like so far?

(A) It's been absolutely fantastic, It's been great to tour Ireland and to know that your gigs have been sold out in advance of you getting there because historically there's always that feeling of "Will there be anyone there? Will we get a good crowd? Will there be a good atmosphere? Knowing that the gig is already sold out gives you such confidence where you realise all we need to do is prepare ourselves for a good night. It's great; it's the first time that it's ever happened to us. Where we've been sold out in advance. It's a great, great feeling and it's given us great confidence.

(Q) Which shows do ye prefer playing (sitting or standing)?

(A) It depends really. We've really learned how to trust the moment and not think too much about it. If the room says rock, we'll rock and sometimes what we will do, if the room says rock, we will fight it until it breaks to what we want. But generally speaking, we don't have a very specific agenda because we have a good cross section of songs so it's not like we are going to go on stage and upset people or offend their ears but sometimes I think it's important. The best thing for me is when we get to be really, really quiet and really, really loud. That's the definitely the best. If we have to play rock music all the way through our set, generally speaking I would come off feeling and we all do come off feeling a bit underwhelmed by how it went.

(Q) What's the reaction been to the new album?

(A) It's been incredible the way people have responded to it. It's almost like people have responded to it a bit more personal. Their whole response is very real. For "Dance the devil." They will go "Oh nice record." or "I really like that record." But this one, it feels a bit more personal. I don't know if it is or not.

(Q) I read in an interview where you said 'the songs were written by yourself late at night.'

"If the room says rock, we'll rock"

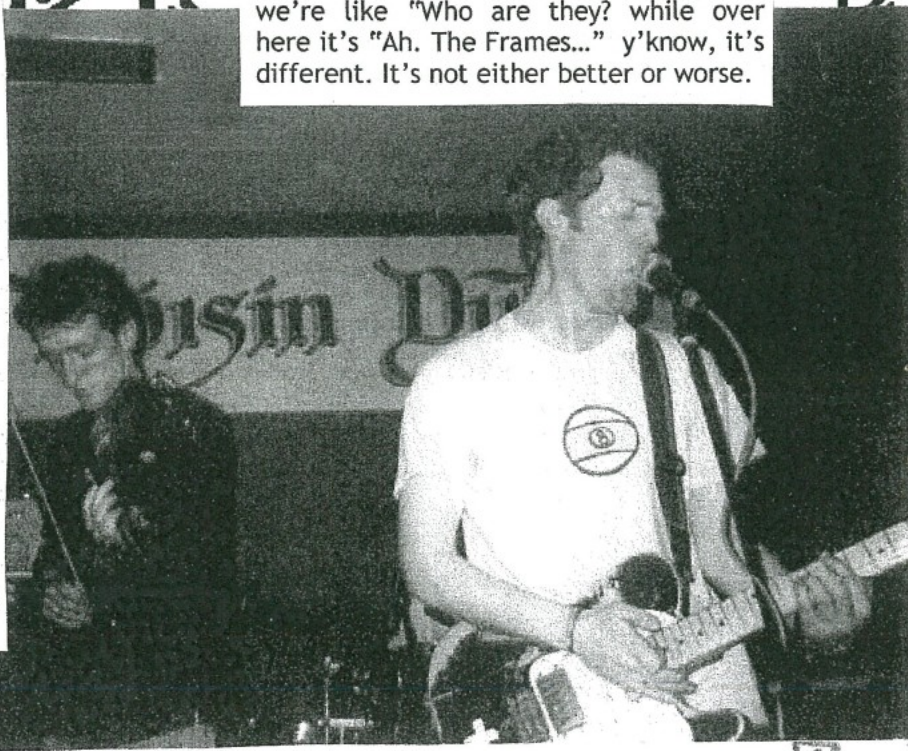
(A) Yeah, its definitely coming out of place that's a bit harder to access at will, if you like.

(Q) How come you've never played any solo shows in Galway?

(A) A very good question. It's always been a case of venue for me. I'd love to play Galway. Rosin's I sort of feel would suit the band much more than it suits me. I just never really got it together. I've wanted to book Rosin's on my own but whenever I book solo gigs, I never really think too hard about it. Its not like I go "okay, I'm gonna do a tour." Someone rings me and goes "D'ya wanna do a gig?" and I'll be like "Alright." So my solo, if there is such a word as, my solo career, it's the antithesis of what the Frames is about. It's so disorganised, it doesn't need anybody to approve it, it doesn't need money to work. I just arrive with a guitar.

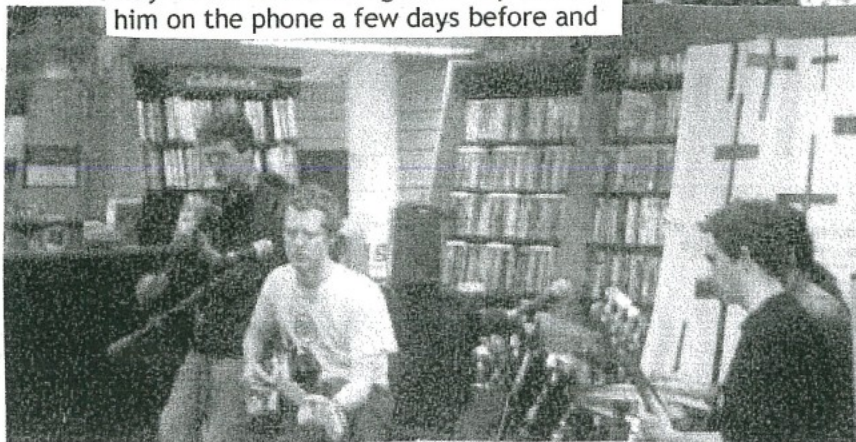
(Q) How are ye getting on in America?

(A) Really well, there's a lovely undercurrent going on for us and people are weighing in behind us. It feels really good, actually it feels really exciting cause we're a new band over there. Over here it's like, I love it here. I don't recognise most of the audience at our gigs anymore and I don't know whether that's good or bad but it means people are responding to the band. Over there we're like "Who are they? while over here it's "Ah. The Frames..." y'know, it's different. It's not either better or worse.



(Q) What was it like for ye playing with Tom Barman from deus at the "Wee Night for Uaneen"?

(A) It was great, a real honour. We were very blown away by that and the whole way he worked it was great. I spoke to him on the phone a few days before and



he was like "Okay, I'm coming over" and I was like "What d'you want to do?" and he was like "Well, they want me to do "Little Arithmetic's" and I was like "right okay, when do you want to rehearse it?" He was like "no rehearsals. Listen to the record " and we'll just go for it." And I said "well look Tom, I have this idea, we do "Star, Star" and at the end of it we do "Hotel Lounge". We'd like you to come on and sing it with us". And he was like "Right". And I was like "I'll tell you how it goes" and he was like "No! Don't tell me, I'll just do it." He was great. He was very much like "I trust you completely". Go on stage and we'll do it, It'll be fine. We had a great time. We played it together at the sound check but he was real eager not to do it again. And he didn't want to play "Star, Star" at all. We didn't play that at all. He was just "I'll just come and do it, be ready!"

(Q) Why did ye have the DC after your name for Fitzcarraldo?

(A) We had a problem with an American band called the Frames, who wanted to sue us, but we had no money, we couldn't afford to be sued. We ended up having to put a little thing at the end of our name but I think they've split up now so it's okay again. Which I'm glad cause I fucking hated it.

(Q) Is there any chance of a long form video of live stuff and videos?

