

ISSUE 5

# Ernie

40p / Free in the Arctic Circle



Featuring:

interviews

with

SCHWARTZENEGGAR

and

CHUMBAWAMBA

COMMIX

HUMOUR

POLITICS

OPINIONS

REVIEWS

& MORE!



# editorial

"...Not that we feel that negative criticism is a bad thing; if music is to thrive and progress then constructive criticism is vital, or things will stagnate." Organ Zine no. 31.

Your scene belongs to you and is yours to do with as you wish. Either you go to gigs and buy a few records now and then or you write for a million selling paper and write books or screenplays for films. Whatever you contribute to the scene helps to keep it flourishing. It's your community and your milieu, so look after it. Too much back-stabbing and pointless criticisms which have been occurring of late do not help anyone. If people are capable of, or if it is their prerogative that they want to reach a more commercial audience via mainstream then that's completely up to them. It is them we should be thanking that the scene still lives. Fresh commodities arrive as old or clapped out ones retire. The ones that go leave behind a new place for some band, zine or new culture to emerge. The acts which leave in reality support what is happening and help to keep the community tight. It is impossible to conceive that everything which is happening on any underground scene of any scale can be packaged commercially. It is also a very naive notion. There is no room on a

consumer's market for everything to become a lucrative investment or a commercial success. This is where our culture-counter and non-profit schemes thrive. Whoever, or whatever leaves for the lime-light, it still concludes with a strong denial of an underground disappearing altogether. An underdog or shadow has always existed, since the start of time and can get stronger by the day. Your scene is something which you should support, and be proud of. Where else could you possibly find as much inspiration, creation and interest? The scene exists for you, no-one exists for it. It is not run by a clique, it is not run by a business, it is run by the communication of a few. Like minds can create on their own scale as if they were creating for a universal audience. Mass consumption leads to mass degradation and a drop in standards of quality and output. Your culture is determined by your creations of art, literature and music. A mass revolution can occur on as small a scale as you like it. Don't complain: create, start a zine today. FANZINE CULTURE! REVOLUTION NOW!

## ADVERTS

1/4 PAGE £7.50  
1/6 PAGE £5.00

Ads can also be exchanged (small displays such as the zine ads in this issue) with us.

Bulk Rates  
£3.50/\$8 ppd  
for 10 copies.

16 Palairt Close  
Bradford on Avon  
Wiltshire  
BA15 1US  
England

Issues 2,3 & 4 still available  
for paltry sum of 40p  
(plus stamp)/\$2  
ARNIE Issue 6 out Sept '93.

Keep sending in your zines,  
records  
and tapes for review.  
Distro's etc get in touch.

## ARNIE t-shirts!

Yes, kids, these two exciting designs are printed on fashionable Screen Stars t-shirts & cost fuck all each;

£4.50 in the U.K.  
\$8.00 in the U.S.A.  
£5.00 or \$8.00 in Europe  
• All prices include postage



"Hard looking Punk" is available on a black or white shirt



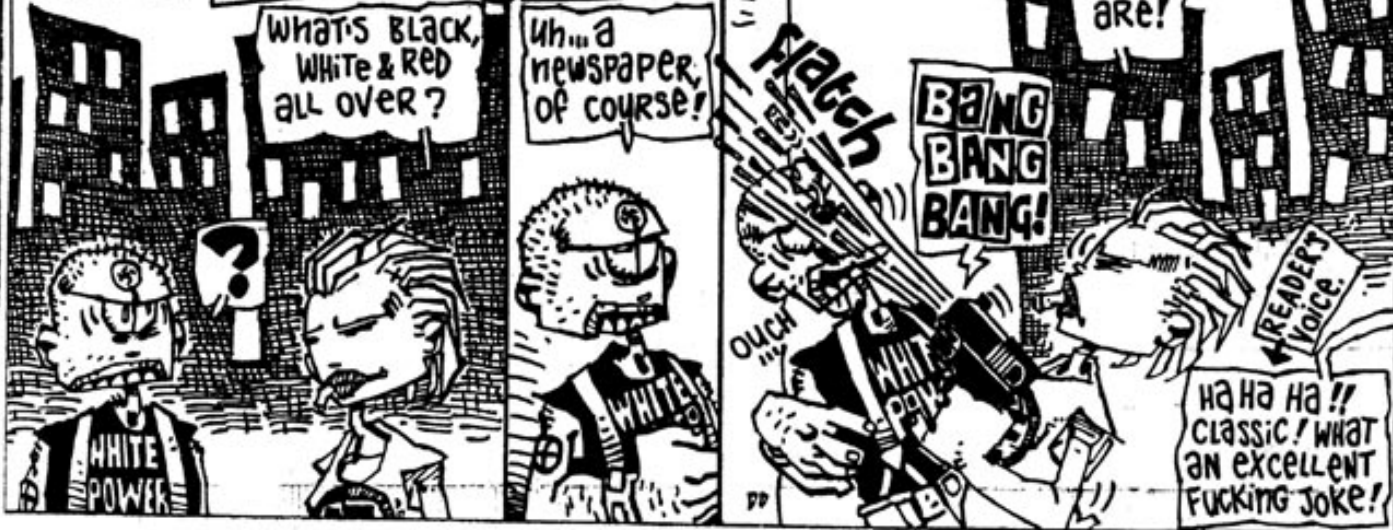
"Young Arnie" available on a white shirt only  
(no extra cost)

Cheques/Postal Orders/IMO's  
(£££'s Sterling only)  
payable to A. Burrows,  
or cash if well concealed.

The above "Young Arnie" design is also available as a classy sticker for bargain price of only 10p. All from the usual address.



# Anti Nazi Joke



## Queen Mother Rumoured to be Dead!

**The Queen Mother is rumoured to be dead and has been for the last five years, according to sources from inside the Royal Family.**

It has been leaked to the press from an anonymous insider that the Queen Mother actually died five years ago, when she choked to death on a bone of a budgie she ate, which belonged to Prince William.

### PISS

Ever since, she has only appeared in public with a large entourage, who are responsible for her gestures and movements by radio-control.

### SLASH

As soon as the Queen Mum

snuffed it, a top embalmer was called in to treat her. This accounts for her deathly-white appearance and old age (206).

### LEAK

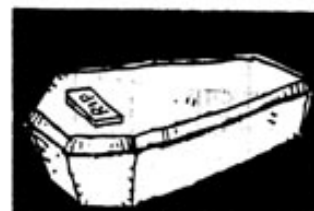
The leak from inside the Royal Family went further to say they were collecting proof that the Queen herself also died from stress last year and Prince Charles

topped himself when he split up with Princess Di. The claims have been unsubstantiated, but our resident royals expert commented: "If these claims are true, then the country could be a lot better off then we actually think it is."

### PIDDLE

We put the claim forward to Buckingham Palace where

a Royal spokesman commented "no comment" and carried on digging graves in the courtyard.



Artists impression of the Queen Mum Today

## ANOTHER ARNIE EXCLUSIVE!

### THORA-ZINE

UNDERGROUND MEDIA MONITOR

PUNK AS A MU'FUCKA \$ FRESH AS ORANGE JUICE

ISSUE 2 INCLUDES CRASH WORSHIP, CONSOL-

IDATED, CRAZY KILLED MINGUS, SAT N SMOOTH,

TRANCE SYNDICATE RECORDS & THE LEGALIZATION

OF HEMP. ARTWORK BY PO PO HUMANA,

PROPHET MARGARINE, TOMMY PHILIPS & NOSAJ

YBREW. US \$3. WORLD \$5. BOX 571562,

HOUSTON, TEXAS 77257. ISSUE 1 WITH BIG DRILL CAR,

WILLIE D, CHAINSAW KITTENS, DEF IV, LYDIA LUNCH

& SOUND VIRUS RECORDS STILL AVAILABLE.

### AURAC

RESPONSE

### FREE CATALOGUE

SEND 1ST CLASS STAMP OR AN I.M.O TO THE VALUE OF £1.00 STERLING IF ABROAD.

YOU'LL RECEIVE THE BEST D.I.Y CATALOGUE OF INDEPENDENT/ HARDCORE MUSIC AROUND. WE CAN ORDER DIRECT FROM SUPPLIERS AND PROVIDE YOU WITH THE VINYL YOU'VE BEEN TRYING TO TRACK DOWN FROM OUR EVER DEPLEATING RECORD SHOPS. INCLUDING IMPORT SINGLES, CDs AND A WIDE RANGE OF T-SHIRTS, BOOKS, ZINES AND COMPUTER GAMES. WE ALSO PROMOTE BANDS (SIREN), DISTRIBUTE DEMOS & RECORDS (SALE OR RETURN), RUN A RECORD LABEL (FLUFFY BUNNY RECORDS) AND CAN PRINT CHEAP T-SHIRTS (£3 - £4).

4 BRACKENDALE GROVE  
HARPENDEN HERTS AL5 3EJ (0582)  
760806.

### RECORD MAIL ORDER

# YOUNG ARNIE

and introducing:  
**Anti-State Tortoise**



"If you're so politically correct, why do you keep pets?"

NYah! What do you say to that?



Look, I'm a fucking cartoon character, ain't I? It's traditional that we own a pet who reflects our personality in some manner...

I'm nothing like him!



Don't tell me - this cute little fellow is actually an anti-state tortoise?

HEE HEE

**Facetious commie cunt!!**

"Support this, support that, you don't know where support is at. It ain't dishing out little leaflets, wearing badges, looking right!"

AN!



A CONFLICT lyric quoting, hard tortoise!

SHIT!



That evening...

This is for the cop, Lenny - I'm just going to lob the fucker at him, that way nothing can go wrong...



Strike f3





# RISE OF THE FASCIST SCUM

Combat 18 are the newest splinter group of the BNP. They take their name from the initials of Adolf Hitler; pertaining to their alphabetic number.