(A) Yeah, we're doing a thing at the moment. We've been filming gigs and trying to make videos. We just want to do this thing where we release a long form video or a DVD of just random stuff. It's been coming together really well. Hopefully that'll be ready in the summer.

(Q) How are ye getting on in England?

(A) Really good. Historically England's always been really hard for Irish bands. It's been really hard for us specifically. It's very much like what goes on here, the press ignore us but the audience don't. Y'know that's the way it's always worked for us and we've built up an audience over there now so that's good.

(Q) I know that you're always getting shit about "The Commitments" but does

anybody ever mention the Frames T-shirt in Pulp Fiction?

(A) No, actually they never mention that. It was really cool, though.

(Q) What do you make of the Irish scene at the moment, Dublin and around Ireland?

(A) I don't think it's every been as healthy. The last time I remember it being really good was when The Waterboys were around and there were a lot of bands happening and there was a sense of community involved at the time but at the moment it just blows that out of the water. Everybody at the moment is just making great music and nobody is fighting with each other, no one's competing. I think people have wised up and I think this whole new movement of making music on your own has allowed people to stop chasing the record deal. I think the whole U2 fixation all through the nineties, the whole "want to sign to a major and have success" it's kind of died off a bit. We're all like "who cares about the majors? Lets just go and make records" and it's made the whole atmosphere among bands very, very relaxed, which is great".

(Q) The new album is self released on Plateau Records. Have ye any plans to release any stuff by other bands on the future?

(A) If the record takes off to a point where we could afford to invest money in other bands it would be great. There's a lot of other records I would love to put out but we'll have to wait and see. I really don't know if that'll work.

(Q) How did ye hook up with Josh Ritter (Current support on the "For the Birds" tour)?

(A) I saw Josh play in Boston about three years ago. I thought he was amazing. I stayed in contact with him and invited him over to Ireland.



(Q) I read that you were doing some stuff with David Kitt recently. Have you any plans to release that?

(A) Well myself and David haven't recorded anything specific, just bits and bobs but our relationship with Kittser could go on and develop into some sort of single release but at the moment there's no real plans. I think me and him might do some sort of tour of the country together soon. So we'll see how that goes and maybe something might come out of that.

(Q) What's your favourite song on the new album?

(A) It's kind of hard to say, it's kind of somewhere between "Friends & Foe", "What happens when the heart just stops" or "In the deep shade". They'd be my favourites on it.

(Q) Is there a limit to the amount of things ye can do in Ireland, would ye prefer to concentrate on America or England?

(A) Well the works everywhere else. Irelands' the place where we can come to play a gig and earn enough money to buy tickets to another country. And if we look at the Frames as a small bakery, y'know if we look at it in those terms, as a small industry we make bread, people buy the bread, we get to make more bread, we get to stay open for a year or so and if more money comes in we get to spread our wings a little bit and maybe even open another shop. That's kind of how it is for us at the moment. The irony is anytime I think we're over playing the crowds get bigger. I'm a bad judge, y'know. I think we've over played Galway but here we are and the place is sold out. It's incredible. I love it, I think its fuckin great!

(Q) My art teacher used to tell me that I was "for the birds". What does the phrase mean to you?

(A) It's a phrase that's been hanging around my head for a while. It's almost like doing this record the way we've done it we were told it was a stupid idea, and if it is a stupid idea then let it be for the birds, Y'know? So be it! Fuck you, we'll do it anyway! And I think it was really important for us to make this record the way we did it. It was important for us to put it out the way we did and to tour. If it fucks up it's our fuck up, but we're

proving a point to ourselves. So far it's been working out well.

(Q) Would the Frames sign with a major label again.

(A) Yeah, my only problem with major labels is the ones that we've been signed to, they haven't understood what we're about. I can't wait to sign to a major label. You get to do whatever the fuck you want. Bob Dylan signed to a major label, There's compromise every angle. There compromise for us going it this way, it means we can't get certain attention from press. In everything you do, there'll be elements that you can't achieve. If it got too big for us to deal with going it on our one we'll have to involve another label, a major label, to handle it. But at the moment we don't need to and I'm glad. And it's working out really well. I'm not anti- major label, I'm anti-capitalistic ideals that major record companies embrace as opposed to how they work themselves. Y'know, Jeff Buckley was a friend of mine, he was signed to Sony, it worked really well. They did a great job on his career. I'd have no problem with that. That would be fuckin great if someone came along and did that for us, it would make sense.

(Q) Have you any advice for up and coming bands?

(A) Yeah! Go for it. Make all the mistakes. Just basically begin early. You might be lucky, it might all happen in the first four years and it might take ya a long time. If someone comes up to you with a major record label and asks ya to sign it, fucking sign it man. If ya get dropped in two years, you'll never do it again. Let the moment be your guide. Always trust that.



WED.
10PM

New Noise Music Collective

The NNMCM are a few people who got together to put on shows for local and touring bands, mainly of the punk and metal persuasion, because nobody else will bother. We all have different tastes in music and would put on any band as long as a) they sound half way decent b) they play original music and c) they're not rock stars. At the moment we only put on shows two nights of the week in two different venues (Sally Longs on Wed. and O'Malley's Bar on Sun.). If a band contacts us about playing a show in Galway, we will advertise it, get them a P.A. if they need one, organise another band to play with them and give them a floor to sleep on. Bands we have put on are Tooth, Pee 45, Some Days Better, Headrush, Fuktifino, Estel, Cub Scout Disco, One Mind, The Dangerfields, Calzino Fiasco, Barberskum, Rodan, Chas Depaulo and Six Down. From the money made on the door, we take money for the cost of

advertising (flyers and posters) and the cost of any equipment rented, and the rest is split between the bands that play. We are not promoters and we don't make any money from doing this. We are just some people that love music and give a shit. If you would like to get involved or are looking for a gig, you can contact us at the following: newnoise@fuktifino.zzn.co.uk. Also check out our website at <http://way.to/newnoise>

JAKE'S WRATH

Bite My Lip: What inspired you to start Jake's Wrath?

Liadain: Well, I never intended to do a fully fledged zine, I just fell into doing it! The way the zine started off was as a sort of comic thing with a few reviews etc., no interviews or anything of much worth. That was the first issue, and then for the second I thought I might put in one or two interviews. I got in touch with Ian Lawless and he was like "oh you're doing a zine well you know what you have to do you have to have lots of interviews pack it full with interviews and I'll get you interviews now what sort of interviews do you want?" and it all went from there. So if anything inspired me it was his enthusiasm. And reading With Harmful Intent zine. (As an aside Ian hasn't spoken that many words in all the rest of the time I've known him!)

BML: Where did you get the name?

L: Eh, this is where it gets embarrassing! The simplest way to put it is that in the first issue, the comic thing, there was a guy called Jake, and he had a lot of Wrath, and his Wrath caused many terrible things, and even Magic-Mark-Paul-Man couldn't stop it cos he was distracted by Suji and it was very bad. But Padhraic came along and saved the day with his chest, and Jake fell in love with Darren. I could elaborate but I won't.

BML: What's your favourite part of doing the zine?

L: Getting free CDs, getting into gigs for free, free orange juice, interviewing rock stars. But the absolute best bit of it is meeting loads of new cool people and making connections all around the country, the kind of network of friends that you start to develop. If it wasn't for all the cool people I meet I probably wouldn't have persevered past issue 1.

BML: How do you distribute your zine?

L: At gigs (except at Mixtwitch ones where I am not a shagable rock star so the screaming fans ignore me), various shops in Dublin, and through the post.

BML: What music do you listen to when you get out of bed in the morn?

L: If it's a horrible winter school morning, It's likely to be something energetic like The Steam Pig or Sir Killalot.

BML: What record changed your life?

L: There are two - 'Mellon Collie And The Infinite Sadness' by the Smashing Pumpkins and anything by 2000 Strong. 'Mellon Collie' because it got me into more 'alternative' music, basically music with loud distorted guitars, and away from Boyzone and Oasis or whatever the hell I listened to back then. 2000 Strong because they were the first hardcore band that blew me away, and made me see that there is worthwhile heavy music outside the confines of Metal Hammer. No, I tell a lie, it was because of Ian's beard

Q (7) What music do you listen to outside of punk?

A Out of the three main underground styles of music, punk is actually the one that has had the least effect on me. Metal I've been into since I was thirteen, hardcore changed my life, but punk's nice to listen to and that's it. Away from those I listen to a bit of indie/emo stuff, a bit of jazz and a lot of classical music. I was recently reminded of the existence of Paul Simon so I've been listening to him too, he's in a category of his own!

Q (8) What are your top tunes at the moment?

A I've recently discovered Fugazi and I've fallen in love with them, it's an all-consuming passion. Somebody taped me two of their songs a year or two ago, I dug out the tape and thought "Hmm, that's good." In Dublin in January I picked up 'End Hits' and it's been glued to my stereo ever since. Absolutely amazing record. For specific songs, Good Clean Fun 'In Defence Of All Life' is a class song, pity it's so short, Grade 'A year in the Past' is just amazing, Unite 'I Will Destroy', Raging Speedhorn 'Thumper' (woooooaaargh), J Church 'Where The Trains Go', the Pink Panther theme tune is actually MY theme tune and for some reason I've been whistling the Inspector Gadget theme tune all week.

Q (9) What do you listen to before you go to sleep at night?

A Fugazi, the last Tooth CD, Mozart 'Eine Kleine Nachtmusik', some nice cello stuff, Chopin, Dave Brubeck. Not all at the same time, Anything I'm trying to review at the time, it helps to get it into your head. Korn's last album is nice and relaxing, the Deftones first album is beautiful and Leiah are a band everyone should check out.

IPECAC RECORDINGS

This is an interview that I did with Greg, who along with Mike Patton, runs Ipecac Recordings. It was done last autumn so some stuff is a bit out of date but it's still pretty informative. Read on to crawl inside the minds of madmen...

Bite My Lip: Why did you leave Alternative Tentacles?

Greg: I was offered a lot of money to work for Mercury Records. In addition I had been at ATR and ready for a change. Everyone at ATR is still dear friends of mine.

Bite My Lip: I know that Ipecac is a labour of love for the two of you but do you have any plans for "world domination"? What does the future hold for Ipecac?

G: World domination? Oh god no! What we do is very unorthodox. Not only the type of artists we work with but also the way we do business. We don't spend thousands of dollars on marketing, advertising, videos, overheads and freebies. Instead we pay our artists a higher royalty rate. In other words, odds are that nobody will get famous from being on Ipecac, but they will be treated well and paid well and on time. If any of our acts gets an opportunity to go to another label and become famous we will pat them on the butt and wish them well. We don't have multi-record contracts; we don't own the bands we work with. It ain't slavery, it's art. The future looks, very good. We are working on all kinds of cool things. More Patton, more Melvins, more unique, original art.

Bite My Lip: Given that you've been "Making people sick since 1999", is there any limit to the ills that you would inflict on society?

G: Before we are done, we will have caused an uncomfortable burning sensation in the gut of all mankind. The only cure? A healthy dose of Ipecac. Choose your medicine.

Bite My Lip: What sort of stuff would you be interested in signing?

G: Willie Nelson is my dream signee. We are not interested in most of the tapes we get. People either think they have to sound exactly like one of the other bands on our label or that they should be as weird and noisy as they can be. We are into originality. We like all kinds of music, as one can tell from our releases. We'd really like to get into the whole teen pop scene. Britney Jr. anyone?

Bite My Lip: Is there any music that you listen to that wouldn't fit in at Ipecac?

G: Anything that we like would fit. We don't worry about genres. The label does not have a sound. What do The Lucky Stars, Kids of Widney High and Great Phone Calls have in common? Not much but Mike and I love them all!

Bite My Lip: With Mike on tour a lot and doing other projects, a lot of the weight of the label must be on your shoulders?

G: We do have a weight limit! I have a lot of other projects too. I manage several artists. Somehow it kinda works.

Bite My Lip: How many people work at Ipecac?

G: Hmmmm.... let me see... I guess two. Mike and I. But a lot of people help.

Bite My Lip: Do you get many demos? What sort of stuff do you get?

G: yes we get a lot. 5-10 a week. We listen to a bit of everything. As I mentioned earlier, we get a lot of clones. A lot of Bungle wannabees, Kid 606 wannabees, Melvins wannabees, goofy clown bands, crappy experimental noise Fantomas wannabees, but every once in a while we get something cool, interesting and unique. But remember, we are not a real label. We only put out 6-7 releases a year. That is all we have time for and can afford, so we are not constantly signing bands.

Bite My Lip: Are there many up-coming releases in the pipeline

G: We are working on a lot. Mike has quite a few projects in the works. 2 new Fantomas records, a new band with Duane Denison from Jesus Lizard, a project with DJ's the X-ecutioners, a project with Massive Attack & Franz from the Young Gods, and a couple other possibilities. We also will have much more from the Melvins. A vinyl box set of the recent trilogy, a weird live record, a series of reissues of old Melvins releases with bonus recent tracks starting with "Gluey Porch Treatments" and the original Melvins demo. We are also talking to some other artists that could make next year a VERY interesting year.

Bite My Lip: Are there any bands that you would like to plug?

G: I like plugging all our bands. I love 'em all. Go to www.ipecac.com and get info on all our stuff. The bulletin board is a pretty fun place.



ipecac recordings

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TOOTH- THAT CORPORATE EMOTION EP

Self Released

These guys have been around for a couple of years and this 8 track EP is well worth a listen. The first two tracks are not quite up to scratch. After this follows an instrumental -- why? It's full of cool riffs, all it needs is some vocals. There is one live track which is full of energy and is recorded really well too. Track 8, "Thursday" is over 9 minutes of mainly instrumental crushing and climbing melodic noise core.

Tooth have often been compared to Helmet. To me they sound a lot more daring and experimental -- you can hear some nu-metal influences along with Alice In Chains style singing. The whole EP is quite moody and somewhat dark, but definitely not slow or dreary. There's a lot going on musically, but I think there's a bit more room for vocals (which should be higher in the mix). Original heavy and melodic. Can't wait to see them live again.