Their tactics are based on those of Hitler's stormtroopers of the pre-war era, such as early morning hate telephone calls, savage beatings and arson attacks. Their leader, an infamous American neo-Nazi thug, Harold Covington visited Britain in Autumn 1991, as exposed by SEARCHLIGHT magazine through it's moles operating within the BNP. Covington arrived in Britain with the sole intention of bringing together hardline fascist activists to form C-18.

point for the C-18 scum. Combat 18's actions were exposed to millions of viewers through World In Action's recent investigation into the Nazi underground. To date, these have included an attempted attack on several Anti-Fascist Action members in a London pub, during last August. Of course C-18 could not even dent the emotions of such an organisation, so attacks were planned on more liberal minds. This included attacking an ANL stall in East London, with bottles, knives, and iron bars. The ANL took a beating and a woman was bludgeoned to the ground, beaten around the head and kicked across the street. London is currently the main target area for C-18 opera-

ers, this April an attempt was made to burn down the 121 Centre in Railton Road, Brixton (advice centre, cafe,



Harold Covington: not only Nazi scum but ugly to boot

bookshop, and Box number for zines) by a man who was believed to be a C-18 activist. Fortunately, he was chased off the premises, but this and the murder of yet another young black illustrate how active and confident the fascists have become. BNP stickers and NF flyposting has appeared on empty shops in the same area. Combat-18 has it's own venomous little bulletin sheet entitled 'Redwatch' which lists telephone numbers and home addresses of "known reds", which are all wrong and out of date anyway. In the past 'Redwatch' has included sick slogans such as "Zyklon B - over 6 million satisfied customers, as manufactured by Combat 18."

The Anti-Fascist Action movement is now stronger than ever. This was illustrated by the now famous Battle Of Waterloo, when nazi band Skrewdriver advertised a gig last September. AFA members took over the meeting points for the "secret" location and battered fascists to within an inch of their lives. The police and mass media dare not help towards any form of anti-fascism, as it paints

their sponsoring government in a bad light.

The basic root cause of fascist uprising is, and has always been in the past, economic recession. Foreigners are singled out and blamed for it, when a "perfect" economy is impossible to maintain by any form of capitalist government. If you are Black, Asian, Jewish, Polish, Irish, Trade Unionist, Socialist, Communist, Anarchist, Democrat, Republican, Scottish Nationalist, Internationalist, Gay, New Age Traveller, Gypsy, Physically or Mentally Handicapped, Single parent, Muslim, Sikh, Catholic, then you are a target for fascists. The last nazi uprising during Thatcher's first term was crushed into almost non-existence, but didn't disappear altogether. This time, lets take the fascists off the streets for good. Don't sit around worrying about it, and even worse, don't leave it to a minority. Write to the address on the AFA ad for more information. Your membership can make a difference.



AFA man of action: cop runs to the aid of his neo-Nazi ally

SEARCHLIGHT informed the authorities, making it plain that he could be charged under the prevention of terrorism act. Before long, the media was on his ass and he was forced to leave the country, so the press may be good for something after all.

Since he left, Covington's box number in South Carolina (Dixie Press, P.O. Box 37001, Raleigh, NC 27627-7001, USA. -send any "gifts" you deem suitable) is used as an international contact

tions, although it is liable to spread if not culled immediately. Hounslow has suffered from several serious assaults and arson attacks. A 68 year-old man died in an arson attack on an east London block of flats when a fire was started outside the front door of a Bangladeshi family. One of the fascists pointed the muzzle of a handgun and a knife through their letterbox stating "I am going to get you and your husband when you leave the flat." Closer to home for regular zine read-



INDEPTH INTERVIEWS WITH  
THE GOD MACHINE • UNSANE •  
JOHN PEEL • HEADCLEANER •  
DC BASEHEAD • SCISSORMEN •  
SIDESHOW • JULES VERNE •  
HELLFIRESERMONS •

PLUS INTERVIEWS, ARTICLES ON  
PATHOLOGICAL RECORDS, HOW TO  
START YOUR OWN RECORD LABEL  
AND BUYING EARLY IMPORT RECORDS  
ECONOMICALLY

PLUS CARTOONS, CHARTS, PAGES OF  
LP REVIEWS, SINGLE REVIEWS, DEMO  
REVIEWS, FANZINE REVIEWS, PLUS  
LOADS MORE!

SEND £1.75 (INC. P+P) TO  
KATATONIC, 56 SPENCER ROAD,  
TWICKENHAM, MIDDLESEX, TW2 5TQ





A police officer appeared on local television the other day (I can't remember his name and it's irrelevant anyway). He was asking the general public in their wisdom to report any suspicious looking people or vehicles immediately to their local police station. This statement was directed not at car thieves, stolen cars, burglars etc. (the list is endless) but at a new criminal, the new criminal on the roads. In the eyes of this country's racist, sexist and bigoted police force, who now want U.S. style shitty sticks so they too can carry out Rodney King style beatings on the innocent citizens of Britain, wanting to break away from today's corrupt society is now a crime. If they get away with this infringement of civil rights how much further will they go? This is typical from a police force backed by a corrupt government who prefer to spend money on nuclear weapons, nuclear power and sustaining the multinationals rather than the NHS. Schools and housing the homeless. Ironic really that the government lost £6,000,000 in taxes from the Grand National. That's £6,000,000 they can't waste or bribe on pointless exercises and investments. Unfortunately they will find another £6,000,000 from somewhere else: Schools and NHS budgets are the usual scapegoats of the governments money saving reforms.

## DIY NOT EMI

So, this is my first column, it's the first time it's been done within the pages of Arnie, but what a fuckin' good chance to sound off about what bugs me. What difference does it make, you don't know who I am, why should you care? I might be the sad looking twat you bought it off at a gig yesterday. If you've ever tried selling fanzines you'll know what a pain in the arse it is going up to people who 6 times out of 10 couldn't give a flying shite what those few stapled sheets you've got contain within. One thing for sure, they sure don't want to pay out an extortionate 40p for one. I had more luck getting Lawrence Livermore and Felix Havoc to kiss and make up, forget their slagging match than I did with selling zines. So what's all this jumbled rambling getting at (if anything). What it's getting at, is the so called Punk community in England (and everywhere else) is a fuckin' shambles, people need to sort their priorities out and decide whether being Punk is a reality or just an excuse too drunk to much and pass out at bands you paid to see. People always talk about what happened in the past, with bands like Crass, Subhumans, Dead Kennedy's etc. All the scams they pulled, well yeah this is all well and good, but Crass totally pioneered the DIY loads o' info ethic, but it's a bit on the sad side no-one has been as revolutionary since. Get

out on the protest marches and demonstrations. The brains of the British people are dormant, a stagnant pond with a thick film of scum over it, barely rippling when the Government poses yet more regulations onto it. Everyone's become conditioned, impervious to it all. Beggars ITA, one of the best bands we've had recently have signed to EMI, why? All that's doing is supporting the people they hate. To quote, "The fascist are hired by the rich." Well fuck me, but EMI ain't no small time label. What was wrong with Words Of Warning? Okay, so Beggars might say that being on EMI will give them more accessibility to get their message across. Fine, well, which do you think sounds more accessible. £4.50 for a W.O.W album or £9.50 for an EMI offering? All the shops would have to stock their stuff anyway 'cos of the press coverage they've been getting recently. If you ask me, it's dodgy dealings to make more cash and not much else. Don't get me wrong, I reckon Beggars are a fuckin' good band, but the corporate vulture has ripped out a piece of them. Support small shops as much as possible, chances are they'll be cheaper than the big stores - food stores, record stores, clothes stores it's all the same. We don't want a media monopoly, support one outlet and you support them all. Corporates and Governments aren't going to do you any favours - so don't do them any, they're all one and the same. Start a zine, band, label whatever, get this Punk community back on it's feet. Make it a real way of life, not some idle fuckin' dream. So next time you see me at a gig, "stop me and buy one", it'll make my day. You could buy 3 zines for the price of a pint. Hours of entertainment and imagine how right on you'll feel for helping a non-profit organisation rather than a big company. Right that's all, I'm off to set the world to rights, after I've had my TESCO meal for one anyway! - Mark.

## RIP GRRRL

Over in Washington DC, at the Positive Force house, where the term Riot Grrrls began, the original ones are refusing to talk to the press now that they've pretended to want to know what it all means; a thin disguise for more pictures of young girls, and therefore more sales.... Just as one song began the straightedge 'movement' (a lot of it going round in circles, oddly enough), the adaption of a label by seriously angry women with 'good' intentions has led once again to a copycat deluge of bands and attention seekers being exploited by the fad-hungry press. The subject broadens beyond rational analysis, and the dividing lines are set up to create inter-band friction and subsequent headlines. It's not a 'move-

ment', nor a 'revolution', it's a spotlight, the same one that enlightened us all about Manchester and Seattle bands, grunge, crustie, etc. All of which existed before and continue existing after the spotlight has done its damage and moved on. All the intensity energy and originality of each 'movement' gets sucked out into major labels, inaccessible gigs at high prices and the capitalist cogs that grind on and over the togetherness instinct that a DIY scene needs to survive and stay creative. We thin out our anger and achievements to conform to the newly-laid press perspectives of what they mean: perspectives from an uninvolved angle that are paid to be transient, shallow and agitational, creating a jigsaw from a lot of loosely connected pieces, pulling it apart and shelving it for revival.... Revivals are due to media panic at being unable to discover anything 'new'; mainly because newness is a dictate of fashion, the rate of

which (as most things) has sped up to the point where instantly and disposability have made a mockery of the very people who demand them as characteristics of "good pop music"... Ever read something in the music press and thought "but surely it's not like that?", "They used to be a really good band", "I should get into this, everyone else seems to be"? Who is telling you what? How much do you believe? How much of it do you feel you should believe? After all, it's way easier to put music down when you don't have to listen to it cos it's already got a label attached! All 'movements' are illusory and are there to create profits for the music industry and divisions between us, to lessen the chances of (1) our DIY scene completely escaping the music biz machine influence, and (2) us thinking and acting outside the social control barriers (beyond which we can do anything we like)...together!

Dick Lucas, Citizen Fish

### ADVERTISEMENT

£££££ TAXPAYERS! £££££

## GOT TOO MUCH MONEY?

Want to give away all your savings & earnings?

- Send all your cash to us to squander on worthless antiques, skiing holidays and decadent living. For more information, phone

Buckingham Palace on:

071-930-4832

### OBITUARY

RIP GGI!

Yes, readers! As ARNIE goes to press, we have reports that punk rock anti-hero GG ALLIN is dead. The woman-battering, shit-eater who has been arrested on 50 odd occasions always vowed

to commit suicide on stage, but obviously copped out at the last minute, by overdosing in the privacy of his own apartment. Letdown, huh?



Thanks to Harry and Boff for the following interview

# CHUMBAWAMBA

**ARNIE** • Is there any reason why the bands music moved away from a mix of punk & dance music to purely dance? - the lyrics have stayed in the same vein.