Contact: Tooth, c/o Shane Darcy, Quinpool, Parteen, Co. Clare, Ireland. www.tooth.net
shane@tooth@hotmail.com (dh)

Tooth- That Corporate Emotion ep (cd) (Self-released)

The first song, "Nonsense", seeps out of the speakers like water from a cracked glass before a worrying riff kicks in (what am I talking about?) with sublime sounding vocals hanging over it. The song builds to a suitably Toothy climax of rifting and crashing cymbals. This is the first release proper from the Limerick boys after their well-received demos and it's been a while coming. Sometimes subtle ("First") and sometimes straight to the fucking point ("Generation Swine") but always good, this cd finds them evolving and growing. The sparks that flickered in their early demos are now a blazing fire, currently warming my sitting room. Songs I like are "Thursday", "Obscene Groove Machine" and the live version of "Corona" that's on here too. I really hate the cover artwork though. (Address elsewhere). (KS)

Punk O Rama # 5 (Epitaph)

God bless sampler albums. Something for everyone (like Santa). With a price that won't damage your pocket (not like my pet Cactus, which does). 28 smash and grab tunes, the highlights being from The Beatsteaks (You must hear this band), Dwarves (the dirty feckers), The (International) Noise Conspiracy (midnight candle lit revolution meeting), NOFX (Mike gets in the back and lets Melvin drive), Dropkick Murphys (rats in beer = don't drink in Boston) and The Hives (Swedish Rock 'n' Roll can be original). One bad thing about it, the Refused remix wasn't fuckin' very good on the New Noise ep and it still isn't. (Buy The Shape of Punk to come!!). Get this. (KS)

Delicious Chocolate Boys

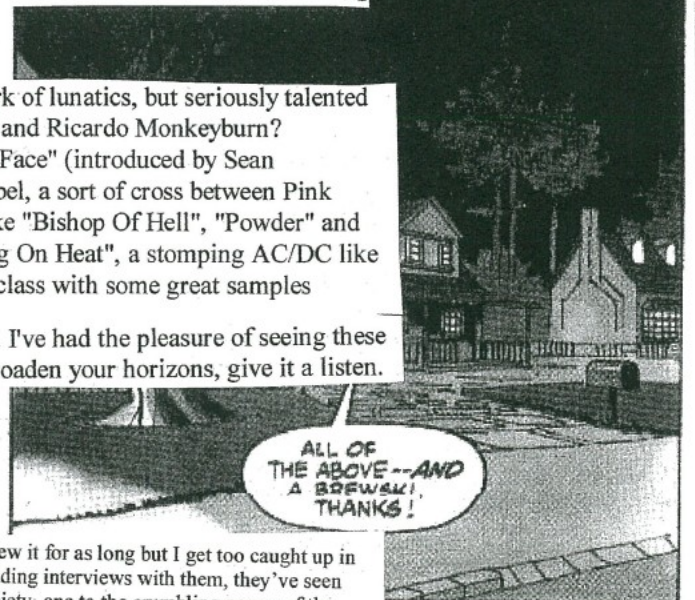
Self Released

Eleven tracks of seriously weird and original music. Obviously the work of lunatics, but seriously talented ones (Jack Nicholson lunatics). Sean "Spaniel" Norwood (bass/vocals) and Ricardo Monkeyburn? (guitar/vocals) have certainly got style! From the opening track "Itchy Face" (introduced by Sean Connery) it just gets weirder and funnier. The style is kinda hard to label, a sort of cross between Pink Floyd and the Bloodhound Gang, with a magic all their own. Songs like "Bishop Of Hell", "Powder" and "Santa" are all gems, but my vote for song of the year has to go to "Dog On Heat", a stomping AC/DC like riff topped off with top notch dog impressions. The production is first class with some great samples

between tracks that give the recording a polished professional sound. I've had the pleasure of seeing these guys live in Belfast and can tell you their live show is even better. Broaden your horizons, give it a listen. (jc)

THE STEAM PIG- Deep Fried Obedience (Rejected Records/Mad Butcher Records)

Now this album I fucking love. I've been listening to it for a while and meaning to review it for as long but I get too caught up in enjoying the fucking thing. These Dublin punks have been around a while and from reading interviews with them, they've seen quite a bit. This album is full of jumping around songs that give two fingers to Irish society, one to the crumbling power of the church and one to the way people act in every town and every city in Ireland (like fucking hypocrites). "Motorhead at 5am" proves that not song has every Irish dancing to be an anthem to wave a tricolour and hug your fellow drunks to. "A Barefoot walk on Dollymount Strand" ("Here comes a Nissan Micra full of little bastards, they'll drive into a lamp post then burn the fucker out") is a long way from visions of Ireland that Shane MacGowen used to have when he sat in his London flat watching The Playboy of the Western World. Songs that I absolutely love are "Putting out the bins", "A drop of scarlet", "Stoney batter Me" and "The Wise old men of Dominic Street" ("they'll raise a glass to you and your health, then put you down with me very next breath"). Oink fucking oink! Rejected Records (see elsewhere). (KS)



The Dangerfields

Dirty Wee Demo

Self Released

11 track demo tape from four dirty wee bastards from Belfast. Setting their pan of action with opener "Let's Get Fucked", the perfect Saturday night going out song. Madman vocalist Cormak's voices sounding (in spots) like a fucking rabid dog barking and growling. Other songs that touched me the way I like to be touched were "Rock n' Roll" ("We're The Dangerfields"), "Wasted" and "1,2,3, Punk". They've been compared to Zeke, AC/DC, Motorhead and Ramones. You know you fucking want this. Send £1.50 to
(ks)

Beatsteaks

Launched

Epitaph Europe

This album came out last year (don't come to me looking for the latest reviews), but it's really good so here it is. Beatsteaks sound a little bit like Refused, a little bit rock n' roll and a little bit Shelter. I like them a lot. Fascinating facts about the band. 1) They're German 2) They do a finger-clicking cover of a Manowar tune (Kings of Metal) 3) Their singer likes to crowd-surf (literally). There's a very positive vibe from the music and the lyrics which is really cool (yeah, I know most hardcore does, but you can't hear what they're saying)> "Excited" sounds like it was recorded live in one take in the studio 'cause it's raw as fuck. There's a lot of creativity on this album, some cool ideas and stuff. Songs that I really like are "We Have To Figure It Out Tonight", "Shiny Shoes", "Go" and "Schuss Mitt Rock N' Roll" which is the only song in their native language (that is, if you don't count the karaoke style version of "The Lady is A Tramp" at the end of the hidden track). This album's like pistachio nuts. A very good thing. (ks)

Aim for Failure

Hit It Everytime

Self Released - £3 ppd

Every time I passed through Moate on the bus I wondered if there were metal kids in Metallica and Nirvana t-shirts starting bands and hanging around. Being from Loughrea, I know exactly what it's like. Anyway next time I'll know better. Aim For Failure are from Moate and this is their story. Ah fuck I'm only messin'. The song I like the most is track 1 "Is It Just Me?" which hangs itself (like a hinge, not a noose) on a cool guitar riff. It's a pity that the bass line isn't a bit louder though. Also the vocals could be a bit louder too. And it would be nice if they had put the lyrics on the sleeve. Track 4, "End Of World Prophecy" is cool too.

Real well produced CD, good quality songs and professional sleeve. A snip at £3. Get this.