**BOFF** • I don't know if we've totally lost all the punk in it.

• No, but compared to the first two albums. Is that just a natural progression?

**B** • We lost the punk rhythms, that's the main thing

• The music now appeals to a much wider audience...

**HARRY** • My arm got fed up with doing all them 8ths quick, so we packed that in

**B** • That's what we listen to, everyone listens & dances to. I'd never go and jump up & down at a punk gig in a million years anymore

• Okay. We were under the impression you had a new album coming out but it's actually half done, it's gonna be called Anarchy...

**H+B** • Yeah

• So how does it follow on? Why did you call it Anarchy?

**B** • 'cos we thought it was a good name for a title

• I also read you signed to a major indie

**H** • A major indie?!? What's one of them?

**B** • We're trying to sort out signing to One Little Indian, which is like an independent, but a big independent

• Would you say you're going the same way as Beggars, are you going for a more commercial audience?

**B** • Basically we want more people to hear us & hopefully if we get played on the radio as well, all the better.

**H** • We've been doing that for about 5 or 6 years

**B** • The 'Behave' single we did, that's a pop song. That's the idea we had; let's do a pop song, at least try and get it on the radio.

• You're not backing down on your politics...

**B** • It's strange being in a context with what Beggars have done, I wouldn't want to go and sign to EMI, I think that's a really naff idea, but for them I think that's fine. If you're serious about your politics then the idea of making it popular is really important. 'Cos a lot of the bands politics I used to like, and the ones I like now are really ghettoised. I think that's really sad.

• Looking round now at audiences at your gigs, there's a real cross section.

Do you think people are more ready to accept different music styles, it's not so narrow minded?

**B** • Yeah

**H** • I think it has got that way

• Punk here used to be really fast all the time, now reggae, dance, ska etc. has been brought into it.

**H** • That's a really good thing. Hopefully when we play gigs we'll get all kinds of people turning up because that's the same people we're saying all this stuff to, we want them to hear it, we want everyone to hear it. And harking back to the Beggars thing, I said earlier, they could carry on for another five years. They could put out another five albums on a small label like W.O.W. and people would be really into it. What they're going for is doing EMI, if they just do one album and a lot of people hear it...

**B** • If they do just one single

**H** • Yeah and it's saying something good, then I think it's worth it.

• Taking their Anti-Fascist bit really seriously



**B** • Yeah, yeah

**H** • At the moment as well that's something people should be addressing

• Especially with what's happening in Europe and Britain, that's an issue they're dealing with

**H** • It's everywhere isn't it, in England they're really getting back into action again, British Movement and all that sort of thing.

• Do you worry, now that you're more dance, do you worry about people just listening to the music & missing the point of your lyrics?

**H** • Not really, no. It would be really hard to watch us, come and see us live or to get a record by us and be able to ignore absolutely everything that was said on it. There's always going to be some things so obvious, so in your face that people have to think about it. Us calling the next LP 'Anarchy'. Straight away people think about Anarchy.

**B** • Whatever it means, you've got to ask a question about it. Also it's the idea that... we played in Truro last week and some people from the local paper interviewed us. They interview us now and whereas it used to be people who interviewed us knew about our politics. Now these people are interviewing us without the faintest idea of what we're about, except we get in the independent charts. So they're like "Do you say something in your music?" And we're, "Yeah we say quite a lot of things in our music". "Are you political?" I'm like "Yeah" It carries on; "Should I assume you're not exactly putting forward a Tory point of view?"

**H** • Same way, if we just walked round ranting politics at everybody it would be "No thanks", whereas we put out a record, you know what I mean? People start to get into it and they'll maybe start thinking what the words are about.

• Music has got a big influence over people

**H** • And they're bored so they'll read the sleeve notes hopefully. We always try and talk about what the songs are about.

• Now you've been together for a while do you still inspire each other as people with your own outside influences?

**B** • Yeah

**H** • Each other as individuals

**B** • We're always having arguments and stuff. Somebody will say something and we'll have a big argument about it - that's a good idea.

H • We inspire each other to think about things because you can't help relating whatever happens to you to your friends y'know. This happened to me today, blah blah blah

• **The name 'Chumbawamba'; does that bog you down at all - As a word it doesn't really mean anything, but when it's on a record...**

B • Yeah, but that's our own fault, we set ourselves up for that. We did things a certain way, said certain things, made a few records. People think you're gonna live or die by that, when obviously we're not because, y'know, it's not that I don't agree with cer-

tain things we've said. It's a historical thing, which seems natural to me. The Beatles in 1969 weren't living or dying by what they'd previously done it's

just the name's still the same. So people say 'Chumbawamba', they're onto this, or they're into that.

• **Where did the name come from?**

B • It's just a made up word from some old chant we heard someone saying. It doesn't mean anything at all. 'cos at the time, we were desperately trying to avoid calling ourselves something like 'State of...'

• **So although you weren't directly trying to label yourselves, when you've been going for so long it does become a label**

B • Oh yeah, it does become a label, definitely

H • But it's encouraging. Recently we've had people coming to the gigs who haven't seen us in 6 years. It's really good 'cos they come along and say, "wow you're totally different, you've totally changed." It's sad in a way because people expect you to stay the same all the time, I couldn't do it y'know, I'd get bored of it, just playing the same music, the same songs all the time. You've got to keep bettering yourself all the time. That's how the music press work as well, once you've got a niche then that's where you stay 'cos it's easy journalism.

• You tap 'Chumbawamba' into a computer and it'll say 'dog on a string, crustie, nacho.' They really resent it when you do something outside what they think you should be.

• **Do you think a lot of music press is just bandwagoning?**

B • Yeah, 90% of it's just bullshit.

**Melody Maker just picking up on everything as soon as they can. Like they picked up on Grunge, as soon as that's on the way out, Riot Grrrl gets picked up on, just read what's in MRR.**

H • Yeah, and also it's funny when something like the Levellers thing happens, they'd tried for so long to ignore them, hoping it'd all go away, and when they didn't, the opposite happened, suddenly the Levellers & Nirvana on the way up and so now they think they'd better say 'Back to the Planet' are the best band ever. And all the Sub Pop bands that have been going for years, 'we'd better say how good they are too'.

• **Are you quite happy to be missed out by them?**

H • It's just accepted. I don't like the idea of being missed out on the free publicity...

• **But generally they'll pick up on you one minute & slag you off the next**

B • We don't lose sleep over it

It's funny you should mention MRR earlier 'cos they've stopped

reviewing our records we've sent them 'cos they've decided we're not punk anymore.

• **Even though your last album was in their top 10's**

B • Yeah

• **Do you think that's a really bad attitude? In MRR they slag off people like Rollins. Yeah they're commercial now, rich, but they used to be at the heart of it all, they worked their way up...**

B • What Rollins is doing now, all this stand up thing, is to me 1000% more powerful than all the small independently produced thrash punk stuff that's coming out of Venezuela, Japan and the US. The scene is becoming 4 blokes with guitars trying to play as fast as possible and anyone who steps outside that, like Rollins is doing, is just ignored. MRR are ghettoising music 'cos they want everyone to play 200 mph punk songs; they're ignoring the progression we've talked about. The MRR white middle class reaction against dance music is really racist - the assumption is that all hip hop & rap is shit - it just so happens to be all black.

• **Does it worry you that you're playing to an audience of virtually all white middle class kids yourself?**

H • I thought about it, especially with the first tour with Credit To The Nation - it was weirder for them. 99% of our audience are white, not sure about middle class.

• **What do you think about all the Riot Grrrl stuff?**

H • I like it - it's got a real buzz about it all - more females getting into it all. I like music that has a real meaning behind it.

**CHUMBAWAMBA  
52 CALL LANE, LEEDS, WEST  
YORKSHIRE, LS1 6DT, UK**

# pansy.



Issue #6  
out now, 60  
pages of stories,  
cartoons, photos,  
and naked people.

**\$1.00 to:**

pansy clo 12n  
p.o. box 265  
veritt park, ny  
12018 U.S.A.

(mrr's zine of the  
month in #121!)



Illustration by Ian, PANSY zine.



TALKING BOLLOCKS

# Ship of Fools

EIN FILM ÜBER DIE LIEBE ZUM MENSCHEN  
UND WAS VON IHM ÜBRIG BLEIBT



Ein Film von JÖRG BUTTGEREIT     Produzent: MANFRED O. ELINSKI

Back in 1985 the British Board of Film Censors altered its name and role to become the British Board of Film Classification (BBFC) under the guiding light of its helmsman James Ferman. This was amidst the post 1983 video nasty paranoia when British censors completely lost any sense of objectivity and proceeded to slash scenes from movies with a (psychotic) brutality that made the Hungerford Massacre look like a birthday party. Something had to be done to preserve at least some element of the freedom of expression which we have all come to know and love. So it was out with Censors and in with Classification.

What this seemingly empty gesture did for the filmmaking community is, most definitely, a grey area in the technicolour world of film censorship. I can, however, outline what these changes meant in real terms. Pre-1985 the BBFC could take any element of a piece of work, which they found particularly offensive, rip it out and bin it and all the director of the piece would know about this was what he saw when he went to check out the audi-

ences at his local Odeon. Now, however, the BBFC can only recommend cuts to the filmmakers, producers or the studio honchos that put the money on the slab, in order to make a film suitable for a particular certificate.

Unfortunately for the creative element in this equation, the power of reaching wider audiences (by conceding to the recommendations and therefore lowering the age restrictions of the certificate) and the pull of bigger box office bucks means that the studio bosses are only too willing to bow to the better judgement of the moral majority and stick the boot right in those soft bits that hurt for the artistic integrity of the filmmaker. So this basically leaves us with one bunch of twats agreeing to carry out the senseless moral undertakings of another bunch of twats still leaving the filmmakers and audiences no choice in what they end up showing and watching respectively.

To add insult to injury there are still films that are refused a certificate altogether which means that, although it's not against the law to show them, no respectable, mainstream cinemas will carry uncertificated titles for fear of retribution even though they would pull in ball breaking crowds (as the Scala Cinema in London has shown). Therefore such classics as Tobe Hoopers THE TEXAS CHAINSAW MASSACRE, Abel Ferreras DRILLER KILLER and, more recently Jorg Buttgerits NEKROMANTIK series can only be seen by a minority audience who a) live in London and b) pay to become members of clubs such as the Scala in order to legally view these cinematic delights. Even the Scala recently got a criminal lawsuit slapped on it by Warner Bros. for showing Stanley Kubricks A CLOCKWORK ORANGE. Its rumoured that Kubrick withdrew the film from circulation but the great man himself has never said anything to confirm or deny this so a breach of copyright action has been drummed up in the absence of anything else.

The video market is no better, in fact its worse. William Friedkins masterpiece THE EXORCIST is still banned on video and countless titles including David Cronenbergs VIDEO DROME and Sam Rainers EVIL DEAD are showing in versions more mercilessly butchered than the hapless teenagers which Leatherface dispatches so efficiently. The censors have also learned the new trick of cutting a film for the video market but still giving it the same certificate, a plot recently used with James Camerons TERMINATOR 2: JUDGEMENT DAY, which carries a 15 certificate for both film and video but suffers several chops to the violent bits in the version on tape.

And all for what? So that we, the cinema going public, incapable of deciding for ourselves, can be protected from images that have a tendency to deprave or corrupt (Fermans words). This basically translates as anything which certain individuals may be personally offended by, which is the basis of all censorship and is the key factor in all this that wrecks most foully of the infringement of civil liberties. I, for example, find early live footage of Jerry and the Pacemakers particularly offensive but I wouldn't stop anyone else, with sad taste in music, from seeing it if they so desired. Think about it - If violent/sexually explicit images have such a strong potential to turn normal adults into axe-wielding maniacs, how come censors who are constantly exposed to such fodder, arent stalking the streets armed to the hilt with chainsaws and salivating like a Pavlovian dog at the sight of a pair of teenagers necking?

Why do the Horror/Art fanatics amongst us have to be driven underground to peripheral clubs along with the finger-licking beige mac brigade? Because some people find the idea of Corpse Fucking Art offensive. Well, I dont and neither do many others, so take NEKRO out of the closet and put it on the big screen. Leave parental guidance to the parents and let perfectly well adjusted, morally sound adults think and decide for themselves. If you dont like it, switch it off.

Censorship is a ship of fools and unfortunately for gore-hounds, fools never differ.

Kathryn Fleet

## ARNIE IN PARIS The Story so Far

Arnie & Len are in Paris to assassinate Front Nationale leader le Pen & "Clear up" the Nazi skinhead problem.

So far they've done sod all about le Pen, but without realising it Arnie has blown up one Nazi and hospitalised another four.

The Nazis are concerned that Arnie may interfere with OPERATION LA-CHAISE, an as yet unrevealed scheme, whilst Arnie, inspired by Paris's history of political battles in it's streets, intends to spark off his own. A protest against the rise of facism and the French pigs, who are racist cunts, let's face it.

ARNIE, I'M WORRIED! THIS'LL LEAD TO TROUBLE!



## See the World Before It Ends!

Has anyone else noticed the feeling of unreality that television news has been invoking lately? See the world with your own eyes.

- Meet fellow travelers
- Find alternative destinations
- Experience different cultures

The new guide to traveling through the underground



Send SASE to:  
The Crash Network  
519 Castro Street #7  
San Francisco, CA  
94114 USA

PASTIS

51

Presents: PART FIVE &...

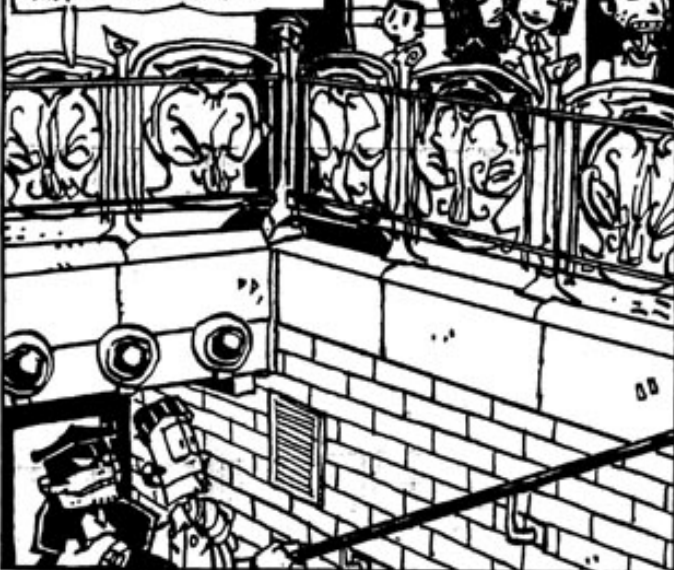
ARNIE IN PARIS

70



A short Metro journey later...

HERE WE ARE, LEN; THE QUARTER LATIN?



THE UPRISING OF MAY 1968 STARTED IN THIS AREA... SO WHAT BETTER PLACE FOR US TO SPARK OFF OURS, EH? \*



THERE'S BOUND TO BE FUCKING LOADS OF POTENTIAL REVOLUTIONARIES HERE, LEN... I JUST NEED TO TRIGGER THEM OFF...



ARNIE... DO YOU HONESTLY THINK IT'S AS EASY AS THAT?...



NO, LEN... BUT WE'RE GONNA GIVE IT A FUCKING GOOD SHOT...



\* see page 15 of this issue - ED

RIGHT... LET'S GET THIS  
MOTHERFUCKER ON THE ROAD!



CITIZENS!!



ER, ARNIE, SHOULDN'T YOU  
SPEAK IN FRENCH? WHAT  
WITH US BEING IN  
FRANCE 'N' ALL ...

uh?



DON'T BE A FOOL, LEN! THEN  
US READERS WOULDN'T BE  
ABLE TO UNDERSTAND!

EXACTLY! BUT PLEASE!  
LET ME CONTINUE!



**CITIZENS!**



FOR CHRIST'S SAKE!  
NO ONE'S EVEN LOOKING  
AT ME!



DAMN... HOW IN FUCKS  
HOLY NAME SHOULD I  
GET THEIR ATTENTION?



ARNIE! DON'T DO ANYTHING SILLY...



ARNIE! PLEASE DON'T GET UP THERE!  
THIS PLAN HAS ALL THE HALLMARKS  
OF ONE THAT ENDS IN TEARS...

NO, LEN... IT'S ONE  
THAT ENDS IN  
REVOLUTION!



**CITIZENS!**



ARNIE, GET DOWN!  
YOU'RE GATHERING A  
CROWD, AND THERE'S  
A COP AMONGST THEM!



OH NO! IT'S THE  
RACIST PIG ARNIE  
HAD A RUN-IN  
WITH LAST  
NIGHT! \* HE'S  
NOW DRAWN WITH  
UPDATED HEAD-  
WEAR, BUT I  
RECOGNIZED HIM!

Shrewd reader's  
voice.



THE BUSKER ON THE VAN... IT'S  
THE ARAB LOVER WHO  
MADE A FOOL OF ME LAST  
NIGHT! HE'S DRESSED  
TODAY, BUT I RECOGNIZED  
HIM!





The Arnie in Paris history lesson part 2

## LE MAI: THE UPRISING OF PARIS MAY 1968

This may marked the 25th anniversary of the uprising of 1968 in which political unrest spread from the university of Paris to a general strike of about 9 million French workers, bringing France to the brink of REVOLUTION.

In response to a police crackdown upon students protesting against an unpopular education system, some 30,000 students attempted to march to the university of Paris, the Sorbonne. The riot police charged and a violent street battle ensued. Barricades were set up earning this event the name, Night of the Barricades.

Due to widespread public outrage, and seeing the similarities between both the repressive, hierarchical education system and the workplace, the trade unions were pressured to call a general strike. Paris ground to a halt, and president de Gaulle moved troops towards Paris, no doubt shitting himself.

Whilst massive demonstrating took place across the city the students occupied the Sorbonne and workers occupied their workplaces. People believed they were experiencing the beginnings of revolution.

However by exploiting the events on television and orchestrating right-wing demos, de Gaulle led the populace outside the capital to fear for their safety, craving political stability. This, coupled with the trade unions acceptance of the proposed reforms resulted in the termination of many of the occupations. Those who continued to hold out were dealt with by the police and army.

Sadly, the rebellion - Le Mai as the French call it, was crushed. Never the less, it had gone surprisingly far, due to the cutting across of the usual class divisions, allowing both students and workers to unite in their fight for a better way of life. And whilst many of those involved wouldn't have called themselves anarchists, the movement was undoubtedly Anarchist in nature. Anarchist historian, Daniel Guerin wrote that the revolution was profoundly libertarian in spirit. And indeed anti-authoritarian beliefs like Situationalism were prominent in student ideology at the time.

But the slogans graphittied on the walls of Paris during the uprising speak for themselves: "It is forbidden to forbid", "I take my dreams for reality because I believe in the reality of my dreams" and "Be realistic - demand the impossible!"



## New BREATHING TAX to be introduced

The government came under fire from the opposition today in the commons concerning the introduction of a new breathing tax. The new tax is being implemented by the home office to supposedly combat unemployment and over-population problems. A government spokesman commented "The majority of those people who will be affected by the tax include smokers, people carrying out physical exercise, and those with a cold." When it was pointed out that this is probably the entire population, the government spokesman replied "no comment." A spokesman for the opposition stated: "An all-out tax on everyone is ridiculous. What the government should be doing is taxing those who use excess oxygen, such as overweight people" A spokesman for the Liberal Democrats went further to state: "The real crux of the matter is not breathing altogether, but exhalation of CO2 into the Atmosphere." Our resident biology expert has also given his views on the matter: "If everyone breathes less, this would have more of a detrimental rather than positive effect, as numerous people who could not afford the tax would die. This is obviously a government strategy to curb over-population and create employment." At the time of going to press, it was rumoured that the government had scrapped plans of a breathing tax, in favour of a sex tax.

### ADVERTISEMENT

GO ON... CREATE A BAD SCENE!



Both designs are £4.50 (inc.P+P) on white XL quality t-shirts. Payable to - G.A. Robinson. Cheap printing service. Cactus Print, box cat, 52 call lane, Leeds LS1 6DT

LATEST WOW OFFERINGS

# A.O.S.3.

## "GODS SECRET AGENT" LP

THE FINEST EXAMPLE OF THE FESTI-REGGAE BEAT. DEFINATELY DANCE MATERIAL. SKANKING, THINKING AND SMILING AT EACH OTHER

PRICE CODE; A

# BLAGGERS I.T.A.

## "UNITED COLORS" LP/CD

DANCE-PUNK-RAP-GROOVE MACHINE. CLASS STRUGGLE AND ANTI-FASCIST POLITICS ABOUND. BLOODY ACE!