Get in touch with Mr. Keith Allen, Hall Road, Moate, Co. Westmeath. (ks)

Murder City Devils/Gluecifer

split 7"

Sub Pop

I've been looking forward to hearing this split 7" and it's more or less what I expected. Murder City Devils have quite a unique sound. Catchy punk rock with hoarse vocals and an organ. "Into Town" is a real rocking singalong. The second number is a Bob Seger cover. I really like it ... slow and despairing. The organ makes the song sound like something from the early eighties ... something my father used to play? Gluecifer scrape the shit out of the grooves on Side B. Nothing new here, just plain punk rock 'n' roll. Their second song is a Ted Nugent song. Doesn't sound like they changed it much from the original. I'd like to hear more of each band as the covers don't really give away too much. (dh)

Strung Out

The Element of Sonic Defiance

Fat Wreck

I'm gonna review this new release by Strung Out on account of just one listen. What I will say could be totally irrelevant and false after a couple of listens.... This hard hitting punk/hardcore 8 track album/EP is produced by Ryan Greene and released on Fat Wreck ... so you know what to expect. Track 1 "Mission To Mars" is surprisingly heavy with a really fast slammable ending. is pretty cool with some metal creeping in from various directions. If I stuck on some classic 80s thrash metal I think you would hear some similarities. It's turning out to be a fairly gloomy CD if you know what I mean. I guess they've been around for a couple of years and are taking things a bit more seriously. "Everyday" is another of my favorites with its crazy screamy bit before the solo. Overall the singing style (and lyrics) are excellent. With so many bands doing this kind of stuff and all sounding very similar the really good releases (I would include this among them) stand out a lot. All the songs are good and I really enjoyed the noisy bits that popped up here and there. (dh)

Linchpin - through the motions of a fist (cd demo)
(Self-released)

Linchpin are a four piece melodic metal band from Limerick. I picked this up at their launch where they were supporting Bluetip. There's a strong Tooth influence in their tunes that they need to build on to find their own sound. I like this demo, the quality is pretty good, but it doesn't reach out and slap you, let alone bloody your nose. The production could be more jagged, the playing more aggressive and the vocals stronger. Over all though, I like this cd and look forward to seeing them again live.

(www.geocities.com/linchpinwebstuff)

(KS)

Cold War - Gods of War (mc)
(Self-released)

Very professional album from Dublin hate core three piece Cold War. Featuring Ian from 2000 Strong and Skinny from Stricknein D.C., they pedal straight out metal. Although, it must be said, the album is easy listening compared with seeing them live (where they nearly made my ears bleed). All chuggy riffs, grunty vocals and 'washing machine falling down the stairs' drums ("Hatred"). I really like the last two songs "Corpse of Winter" and "Police State" (a Special Duties song, no less).

(For info contact: 10 Shantalla Drive, Beaumont, Dublin 9).

Swingin' Utters
Swingin' Utters
Fat Wreck

OK ... the Swingin' Utters definitely have worked on their own. Bland, boring vocals sung effortlessly over all the same kinda riffs with some weird solos or folky kinda stuff, which all sounds the same. I've read some reviews comparing them to the Dropkick Murphys ... sorry, I can't see this. I really like the way the band use a shit load of instruments on the folky type songs. I also respect them for trying something new and different but for me this is music to put on when you try to go to sleep because you know you're not gonna miss much. While listening to this album I don't want to do anything ... you know, jump around, act crazy or ring a friend to tell them how good it is, or even tap my finger. The inlay card is a pale grey and blue ... a reflection of the music. Despite all that, the album is okay and worth a listen or two.

(dh)

I DRIVE ALL NIGHT AND
ON INTO DAY. ZOMBIE.

EVERY NOW AND THEN, A SHAFT
OF CLARITY STABS THROUGH MY
MIND. I'M CRAZY!

ACTIVE MINDS/URKO SPLIT 7" (FREE W/ DIRECT HIT 1)

THIS 7" COMES TO ME IN A VERY ATTRACTIVE SHADE OF SNOTTY GREEN. SIDE A IS ACTIVE MINDS, BROTHERS BOBS (GUITAR/VOCALS) AND SET (DRUMS) AND... NO ONE ELSE. FOR TWO PEOPLE THEY MAKE AN ALMIGHTY RACKET, WHICH SOUNDED A BIT LIKE DISCHARGE W/ MORE LYRICS. THE LYRICS CAST STONES @ PEOPLE WHO TALK IT BUT DON'T WALK IT. I DIDN'T NOTICE THAT THERE WASN'T A BASS BECAUSE YOU CAN'T HEAR THE BASS ON MY RECORD PLAYER. AS FOR URKO, I COULDN'T PLAY SIDE B FOR SOME REASON, IT JUST KEPT SKIPPING, PLAYING THE SAME THING OVER AND OVER, (RAH, RAH, BLAH, RAH, RAH, BLAH...) THE LYRICS ARE ALL FUCKING NEGATIVE UNINSPIRING AND STUPID. HEY GUYS, LET SOME SUNSHINE INTO YOUR LIVES.

KS

Sludgehook - One False Moment
(Self-released)

From the moment I put this cd on and saw it had 11 tracks and was 40 minutes long, I felt uneasy. I was thinking death metal gloom and doom, which is not really my thing. But then I thought, I hope I really hate it because what could be better than slagging off someone I don't know, and who will probably never find out. But no, my prejudices were shattered; it's actually pretty good. Tight chunky riffs early Metallica style, quality vocals drifting between deep Max Cavalera and haunting Maynard (Tool) comparisons and great drumming. Fuck them anyway, I really wanted to slag someone off. The best tracks are "Afterthought", which is a real showcase for both the singers vocal range and the drummer's skill, most drummers just play along but this guy really adds something to the song, and "So what next?" which reminded me of a very heavy Therapy? riff with a guest appearance by Type O Negative's Pete Steele in the breakdown. The production is surprisingly good for a self-released cd, no doubt done on a shoestring budget. Both sound quality and packaging are good and the inlay card has all the lyrics, which is something I always like. The main downside is that it should end with the title track but continues on through two unnecessary pseudo-songs and a poor live recording to finish. All in all "One False Moment" is well worth a listen, even by you metal sceptics out there.

Contact: Sludgehook, c/o Barry, Marmullane Hse, Passage West, Co. Cork.
E-mail: Sludgehook@020.co.uk

(JC)

N MIDIAN'S DEAD.

"WE'RE THE DANGERFIELDS"



BML: I know that you have had loads of line-up changes, so when did this current line up get together?

Cormak: The current line-up (Cormak-vocals, Steve-guitar, Baron-bass, Andrew-drums, Rainey-newest guitar addition) got together in late October. Andrew Steve and Baron have been in the band from the start (it was first conceived on 4th March 2000 when Andrew met Baron and played first gig in May 2000) whilst I joined at the end of October when the last singer Ian was leaving for Holland. Technically I am the fifth singer, although two of them never actually played a gig! Rainey joined near the end of March when he finally got bored reading his endless supply of tattoo-porn.

Andrew: Our current line-up made our debut at The Deans in Newry on 29 October last year. Cormak had been in the band for about a fortnight before that, and had done a couple warm-up gigs in Belfast, sharing the vocals with his wretched predecessor, Wasp Boy. Wee Waspie was showing him the ropes, you see, before he fucked off to Holland, never to return. Oh, sorry, he was back within a month.

Steve Jones: This line up came together around the end of September 2000 when Ian (Wasp Boy) fucked off to Holland with Mark J. Baron, Andrew and me have been in the band since April 2000 and half our songs at least musically have been written by Baron and me since Oct 98.

BML: What's your fascination with Rodney Dangerfield? Do you like Caddyshack?

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Cormak: He's a genius! Caddyshack is brilliant, I have it on tape at home. Andrew's the real expert on all those kind of Comedy films. GBH told us Rodney Dangerfield turned up at one of their New York gigs one time, cracked a joke, and walked out!

Andrew: He deserves respect. Caddyshack is fuckin' awesome.

Steve: Rodney is funny.

BML: What bands were you in before The Dangerfields?

Cormak: I wasn't in a band, and Baron and Steve were just messing about in a Garage. Andrew has been in a billion bands or something, the last being Griswold who toured a bit with Ash and have played London and stuff. They were pretty crap, though. Rainey's been in The Dagda, Split Red, and The Social Continuous Battle of Order.

Steve: None of us have been in bands except Andrew who's been in loads.

Andrew: How long have you got? I've been playing in ludicrous bands since 1988, including Adream, Alumni Feedback, Jobbykrest, Pulse, Bloodsucking Freaks, Chopper, In Decision (now Rodan), Peppermoth and Griswold.

BML: What are the main influences for the band?

Cormak: We have a big range of music, which is why our sound can be difficult to pin down sometimes. I like ska and punk, Steve likes ska, punk and metal, the Baron likes some poppy punk bands but not others and European power metal, Andrew likes Classic Rock, Metal, and some silly stuff. New guitarist Rainey likes ridiculous noise-core, as long as it's angular like him.

Andrew: As a band, Motorhead and The Ramones, As individuals, all manner of bollocks, such as ska (Cormak and Steve), pop-punk and Euro-Metal (Baron) and '50s rock 'n' roll, grind core and Genesis (me).

Steve: Ben Weasel (Screeching Weasel) is the biggest influence on my part. I don't think anything I write will be far

away from anything Ben's done. It just won't be anywhere near as good.

BML: You play dirty punk rock 'n' roll, which is usually with loadsa drink and drugs, but aren't you all alcohol and drug free?

Cormak: I am the only Straightedge member of the band (although I'm not Vegetarian) and I get away with singing most of our songs by calling it ironic. (Let's Get Fucked!) Andrew currently doesn't drink or smoke, but would never say he's Straightedge. Baron drinks. He especially likes Buckfast. Lots of it. Has been known to demand respect while blocked. He likes the children too. The Steve Jones drinks and smokes, but I can't stop him because he's a bit big. I'm gonna make him fall over one day, though! Now that Rainey's joined, there's two straightedge guys singing 'Let's get fucked!'

Steve: I hate the term dirty punk rock 'n' roll. That's Andrew's term. I drink, I just don't go overboard and can handle what I drink. Andrew did drink but couldn't handle it and quit

Andrew: Steve likes the odd pint and Baron sometimes gets bollixed, which ain't pleasant (especially for the kids). I used to drink, but had to give it up for the sake of my health, sanity and freedom. Anyway, you don't need to get wasted to kick ass - just ask Gene Simmons or Angus Young!

BML: How many gigs have you played in the last year?

Cormak: So far we have played about 55 gigs since May 2000, and we have plenty more booked. We managed to play 50 gigs by March 4th, which was kind of our first anniversary. Almost all our gigs have been in Belfast, but we have played Dublin a few times, Galway, Edinburgh and have some gigs in Glasgow and Aberdeen this weekend.

Steve: Couldn't care less. I take no glory in playing loads of gigs.

BML: Are there many good bands in Belfast? What's the scene like?

Cormak: There are some good bands in Belfast, but also a lot of what I consider shit. My favourite Belfast-based band is currently Runnin' Riot who have toured with the Dropkick Murphys, but Circle Again and Throat are also very good in my opinion. The scene is shit despite the few good bands from here. Everyone in Belfast seems more interested in bands failing than anything else. I love doing gigs outside Belfast because we somehow get a much better reception away from home. Also, it is difficult to compete in Belfast because more people are interested in dance bollocks played by a talent less DJ on a set of decks or tribute bands than in going to see good live bands kick ass.

Steve: Runnin' Riot, Ooops and I can't think of anymore. The scene is shite as far as I've seen anyway.

Andrew : Yeah, there's a few good bands, my own favourites being Runnin' Riot, Riffmaster General and The Sabrejets. The scene? Fuck it.

BML: What's the main aim for the band?

Cormak: My main aim is to support any band I love, like Madness or The Specials. But I suppose an aim we all share is to be able to play in the band with no need for a second job to make a living.

Steve: The Main aim for the band is to get famous and make loads of money. The main aim for me is to record any song I've written and let some people that might like them hear them. As for fame and fortune I honestly couldn't give a shit.

Andrew : To kick EVERYBODY'S asses

BML: Is Dirty Wee Demo your debut demo? Was it really recorded in one take?

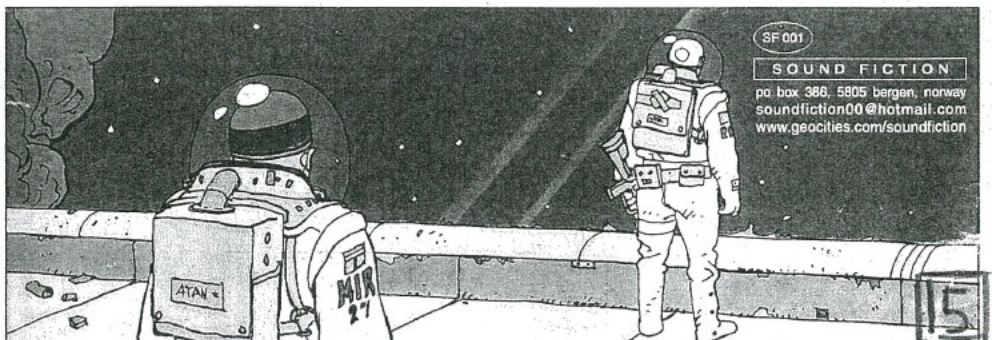
Cormak: Yeah, the Dirty Wee Demo is our first demo and we've already managed to sell well over 300! Most of the songs are done in one take, We just had to restart a couple after some screw-ups, and the whole thing took under 3 hours including mastering and sound checking.

Steve: Yes and No. 95% one take. As you can hear at the end of 17 forever and less obviously in a couple of other songs.

Andrew : Yes. Yes. Get it for £1.50/US\$5 from PO Box 1343, Belfast BT15 4HX.



THE DANGERFIELDS



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15

Tribute to Joey Ramone
16th May 2001

Six and a half

We got to the venue pretty early. Ruairi from Rodan was just bringing in his drum kit. It wasn't long before more people started arriving.

Stepping over that bollocks and on to the stage were Yakuza. They started with one of their own songs but then played not one, not two but four Moaners songs! "Beat on the brat", "Now I wanna sniff some glue", "Sheena is a punk rocker" and "Chinese Rock" were all delivered in a style true to the originals. Some fine epileptic style dancing from the two guitarists/vocalists. Nice.

Then came the comedy interlude from the Erklless Fuktifino. We played such classic gems as "Curtain Call", "Could have been Me" and "Mouth". The guitar sound would have put Kyuss to shame with all the fuzziness. More fuzzier than Foz! We played the aforementioned "KKK took my baby away" which had Joey cringing in punk rock heaven (I'm sure). We finished our set with three minutes to spare. We should have learned three more Ramones songs. Muchas Gracias to The Baron for his shit cool new bass and to Andrew for his shnare.

The Dangerfields? Ah yes, they suck don't they? Their most mental gig that I've seen. Fucking hell, at one stage the only person on stage was Andrew the drummer! Cormak has to be seen to be believed. He bounced, skanked, rolled, ran, jumped, intimidated. .oh yeah, he done some singing too. They played R.A.M.O.N.E.S., the Motorhead song that was covered by the brothers themselves. Fucking excellent.

Torino feature ex-members of Joyrider. They deal in punk of the pop variety. Their sound was really good, tight and polished. They knew what they were doing (does this make them sound a bit boring?) Apart from when they played a Misfits cover. Wrong tribute gig man, Danzig's not dead yet. Shakes reckoned they sounded a bit like the Almighty.