PRICE CODE; LP A; CD B

# TERMINUS

## "BACK AMONG

## THE BLIND" LP

ROCKOUTS WITH AN ANARCHY BENT. MOTORHEAD MEETS THE MOB??!

PRICE CODE; C

# BUGEYED

## "MONSTERS RULE

## MY WORLD" LP

SONIC RUMBLINGS FROM THESE EX MEMBERS OF DOOM, SORE THROAT, GENERIC AND PLEASANT VALLEY CHILDREN. FOR ALL YOU PUNKOIDS OUT THERE

PRICE CODE; C

## PRICE CODES

A = £6(UK) \$13(EUR) \$14(USA)

B = £7(UK) \$16(EUR) \$18(USA)

C = £5(UK) \$12(EUR) \$13(USA)

OK F\*\*KERS, THIS IS JUST A SAMPLE. SEND AN SAE/IRC FOR FULL LIST AND PROPAGANDA

## WORDS OF WARNING

PO BOX 119, NEWPORT, GWENT, NP9 7YD, WALES, UK.

# SCHWARTZENEGGAR

The following interview was carried out by Mark on the eve of Schwarzenegger's third gig, which was at the Venue in London. The band features ex-members of CRASS, THATCHER ON ACID and CONFLICT. Present at this interview were Steve Ignorant (vocals), and Ben (guitar).

So what's happening with the band, are you bringing out any more records and touring, or is it just a side line?

S: It's not a sideline, it's just that the single is all we've been able to do 'cos we haven't got any money. We plan to tour in July; what we're doing at the moment is just as many gigs as possible to get ourselves known and to get out of that fuckin' ex-CRASS, Ex-THATCHER ON ACID thing. What we're doing is trying to get this band known on our own merit, we're Schwarzenegger now.

You don't want anything to do with what's gone in the past then, but you're not gonna be able to get away from it, in reality.

S: Oh no, of course not, but what we don't need is to go on the merits of ex-CRASS/Steve Ignorant. What we were involved in before is to some extent going to have some sort of bearing on what we do now, it's not just "oh, we've finished that now, we'll do this", but it is a totally new thing - it's groovy! It's just that I wish these bloody club owners would stop putting up "ex-CRASS" as though SCHWARTZENEGGAR are going to be them.

You've picked quite a prominent name, what does it mean to you as a band obviously you get instant images from that name, but you've also spelt it with the words "zen" and "art" in it - does that mean anything? S: Er, no it doesn't. The way that came about was, well you've only got to look at us to see we're not body builders, except the keyboard player - ha ha! The way the name came about was because I actually spelt it wrong and once I realised I'd done it, it had "art" and "zen" in it, but that seemed to fit - all the CRASS and THATCHER ON ACID stuff.

The single you put out is pretty different to what you've done before, I mean you're dealing with the same sort of issues, but it seems to be on a more personal level.

S: Yeh, it's on more of a personal level and it's more to do with personal issues which are just as important as social statements. We're still writing about the same issues I suppose, but not so obviously. One thing we haven't got in our set is a song about a cruise missile or a nuclear war. I'm not interested in writing about that stuff yet, 'cos so many bands have done it, or are doing it.

What do you think about the current punk community? Weaker? Stronger?

S: Well, I don't know, I've been out of

it for so long, I really don't know. But I don't understand trying to get a punk revival together. (What revival, when did it die? -ed)

People really cling to what's happened in the past.

S: Yeh, but what's the point? You can get your old bands back together, but you can't recapture the atmosphere that was around at that time. At some point you've got to move on, you've gotta go "Okay, I've finished with that, now I'll do something else." Maybe there's people out there going "oh, Steve Ignorant: CRASS", but fuck it, I can't be bothered with all that.

Do you still think there's a punk scene in Britain?

B: I've never really thought that anyway ever since the late 70's business. I don't really think it's around. Most of the early eighties bands were just a progression from what was a potential washout anyway. It's all pretty shallow stuff I think. There's nothing genuine happening and hasn't been for a long time.

You'll be looked upon as being punk, you'll carry on in the same vein no doubt, writing political music, but do you want to lose the "punk" label? It's another thing to you won't really be able to get away from.

S: Well that's okay, punk, I suppose does mean the attitude more than anything, so you could have a punk classical band - classical orchestra or whatever. But whenever anyone mentions punk to me initially I just think of stuff that's peppered with genuine frustration, it's something that mirrors what's going on

**'the minute you've got a record in the charts, you've failed'**

around them and in some ways kicking against them, however immediate it might be. But generally I think it's always been a dead end.

It seems more of a thing in U.S. at the moment, with all the Californian stuff.

S: Yeh, but I wouldn't call that punk anyway, the word "punk" has been so overused, it loses its own meaning.

It doesn't seem to be a threat at the moment

B: I don't think it ever was. It was just excitement.

S: No, I think there was a time when it was actually shaking the music business, but then people like The Clash who always said "We've got to do the music industry" wanted a cut and next thing you know they fuckin' went into it. And bands like us got looked upon like them; "oh, you're punks - you're still making the money"

B: If anything's a threat, it gets wiped out, it's as simple as that.

You're talking about The Clash, but now we've got Beggars ITA, which is a bit of a theme in this issue; We interviewed them in the last issue of ARNIE and the next thing we know they're on EMI - which seems a complete contradiction of what they're

supposed to stand for. What do you think about all that shit?

S: Well, it makes you wonder about the idea that everyone has their price for something.

B: I think they do.

They say their politics come before their music, then sign to one of the most fascist multinational corporations in the world.

S: Well they probably offered the most money. I'm sure Beggars know what's going on with EMI, they must do; they're supposed to be quite clued up guys, I'm sure they probably are, so they must be aware of what they're doing. What's coming out is that instinctive thing for survival, that long-term future thing, they'll get a bigger bank balance and they've taken it, who knows how long Beggars will last. In the end it becomes a profession, it becomes a job.

Chumbawamba's view is that if they do just one single...

S: (sarcastically) They can do the thing from the inside.

They reckon one single will be able to get more across, more accessibility - but at a higher cover price.

S: Yeh, but more accessibility to what? to the fuckin' jerks who watch Top of The Pops, or the idiots who buy top ten singles, the minute you've got a record in the charts, you've failed, I mean I really believe that and it just doesn't work like that. There's people who think "Ok, we can do a Sex Pistols thing: just reel off one single and Fuck Off." No record company is going to let you off like that anymore. You can't play that game. You can't pretend to be a popstar. There's no point in me trying to be George Michael, because I don't look like him, I don't live that lifestyle. If you're gonna be George Michael, you've got to fuckin' live it. There's no point in fart arsing about with it, 'cos if you fartarse about, people will see you're just fartarsing about. And it doesn't matter how sincere you are about it, people are gonna see it and suss you out. People who buy pop records wanna buy pop records and don't want a message, and people who wanna buy a record with a message don't wanna buy pop records, so there's no point.

It seems to me the whole thing is getting more accessible; watered-down versions of hardcore bands, like Nirvana, etc.

S: Well it's always been the same way, it's the same as vegetarian foods and you can bet your bottom dollar the minute everlasting life is a possibility, that'll be commercialised.

The everlasting life shop!

S: Absolutely. And the trouble with getting into big businesses is the record company executive is there to say "You're a wonderful person, you're a wonderful person" 'cos that's what their job is.

They don't give a shit about what they sound like

S: Of course they bloody don't. You hear "you're a wonderful person" and in the end you think "Well, I'm a



wonderful person, someone said it to me six times today". There's no point in doing it.

It sounds like quite a sorepoint for you

S: Well, it is for me, cos I think it's a real mistake for a band like Chumbawamba to make a comment like that. Look at The Sugarcubes -classic example, band from Iceland, top of the charts for a week, in all the music press, then Bang! Where are they?

So what music are you listening to at the moment?

S: Miles Davis, jazz, Eric Holm, Paul Williams, quite a wide variety.

B: I listen to mostly old stuff.

S: -Conflict.

B: No, before that.

So you're not really listening to stuff that's going on at the moment -you're contemporaries as it were?

B: Well I listen to some of it, but what usually happens after a few listens is that I get bored of it.

S: Well I do.

So does that say anything about what you're doing?

S: ha ha, well we're gonna go for it. It isn't really going to be for lack of trying. We're going to take it as far as it goes and the public are gonna have to watch out, by christ.

They're out to get you.

S: Yeh. Shhh... SCHWARTZENEGGAR!

So you're taking on a personal view, what do you think about John Major -the most-unpopular Prime Minister ever?

S: Well fuckin' hell, look at the guy. He's an embarrassment.

S: Right, you look at him and think -seek psychiatric help ASAP. Anyone who thinks they can run a country has got to be out of their heads anyway, they've all got speech impediments, they're all kinky. I bet they get back in at the next election. People say "Oh, they let me buy my council house -oh fuckin' hell -I'll vote Tory again."

Will it be that much different who-

ever gets in?

S: I think that at some point, if the state isn't careful, they're gonna end up in a lot of trouble. It's got to end in civil war, I can't see it going anywhere else.

If the Tory party gets re-elected, if John Major gets in again, then it will be a very sad reflection on the people.

S: Well, yes it would, but people deserve what they fuckin' get. You can go on being reasonable, but people are blind, it'll get to the point when it will come to blows. And it won't be Class War revolution, it's just gonna be your greengrocer rushing out and fuckin' shotgunning somebody.

Anything else you want to say about your band, anything to get off your chest?

S: Yeh, a few hairs onto my head Ha ha!

B: It's really early anyway, we haven't done much, we're gonna continue, but this is only our third gig. We're recording a couple of singles next month.

S: And tomorrow I've got to do a Punch & Judy show

You're still doing that then, what bought it about?

S: I wanted to do a song about something I'm interested in -what am I interested in? Jack The Ripper? Nah, that's too Spinal Tap. OK, I'll do Punch & Judy, wrote out the script, researched it, carved out a wooden Mr. Punch for inspiration, then I thought "well, fuck it I'll carve the whole lot", then I thought it would be good to do a show. I learnt a performance and it's brilliant. It's on a level with CRASS, I tell you!

The anarchist puppet show!

S: Oh, absolutely, it's the traditional Victorian Punch & Judy show and you don't need to change anything at all. It's saying exactly the same things as CRASS were.