If rockabilly is your bag, you would have loved The Sabrejets. The singer had a head on him like Gary Glitter and the bassist played a double bass. I don't like rockabilly, it sounds too much like bad country. They played rockabilly versions of "Blitzkrieg Bop" and [memory loss, please excuse]. The bass player done that double bass spinning

thing after every song. They got the well oiled crowd going, which was cool. And that was it. All proceeds from the night went to cancer research. A big slap on the back to Andrew Griswold for organising the whole shindig. Muchos thanx to Graham for letting us stay over and to Alan for coming out.



TIME SAVING TIPS
10-15-12



9 Transcript for London

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1

At The Drive In, Murder City Devils, Everfresh

TBMC

Dec '00

First out of the dressing room was Everfresh, a pop punk band from Belfast that I had never ever heard of before. They seemed pretty good but their songs began to sound the same after a few numbers. Enjoyable enough punk-lite live but I wouldn't sit down and listen to them.

I had seen a poster the previous week that said The Kabinboy were supporting ATD-I tonight but I was pleasantly surprised to find the t-shirt stall selling Murder City Devils merchandise. I was expecting something akin to Zeke but got something altogether different. Stumbling onto the stage came the MCD, drunk as fuck (celebrating the last day of their tour) and ready to rock (or nearly fall off the stage anyway). They reminded me of maybe a heavier (International) Noise Conspiracy, especially with the swirling Doors-esque organ. They were really fucking cool and I was sorry that I didn't know any of their songs beforehand. This review is tainted by my alcohol consumption on the night i.e. I can't remember what songs they introduced. The singer looked like a school teacher but sounded like Lemmy crossed with Elvis crossed with Speedo. He also did some cool shit with his mike stand. I got to get more of their stuff.

After setting up their own equipment, At The Drive In assume their positions. After a "no moshing, no assholes, respect the ladies and bounce up and down if you like what you hear" announcement from singer Cedric (where he was flipped off by some turkey brain in the crowd), the band launch into "Arc Arsenal" from "Relationship Of Command" and ascend from there. Taking most of their set from the excellent "R.O.C.", the band shake hips, roll and rock all over the stage, with Cedric throwing some classic James Brown moves (and his microphone stand too). Every number is introduced by a line from that song. The crowd goes bouncy bounce for every song, Coal Chamber t-shirts mixing magnificently with NOFX t-shirts.

Besides singing and shaping, Cedric handles the samples (atmospheric mood shapers) between songs and guitarist Jim handles piano for a few songs. For the last few songs I stand side stage to watch the band go and to take some photos and there is this guy standing in front of Omar the guitarist with a pen and paper asking him to sign it. Omar is playing for fuck's sake. Some fucking people.

The band don't do encores, and finish with "Napoleon Solo" (from "In/Casino/Out"), a song about some friends of the band that died in a car crash. With much thanks to the Murder City Devils for helping them through the tour (with sanity intact) and a promise to return in February, ATD-I get gone.



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17

LOOKS LIKE WE

I don't know about you but I love zines. I love hearing about new and old bands that I've never heard of before. I especially love the personal touch that goes in to a zine, one persons attitude and beliefs (well in the smaller zines anyway). It either makes the zine or kills it. The first zines that I ever read were ones that my brother brought back from Dublin when he went on his day journeys to all the cool record shops. They were Nosebleed (still going strong) and Gearhead Nation. I must have been about 13 at the time but I immediately took to these underground magazines that didn't give a fuck what people thought and just put their thoughts on paper. They also opened up a world of music to me which I had never heard of before. I learned about the Dublin scene, what bands were forming and what bands were breaking up etc. It was cool but still bloody miles away. The scene there today is still cool but still bloody miles away. I hope that this zine will bring some cool Galway bands out of the woodwork because Galway is pretty shite for music at the moment (don't try to tell me otherwise). Anyway here are some fine Irish and International zines that I have picked up over the past while. You could do worse check out one or two of them. Writing to them works but if you're in Dublin for some reason you can usually pick a couple up in Road Records or The Record Shop (address elsewhere).

Jake's Wrath- Issue #3 (£2 ppd)
A really, really quality zine from Cork that covers punk/metal/hardcore bands (Irish and Internationals). This is also a damn funny read (see the never ending Tooth interview and The Steam Pig record collection interview). Also featuring SF8 Sellouts, Medulla Nocte, Capdown, Raging Speedhorn and Muchos Moro! (Jake's Wrath c/o Liadain O'Driscoll, Ballymacrown, Baltimore, Co. Cork, Ireland).

Jake's Wrath- Issue #4 (£2 ppd)
The newest edition of JW zine (Oh yes, did I mention that there is an interview with Liadain of JW zine in this very rag you're holding in your hands? Open your eyes!). This issue is the Irish issue ("all the bands featured are from Ireland or pretend to be") and it features recent visitors to Galway, Cold War and No Remorse, as well interviews with Sir Killalot ("in the rain") and Dropkick Murphys and a rough guide to D.I.Y. Irish

promoters, essential for any bands out there that don't want to stay playing the same town every week. (Address as above)

The Noise- issue #213 (free with an SAE, I'm sure)

A local scene zine from Boston and thereabouts. Featuring interviews with bands that I've never heard of (Scissorfight, Franc Graham, The Gravy, the Decals and Asa Brebner) but just because I don't know them, it doesn't make them any less interesting. There is also a cool column with local scenesters telling stories about what they liked to do in the summer when they were young. This was free when I picked it up but if you send them an SAE, I'm sure they'll be happy with you.

(The Noise, 74 Jamaica Street, Jamaica Plains, MA 02130, USA).

Leftfield- Version 1.5 (Free with an SAE)

A metal zine straight out of Atlanta, GA. There are interviews with Drykill Logic, No One and Chimaira. This is the new music issue, so that's nu metal to you and I. (Leftfield, PO Box 2241, Peachtree City, GA 30269).

100 Punks! Issue #30, #32, #33 (Free in California/£2 elsewhere).

This is a tiny zine that I picked up a few copies of in San Francisco. It's got fuck all in it and you'll have it read in 5 minutes. And half of it is made up of ads. Me Bollocks. (Michele Dannen, c/o 100 Punks, PO Box 4278, N. Hollywood, CA 91617-0278, USA).

The Blacklist- Issue #1 (Free with an SAE)

This is a really well done zine from L.A. It has some pretty cool interviews with Good Riddance, Faded Grey, Food Not Bombs, The Nerve Agents and Dave Mandel (The man behind Indecision Records). It also has some cool photos and the guy who does it has a real thing against hardcore dancing (i.e. People kicking the shit out of other people, some people call it moshing) which I agree with. I'd recommend this. (Contact: The Black List, PMB 1111, PO Box 7000, Redondo Beach, CA 90277, USA).

With Harmful Intent- Issue #3 (£1 plus P&P)

This particular issue has been out for a while now and I think there's another one out or on the way. This zine is done by some kid calling himself Cormy and is one of the main reasons that I finally got off my ass and got this rag together

(it's not his fault though). This zine is fucking class, filled to the point of overflowing with interviews, columns, reviews and news. Bands featured are Good Clean Fun, Capdown, Tilt, The Steam Pig and Servo. The live reviews are stories unto themselves and funny as hell. You really should get your hands on this. Actually, get two and give one to a friend.

(Contact Cormy, 14 Antogher Road, Roscommon, Ireland).

Maximumrocknroll- Issue #217 (£5.50 p.p.)