Contact Schwartzenegger at RB Discs, 10/12, P.O. Box 357, London, SE19 1AD, England, UK.

Message To Security at the Venue: SUCK MY DICK!

## YOUR TAX CONTRIBUTIONS HARD AT WORK. NO.1

Stopping solstice celebrations at Stonehenge.

Cost of this year's police operation: £300,000.



One of only two arrests made of potential revellers who broke through the fifth's 4-mile exclusion zone, resulting in what is probably the most expensive detention in history, costing £150,000 for each man.

## things to do

### JULY

Fri 23-25

Sat 24-25

Fri 30-31

SAT 31

### AUGUST

Fri 6-8

Fri 13-15

Fri 20-22

Fri 27-30

### SEPTEMBER

Fri 10-12

### OCTOBER

Sat 16

Happy Daze Free Festival-Wales?

Nottingham Free Reggae Festival

Green Man Free Festival

Fordam Park New Cross Free Fest.

Torpedo Town Free Fest-Hants?

Twisted Tree Trunk Free Fest. S. Wales

Cassbury Ring Free Fest. Worthing?

White Goddess Free Fest. Cornwall

Cloud Nine Festival-Yorkshire

World Anti-McDonalds Day

Anarchist Bookfair-Holborn, London

# JELLYFRENZY!

the World's first  
Jellyzine!!

No. 1 is still  
available to Jelly

kids every

where. No. 2

available from

June. Send a

S.A.E. & sixty shiny

new pennies to:

3 donding way,

Bower Hill,

Melksham,

WILTSHIRE.

SN12 6SG

and say ner-de-ner

to Jellydom.

to Jellydom.

to Jellydom.

to Jellydom.

to Jellydom.

to Jellydom.

to Jellydom.



### **AOS3 - Gods Secret Agent LP**

Excellent debut from Sunderland skankmeisters who fuse dub with occasional upbeat ska that culminates in something you can chill out and dance to at more or less the same time. The potency of the lyrical content is illustrated by the satirically titled 'Bushes On The Golf Course' track. (AB) **Words Of Warning** (see ad).

### **BAD RELIGION - Recipe For Hate LP**

The presence of the Pearl Jam singer shows the direction these guys want to go in. What a disaster! Basically, there's a few good tracks on here, but not enough to make it worth buying. (MT) **Epitaph**.

### **BUGEYED - Monsters Rule My World LP**

This features ex members of DOOM, PVC, SORE THROAT and GENERIC. A lethal concoction. The agonised, roaring vocals and dirgey background noise will make your brain blister! Head-doers like "I am Spit" and the killer "Blowin'" are a hangover's worst nightmare. In short; I like it (but then I've got an ear infection...)(SG) **Words Of Warning** (see ad).

### **CHAOS UK - 100 Percent Two Fingers In The Air Punk Rock 12"**

Fuckin' classy release from the kings o' zolder. Six tracks, a Descendents-esque farting session and piss-taking samples show a good sense of humour prevails throughout. Face it, it rules! (MT) **Slap Up Records**.

### **In Bed With... THE COUCH POTATOES 7"**

This is described as "genuine Kentifornian couchcore" with influences cited as The Descendents and Green Day, etc. Fair comment, but something must have been lost in the Atlantic crossing as it's not quite up to their standards. Pretty tight tho' with some nice breaks, but the vocals are too far under the guitars for my liking. (AB) **Weird Records**, 61 London Rd, Balderton, Newark, Notts, NG24 3AG.

### **FUGAZI - In On The Kill Taker LP**

If you thought "Steady Diet" was overtly arty, you might get a nasty shock listening to this. This is Fugazi at their deep, deep, deepest, but it still rocks like a mutha with dreadful feedback and the familiar screaming from MacKaye. "Crush my calm you cassanetes I was sitting tight so quiet in the dark". Game of frisbee, anyone? (AB) **Discord**.

### **THE HARRIES - Dedicated To Werner LP**

Three piece Dutch punkrawk band that have been compared to The Toy Dolls and The Ramones in the past. This is their debut LP and is a lot of fun. It is released as a DIY project; the CD has 17 tracks including two covers which utterly destroys songs originally recorded by Elvis and The Beatles. Cheerful, energetic and a large tankard of ale. (AB) Contact: P.O. Box 1085, 6801 BB Arnhem, Netherlands.

### **THE INSTIGATORS - 6 Track Tape**

Hooray! They're back! But for how long and with what line up remains shrouded in mystery. The first new material in 3 years, this is available with Vision On #5 (see zine reviews for address) for £2, and it smokes like nobody's business. Basically it's classic Instigators, who've always defied any categorization. Get it and join the Instigators Revival Campaign ASAP. (AB).

### **J CHURCH - Quetzalcoatl LP**

Hmmm. If I just had the excellent "...Sacrifice" EP to go by, I'd say J.Church were a stronger, fuller sounding Cringer. This LP however tends to lack the power and atmos-

phere of that EP. Most tracks are Okay, a couple like "Cilantro" are superb. On the whole, I prefer them live. (SG) **Allied**.

### **KURBJAW - Will It Change? 7"**

Ex-Straight-edgers from Madison, NJ, who have got themselves a slicko production team, probably because they bear more than a passing resemblance to RATM. Progressive punkers with nice haircuts, but the lyrics are so sycophantic I laughed my bollocks off; "I'm still into hardcore and talk to my friends with tattoos and green hair/ They still really matter to me and always will." (AB) **Changing World**.

### **MDM...and Stupid - Tape**

MDM were formed in the late 80's by an ex-ICONCLAST. This is essentially old school oi! with wonderful screaming, but still melodic vocals that remind me of 45 Grave. (AB) Contact: Mandy, 13 Lime Grove, Liverpool, Merseyside, L8 0SJ.

### **NATIONAL POP WEEK/ DIVERSION**

#### **Tape**

NPW have a singer who sounds as if she's far too good for the band and should be in a successful mainstream band instead. However, the rhythm drags, like a dead dog. Diversion start 'Bush' like Pink Floyd and end it like The Senseless Things. Interesting, eh? (AB) **Newt**.

### **NECTAR 3 - Los 17"**

Scottish popcore with Keith Burns (ex-POLITICAL ASYLUM) on melodic guitar and vocals. This EP includes four tracks, all of which may not be as punk as you think, but are still nicely done. The production and presentation seems to be a bit over the top. (AB) **Incredible Shrinking Records**, 144A Pitt St. Leith, Edinburgh, EH6 4DD.

### **NOMEANSNO - Why Do They Call Me Mr. Happy? LP**

The Frank Zappa's of hardcore (uh ???-ED) are back, thankfully with less whineing from Andy Kerr. This is a fucking scorcher, better than 0+2=1, and hard as fuck to boot!. There are some annoying bits, in

true NOMEANSNO style and the opening track is weak, but others, like "The River" make up for it. Musical dexterity-core at its best. (MT) **Alternative Tentacles.**

#### **PISSED 7"**

This review should have been in our last issue, but I didn't have the fucking record then did I? These four well crafted slabs of anarcho punk, along with the uplifting lyrics and extensive packaging, prove that anger can be a creative force. Expect a **PISSED LP** out on Lookout! in the near future - heh heh. (SG) **Profane Existence.**

#### **POISON IDEA - We Must Burn LP.**

"The Kings Of Punk" return to form after a piss-poor covers LP. Not necessarily superior to previous favourites, this one is strong, mature even. Highlights includes "Stare at the Sun" and "It's not the Last" a PI ballad, were it not for the fact that you just don't get Poison Idea ballads. (SG) **Vinyl Solution.**



#### **RANCID LP**

This blows me away! Sixteen tracks of quality melodic punk with the urgency, rawness and drive lacking in so much East Bay stuff. Without the airbrushed production and harmonies characteristic of so many Epitaph releases. Pisses on the 7" (SG) **Epitaph.**

#### **RIG/ F.Y.P/ POCKET/ ROSEMARY'S BILLYGOAT - Comp. 7"**

All four bands are the prime exponents of So. Cal. geekcore, a new era in punk which I can see really taking off. This consists of little attention paid to style, but being punk as a muthafucker. Fyp's excellent 'Put Litter In Its Place' weighs in at

1.05 mins. and is a thoroughly hectic no holds-barred attack. Fittingly enough, 3/4 of the tracks were recorded during Clinton's inauguration. You are strongly advised to get yourself a copy. (AB) **J-Sin** (see ad).

#### **SCREECHING WEASEL - Radio Blast 7"**

Covering the first Ramones LP in it's entirety was a twattish idea at best, but as a rule SW write the best "I wanna ask her out but I'm too shy core" (pop punk) there is. These two songs are pretty good, but not classics. Lyrically though, they're less inane than usual, particularly on my preferred track, "the girl next door". (SG) **Underdog.**

#### **SONS OF SELINA - Anxiety 7"**

Apparently getting a lot of local and even some national airplay, SOS base everything around a buzzsaw guitar and a hammond organ, which is a bit worryingly Inspiral Carpets orientated, but the vocals are quite nicely arrogant and pessimistic. (AB) Contact: 64 Ernest St. Rhyl, Clwyd, LL18 2DW.

#### **SWIMMER - Tape**

Obviously owes a lot to early grunge, but they seem to have missed the bandwagon. J. Mascis sounding vocals but good guitar work with hints of FUGAZI. Contact: Tel.071-254-1056.

#### **THRESHOLD SHIFT LP**

This is released by the band themselves and has a lot of potential a few independents would be interested in. The music has a modern day punk feel to it, like a cross between U.S./U.K. hardcore. Vocals remind me of both New Model Army (other than the accent) and Buzzcocks. Definitely worth a listen. SAE or no reply (it says here) to: 16 Ballantyne Rd. Thackley, Bradford, W. Yorks. BD10 0SU.

#### **TILT - Playcell LP**

Not as soppy as Green Day and less silly than Screeching Weasel, the majority of the tracks on Tilt's debut LP put their previous EP in the shade. "White Home" and "One Day" are highlights of this, with Pete and Cinder's vocals mixing nicely. This contains 14 tracks, none of which reach the 3 minute mark. (AB) **Lookout.**

#### **V/A - The Acceptable Face Of Hunt Sabotage 1993 - HSA Benefit Tape**

15 bands on this. Citizen Fish, Cringer, Wat Tyler, the list goes on. All recorded live at the Square in Harlow. The recording quality is good, except on the Neurosis track. A good buy, and your cash goes to a good cause. (MT) £2.50 P+P to; Martin, Willowfield, Harlow, Essex, CM18 6RV, UK.