MRR needs no introduction from me but here's one anyway. This is the bible of underground punk music. When I compare it to the bible, I really mean it. Some people treat every word of it as gospel, some people read it but don't take it too serious and some people couldn't give a shit about it. Myself, I think it's a zine, a pretty good one. This issue happens to have a tribute to Joey and oh, what's this... an Irish music scene report by somebody calling himself Cormy. Also featured are Crimethinc. (little brother is watching you!), Tear it Up, Esperanza, The Pattern, The Chicago Blackout, Funeral Dress... Put it this way, if you had two people in a mini and one of them opened MRR, the other would have to get out. This thing is nearly too big. (Contact Maximumrocknroll, PO Box 460760, San Francisco, CA 94146-0760, USA).

Riot 77 magazine- Issue #2 (£1.50 plus P&P)

This is good but it would be fucking great if Mr. Punk Rock wasn't looking down his nose at people. But what does he care, he doesn't give a fuck what people think. Then why do a zine Ted? Really good informative and interesting interviews with Sir Killalot, Nomeansno, U.K. Subs, Good Clean Fun, Nosebleed zine, Sebadoh, The Showcase Showdown, The Steam Pig and Ex-Cathedra. (Contact: Riot 77 Magazine, 31 St. Patrick's Pk., Clondalkin, Dublin 22, Ireland.).

Volatile Press- Issue #1 (Free with SAE)

A new Galway zine. This issue is a Roscommon Punk Fest special with a diary of the author's adventures over the course of the weekend. There are also some reviews, band profiles and a list of Irish band websites. A bit of a short read but funny and it is free. E-mail 'em and tell 'em you want one. (Contact: volatilepress@yahoo.com).

GOT OURSELVES A READER

COLUMN: MY SOAPBOX

Sometimes I think that I have nothing to say but obviously I do (or I wouldn't be writing now). I have actually got a lot of things to say and ideas to put down on paper. One of the reasons I have started this 'zine. I want to put as much of me into it as possible and hopefully it won't sound like shit.

I know that everybody has a mind and it's up to them to use it if they want to. Some people need to be told what to do. I need a kick in the ass myself sometimes. Working every fucking day, I find it hard to focus on reality.

It's always there. It's just a bit blurry sometimes. I find myself getting caught up in stupid stuff, shit that side tracks me. I have wanted to do a fanzine for years but a combination of laziness, being tired after work and going on alcohol treks have always stopped me. I have always stopped me. I know that different people like different things. Some people will hate this 'zine and some people will like it. I know what I like and I want lots of "what I like" in here. If you are holding a 'zine while you read this shit, then I have succeeded in my mission.

Everybody in the world has the power to create something. To paint, draw, write, start a band, a 'zine, a label... whatever. With this 'zine, I am creating something. This is an outlet for me to express myself. I know that some people believe there are rules to punk but there aren't. Fuck anybody that believes they belong to some

underground secret cult. Outside my window is a world that goes around whether I am here or not. **Mass a short way, all the rotten luck!**

ENTERTAINMENT.....BUT AT WHAT COST?

After getting my video recorder for Christmas, I was pretty keen to get down to my local video shop to rent some mad movies to spike my mind. I got a documentary film on comic book artist R Crumb, brought it home and watched it (mad film, crazy perverted guy, cool art, great observations on society) but when I tried to eject the goddamn thing it wouldn't come out. Blauhhh! My new video recorder - fucked. Much frantic pressing of the "get the fuck out" button later and the video pops out... with the top floppy part hanging off. Goddamn. It nearly wrecked my video recorder. I took a closer look at the offending piece of plastic and found an old piece of sellotape hanging from it where it had been holding the video together. The plot thickens.

So the next day, I gets down to the video shop, ready to explain what I had discovered, ready to cast the video shop lady's apologies aside with an "okay, once it didn't fuck up my video recorder" but as I uttered the words "this video's broken", she cut me off with a "that's not the way I gave it out." I tried again to explain and she again cut me off, "It's very bad for the company if we give out broken video tapes so we don't, can't, never!!!!!! So I hopped, skipped and jumped to what she was really saying. "So you're saying that I broke it?" "No, I didn't say that, did you hear me say that? Don't be putting words in my mouth!" "So what are you saying?" "I'm saying that we don't give out videos like that" She shook the tape. "Look, just forget about it, I began to leave. She mumbled something under her breath. "Sorry what did you say?" I said. "That's the second broken video to day." My anger went straight to my mouth, "I didn't fucking do it." "Don't you shout at me, I didn't say you did it. Just forget about it, it doesn't matter." The thought bouncing around my head was 'Was it the fucking video pixie who broke it on my way home?' but it didn't come out. I kept my mouth shut tight, even though I'm sure my face was tomato red and my integrity had been put into question by some fucking bee-itch. Ready to throttle the video lady, I stomped on up the stairs to the street, wondering where else in town I could rent a video and maybe buy a gun.

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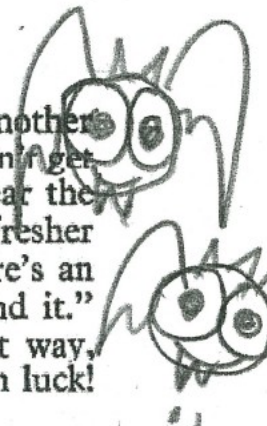
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COLUMN..... THE USUAL

As I sat on my window ledge, staring out across the smog stained city, I thought about life. What sort of a crazy age are we living in. Every fucking little thing is ridiculous. But where do you start. Where? Anywhere dammit! Like, let's start with the teevee programmes. Stupid shitty programmes that are meant to entertain. They're not entertaining me, well, I'm watching them but I can turn off. I can turn it off. Actors with pre-learned scripts. Why don't people get rid of the teevee and try to entertain each other? Hmmm..... Why don't people talk to each other about real shit, not just shit like what happened on the teevee. Aaargh! What the fuck!? Also, some other questions... Why don't people wake up to reality? Why don't people stop acting like calves, fit for a slaughter? Pumped up with bullshit TEEVEE!!! No ideas of their own, no originality, "Oh Bernadette, is my hair okay? Should I get it done?" "Oh Teresa, did you see Mary's hair, she's a joke". "Hey Brad, let's get drunk and get chicks". As for me, well I'm not perfect. Far fucking from it. I'm a victim like everybody else.

FICTION.....MIDLIFE CRISIS

And so it came to be that the first week in June was role playing week for the people of Galway. Where everybody could be who ever they wanted. They could act like they wanted to act and say what ever they wanted to say. It always seemed to go a bit crazy by the end of the week, though, with people promising not to go back to their normal lives, preferring to keep on being who they wanted to be. This was completely absurd though, and these people were laughed at by others in the crowds. After all it was only role playing and not anywhere near the reality they really lived in.



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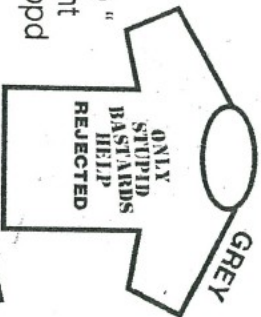
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Whiskey
full col.
album
cover
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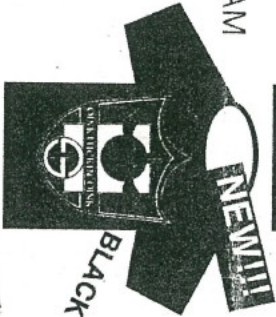
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29 minutes.... How can you possibly
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