#### **WAT TYLER - Sexless 7"**

I have to be honest here, I first heard about this in the Sunday Sport! As well as getting four smart songs, you get a 20 page booklet with lyrics and those "cheeky punks", as the Sport called them, striking nude poses not unlike the ones in Madonna's book. (MT) **Damaged Goods.**

BEAUTIFUL MUSIC TO THROW BLOWS TO

**RIG vs F.Y.P**

**POCKET vs ROSEMARY'S BILLYGOAT**

( 4 BAND, 7" COMP. )  
SEND \$3.00 CASH, CHECK OR MONEY ORDER.  
MAKE PAYABLE TO JASON FAULK. POST PAID.

**J-SIN RECORDS**

P.O. BOX 10055, TORRANCE, CA 90505  
OR CALL (310) 377-6593

# Zines and Comics

When ordering any of the following publications remember to include the correct postage and SAE. Thanks to the zine eds who've sent in their stuff so far, please keep 'em coming, we love reading them. Respect is due to all the following independent projects regardless of individual criticisms. We know how much work, time and cash go into them. Simon.



**ABSOLUTELY ZIPPO #17** - A5 - \$2 should cover it.

Hooray! A new Zippo! I was worried Robert had quit. This issue carries all the usual features and even a "Dumb monster Comic" by Patrick Hynes.  
P.O. Box 4985, Berkeley, CA 94704, USA.

**BUGS AND DRUGS #2** - A5 - 50p.

The Skate Muties' new zine is hilarious. The jam-packed, chaotic layouts guarantee you'll be flipping through it for ages. It says "adults only" on the cover, but don't be fooled - you've gotta be an immature cunt to appreciate it. Ideal for people too cool to read Viz. P.O. Box 960, Bristol, BS99 5QU, UK.

**GOD DAMN WEIRDOS #5** - A5 - ?

This little zine interviews BOSS TUNEAGE RECORDS, FOUR PAST MIDNIGHT, SHOCK TREATMENT and SNAFF zine (I love interviews with fanzine editors!) That's about it, ignit. Ian, 61 London Rd., Balderton, Newark, Notts, NG24 3AG.

**ALL THE RAGE #1** - A5 - 25p

Trev Hagl's new zine, packed with reviews, "mad bastard" politics and humour. "The Tabloid" section, with all it's startling scoops ("bailiff says I've got friends") is a crease. Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, UK.

**ATTITUDE PROBLEM #1** - A5 - 40p

Good interviews w/ RORSCHACH, BLAGGERS E.M.I and Kent of NO ANSWERS zine and numerous political/social articles. Strong first issue despite the boring presentation. Steve Hyland, 12 St. Pauls Rd. Colchester, Essex, UK.

**BEN IS DEAD #20/21** - A4 - \$5 ppd

Let's face it, whenever publications produce a "theme" issue, it's usually an excuse to write about SEX. Ben Is Dead, however, tackle sex from many different, unusual angles; from interviewing a porno dealer to reviewing vibrators! Quite slick, even though they send out nasty letters demanding money. P.O. Box 3166 Hollywood, CA 90028, USA.

**COMETBUS #29** - A6 (ish) - \$2ppd

In a very readable string of accounts, Aaron talks about bumming around the U.S., the punk scene and his views on damn near everything. Despite the shameful lack o' graphics, I strongly recommend it. Available from the Lookout address.

**THE COMPLETE ROBERT CRUMB COMICS** - Vol 9

It's true Crumb can be a sexist wanker at times, but when you see his head drawn sticking out of the woman's twat in the outrageous "R. Crumb v. the sisterhood", you will fucking laugh! One of the greatest yank cartoonists ever. Fantagraphics Books.

**GARBLES #6** - A5 - stamp or trade

I love this fun, "homey" kinda zine. It's got tons o' character and as usual, includes Ros's brilliant crappily drawn comics, her brilliant ink sketches; reviews and numerous contributed pics and strips!  
Ros, 5 New House Close, Canterbury, Kent, CT4 7BQ.

**HARLEQUIN #3** - A4 - £1

This colour covered comic features loads o' strips, collages, illustrations and daft jokes galore. Check out the ad, good-style for an example of Dave's work. Box 4, 136 Kingsland High St. Hackney, London E8, UK.

**HATE #12**

In this issue we see "grown men wage war over useless collectables". It's totally absorbing and piss funny as usual. Never cared too much for his art though. However, Peter Bagge's stuff is always a fucking great read. Fantagraphics Books.

**THE IDEA #11** A5 50p

Goodish interviews a plenty eg. WATTYLER (a crease), SOFAHEAD and LEATHERFACE. The cover's shit though. SMACK! DOOSH! 8 St. Pauls Rd. Thornaby, Cleveland, TS17 6LH, UK

## IRRITATING, 'CLEVER DICK' CARTOON



### INCREDIBLE SHRINKING FADZINE #5 -

A4

Interviews, articles, reviews, shitty comix and some well funny fake classifieds make up this well professional looking zine. ISF Command Bunker, 144A Pitt St. Leith, Edinburgh EH6 4DD. Scotland, UK

### JELLYFRENZY #1 - A4 - 60p

The artwork of this zine is excellent for an underground comic. Some of you may remember Andy's work from Arnie #3 (er, no). Very much influenced by those trendy fuckers at Deadline. No sooner than Nabokov had put down his pen after writing 'Lolita', Jellyfrenzy kindly introduce us to this contemporary novel, with an exclusive review. (It just took them 40 years to bring this zine out). See ad.

### LOOKOUT! #38 - A4 - \$2ppd

Articles, fiction and punk rock gossip, all written by Larry Livermore. The layouts are boring though and despite the strong cover drawing, I'd like to see more on the visual side. After all Lookout are famous for cool ads. P.O.Box 11374, Berkeley, CA 94701, USA.

### LOVE AND ROCKETS #41

Beto delivers three short stories whilst Jaime's centres around Maggie and Vicki. Nothing new, but magnificent as always! Fantagraphics Books.

### MAD PLANET #1 - A4 - \$2 PPD should cover it.

The Evan Dorkin strips and illustrations, along with the interesting layouts make this zine stand out. No excuse for the music reviews though; all major label shit. Tasty doll on the cover. 543 Van Duzer St. Staten Island, NY 10304, USA.

### NO LONGER A FANZINE #3 - A4 - \$3 ppd( UK)

Good interviews with a few writers, Inc. Matt(OUTPUNK zine), loads of opinions, reviews and an article rightly slagging Green Day for signing to a major. As a whole, I enjoyed this intelligent zine, but then again the editor states "if you smoke I hope you get cancer" which is a bit of a twatty thing to say. Joseph A. Gervasi, 142 Frankford Ave, Blackwood, NJ 08012 USA.

### NO IDEA #10- A4 - \$5 ppd (UK)

When slickening up the appearance of one's zine, the editor sometimes only achieves a second rate magazine as opposed to a first rate fanzine. NO IDEA is one of the latter. As well as looking beautiful with colour and all, it comes with two 7"s featuring SPOKE, RADON, BOMBSHELL, GRUEL on one and JAWBREAKER and SAMIAM on the other, who along with STEELPOLE BATHTUB are interviewed in the zine. Var, P.O. Box 14636, Gainesville, Florida 32604-4636, USA

### NOISE FEST #3 - A5 - 30p

This came out a while ago, but I like it. It covers a number of anarcho themes. From it's interviews with RESIST, DISRUPT, Dave from READ IT zine, to the Anarchist Black Cross. It's cut out and paste layouts and cover are presented with style and power. Chris, 15 Ashbourne Gdns., Bradford, BD2 4AE, UK.

Illustration by Andy JELLYFRENZY  
Smoking Tips by Dr Proog

### PROTOTYPE #5 - A5 - free with a stamp.

Thin as a bastard, but free, so don't complain. Reviews, charts, a guide to Dublin and a few letters. Good attitude throughout. 79 Waterloo Rd, Dublin 4, Ireland

### REAL GIRL #5

This comic gives the finger to the mainstream (still) male dominated sometimes sexist world of comics. It is not only largely produced by wimmin, but focuses on Lesbianism. However some of the contributions are pretty poor. One expects more from a twice yearly Fantagraphics publication.

### REVENGE #3 - A5 - 50p

Not much in the way of visuals but plenty of political, hard as nails, articles, opinions and interviews on everything from "convoy scum" to child abuse. P.O.Box 253 Oakengates, Telford, Shropshire, TF2 6UH, UK



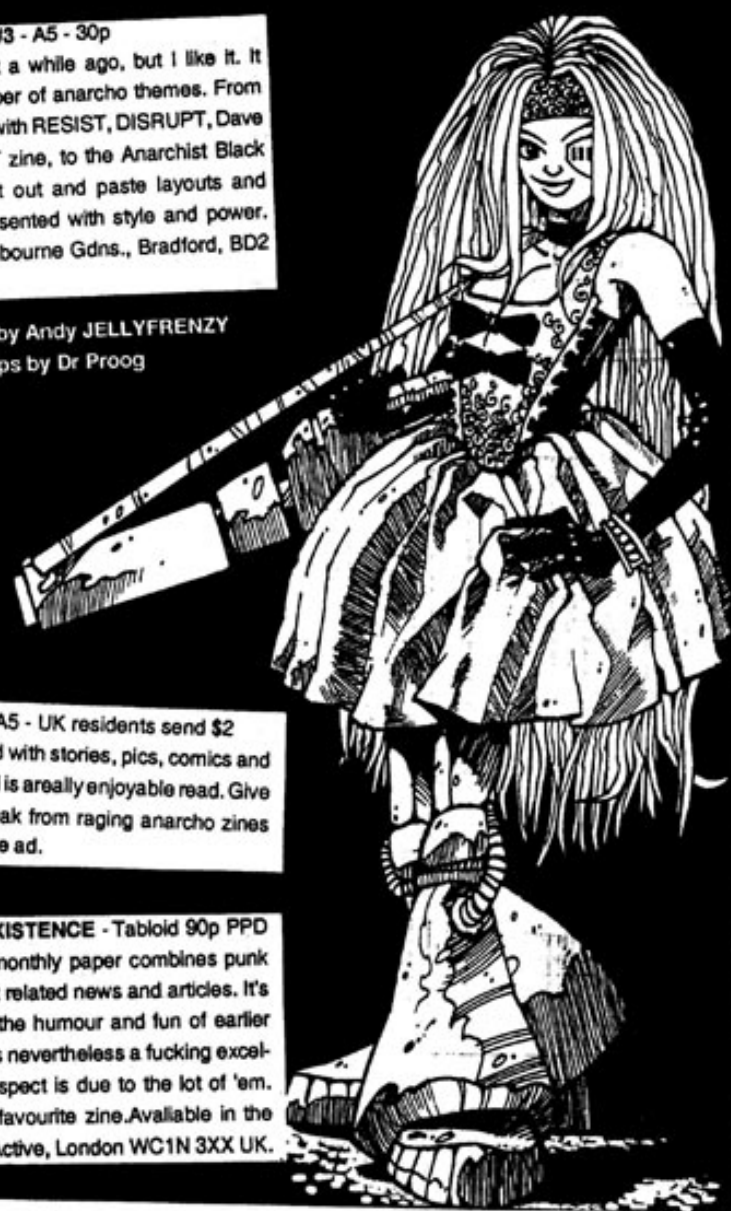
Harlequin Comics: Strips, Hellcats, Tanks, Sex, Violence & Murder. Objects 2 art for sale: Larune 1, 2, 3 & 4, \$1 + a stamp. Also 3 contain a 50 minutes of music by the Harlequin Audio-Visual Experience. See: See 4, 146 Edgeland Ave St, Bostony, London, 20.

### PANSY #6 - A5 - UK residents send \$2

This is packed with stories, pics, comics and other stuff and is areally enjoyable read. Give yourself a break from raging anarcho zines for awhile. See ad.

### PROFANE EXISTENCE - Tabloid 90p PPD

Profane's bi-monthly paper combines punk with anarchist related news and articles. It's lost some of the humour and fun of earlier issues but it is nevertheless a fucking excellent read. Respect is due to the lot of 'em. Possibly my favourite zine. Available in the UK thru BM Active, London WC1N 3XX UK.



**RIOT #6 - A4 - 50p + SAE**

The strongest issue yet of one of my favourite UK punk zines. This is the way they should all be presented: with style, skill and care whilst remaining punk looking! Interviews include Stick, Al Nausea and Neurosis. See pic for details. Joe, 21 Ebnal Rd. Shrewsbury, Shropshire SY2 6PW. UK.

**SLAG #18 - A4 - £1**

I've seen a few earlier issues of SLAG and this is a definite improvement, in terms of presentation and quality of writing. Contains all the usual satire, wit and piss-takery galore. Clarkie, 8 Lincoln St., Wakefield, W.Yorks, WF2 0EB. UK

**THORA ZINE #2 A4**

Good. Large. A future MRR? See ad for price, address and details.

**VISION ON #4 - A4**

Features SCREECHING WEASEL, GG ALLIN, RHYTHM COLLISION, LEATHER-FACE, stack of reviews and an account of editor Steve's visit to the states. They reckon they're the new UK RESIST. But you can decide for yourself. Issue #5 is out now (an INSTIGATORS special). 27 Springbank Croft, Holmfirth, W.Yorks., HD7 1LW. UK.

**WORLD WAR 3 ILLUSTRATED #18 - A4**

This issue, Seth Tobocman's strip chronicles the story of Mumia Abu Jamal, the black activist, reporter on death row. Seth's artwork and layouts are fucking beaut. Another highlight is Kuper's brilliantly conceived "In God We Trust". I love this comic! P.O.Box 20271, Tompkins Square, NY, NY 10009, USA.

**YOU'RE SO HIDEOUS #2 - A5 - 30p**

This 44-page zine from Ben Raising Hell is packed with features, interviews (MDC), a lesson in cyder making, "angry young political ranting" and the characteristically long letters page. c/o Box Zero, 121 Railton Rd. London SE24, UK.

**RIPPING THRASH #7 - A5 - 40p**

There are fucking loads of band interviews here! Christ, there's RESIST (the ol' zine favourite), LIFE BUT HOW TO LIVE IT and DR. AND THE CRIPPENS to name but most of them. Steve well goes out of his way to get in touch with bands from many obscure countries, but the layouts could be better. 25 Elms Rd. Stapenhill, Burton-On-Trent, Staffs, DE15 9AQ.

**SLUG AND LETTUCE #29 - Tabloid - free**

Packed with zine/record reviews, free classifieds, opinions, and of course Chrithine's cool photos of Discharge style punks at the ABC NO RIO! UK residents can (and should) send an SAE to Active Distro, BM Active, London WC1N 3XX.

**VENUS ENVY #1 - A5 - \$1 or trade should do it.**

This focuses on being overweight. It's both very personal (the comic strip) and political in outlook, holding much against the govt. and media for pressuring wimmin to strive for an "unattainable degree of physical beauty", thus turning feminism against itself and maintaining patriarchy. Sloppy presentation, however. P.O.Box 3642, Terre Haute, IN 47803, USA.

**SEARCHLIGHT - A4 - £1.50**

The International Anti-Fascist monthly continues to expose and inform after all these years. Needed now more than ever - buy it! 37B New Cavendish St. London, W1M 8JR. UK

**THE ZINE - Monthly - £1.40.**

"Fanzines are produced for love not money" so says the new ultra glossy youth MAGAZINE. If these money-grabbing, corporate sponsored fashion victims truly believed this, they would not call their mag "the zine" and should Fuck Off ASAP. Let's keep zines underground, if this shite is the exploitative alternative. Available from all High St. newsagents.



# LATE STUFF

## Californian Hardcore Patrol



### MYOPIC DWARF #4 - 60p - A4

Nicely done, glossy cover, interviews with NOMEANSNO/THRILLED SKINNY/CPTN. SENSIBLE and more. Unbelievably long record reviews and some funny piss-takey ads make for one of Bristol's premier zines. (AB) Darren, 93 Hawfield Road, Whitchurch Park, Bristol, BS13 0BH. UK

### READ IT #7 - 30p - A5

Interviews with NOMEANSNO, CORPUS VILE, The BLADDERS, political articles (eg on Hartcliffe), a gallon of reviews and a powerful cover make up this, Dave's final issue. READ IT's going out in style though, for this is by far the best. (SG). From: BOX 8/ 82 Colston St/ Bristol.

### RIPPING THRASH #8 - 40p - A5

7 years down the line and Steve's still at it. Interviews with DECADENCE WITHIN, ONE BY ONE, MTA, ZIPS & CHAINS zine and more. The layout, photos and printing are the cleanest yet and there's stacks to read. (SG) Steve/ 25 Elms Rd/ Stapenhill/ Burton-on-Trent/ Staffs/ DE15 9AQ/ UK.

### EXCREMENT OF WAR - New demo

When did this come out? Should I be reviewing it now? I'm relatively new to the "flesh hanging in strips" side of HC, but I do know when I'm listening to some of its strongest exponents around today. EOW grind their way through 12 first rate anarcho thrashers on this, their latest demo. Some of their best material to date, and definitely my pick of this batch! £1.50 inc. postage from: 5 Saxelby House/ Kimpton Close/ Druids Heath/ Birmingham/ B14 5TE/ UK. (SG)

### SHOCK TREATMENT: Sober EP

Oi, fuck this U.S. harmonicoreshit and listen to some Real Punk Rock. This has got oi! influences and a few similarities to Crass. Flip is a track from German band Totex. Get it. (AB) Myopic Dwarf zine address.

For the latest in Punk, HC, Thrash, Oi, Skinhead, Grind, LP's, 7"s, tapes, CD's, T-shirts, & Zines, send a large SAE (UK), 2 IRC's (EUROPE), 4 IRC's OR \$4 (REST OF WORLD), to: THE MOTIVATOR/ 127 Bawtry Road/ Tinsley/ Sheffield/ S9 1UY/ S. Yorks/ UK.

ARNIE is printed by SRG Reprographics, Trowbridge, Wilts.  
Print run: 2,000.

I'm not sure if England got the same flood of rumours about Green Day getting signed with Atlantic or Geffen Records, but we did here. No-one knew for sure what was really happening until now. Last month I went to see Green Day/ Big Drill Car/ Rancid at the Whisky in Hollywood. Rancid were pretty good. A real upbeat punk style. Not quite as happy as Operation Ivy, but good. Big Drill Car were not as good as usual, but entertaining. Then Green Day came on and started off with the Eye Of The Tiger intro. They played a couple of new songs and did an encore of a couple of songs. They were just as entertaining as the other times I had seen them, but they didn't appear to be enjoying playing as much as before. Are they getting bored? Hopefully not. Because after the show we ran into Richard the roadie and he said... "yep, you'd better believe it!" They signed that day to Warner Brothers. Sounds like Green Day hit big - they struck gold. Rancid's new album is out on Epitaph, give that a listen as well. Also finally out now is a compilation 7" called "Beautiful Music To Throw

Blows To" and it's a true compilation. It starts out with Rig and F.Y.P. Rig pound out a really good industrial instrumental and F.Y.P stick to their sloppy style punk rock. On side 2 Pocket and Rosemary's Billygoat slug it out. Pocket coming from the upbeat, happy, power punk angle and Rosemary's Billygoat from the jokey side. Remember the name Pivot from last issue? Well they have finally recorded as I expected and are putting out a 7" on Eating Blur Records (P.O. Box 189445 Sacramento, CA 95818). I'd say they sound like a cross between Rites Of Spring and ummm...well I can't think of another band right now, but if you're into that kind of music, I think you'll like Pivot. I have one last band, and this is my current favourite. They are a band from San Diego and have a couple of albums out that I know of, but their most recent is called 'Circa Now!' and they're called From The Crypt. Definitely check them out. Next time, in ARNIE #6, Kevin Seconds (ex-7 Seconds) starts a couple of new projects. Talk to you then. Smile.

LANCE

Anti -Fascist Action,  
BM Box 1734,  
London,  
WC1N 3XX

ARNIE: Alex B / Simon G / Snips  
Mark T.

#5 Contributors: Kathryn Fleet,  
Dick Lucas, Dr.E.E.S.Proog, Andy  
Pritchett and Lance.

ARNIE is strictly non-profit making and anti-copyright. Any of it's contents may be reproduced providing ARNIE is listed as a source (excludes profit-making organizations). Any opinions expressed are those of the individuals and not of ARNIE as a whole.

