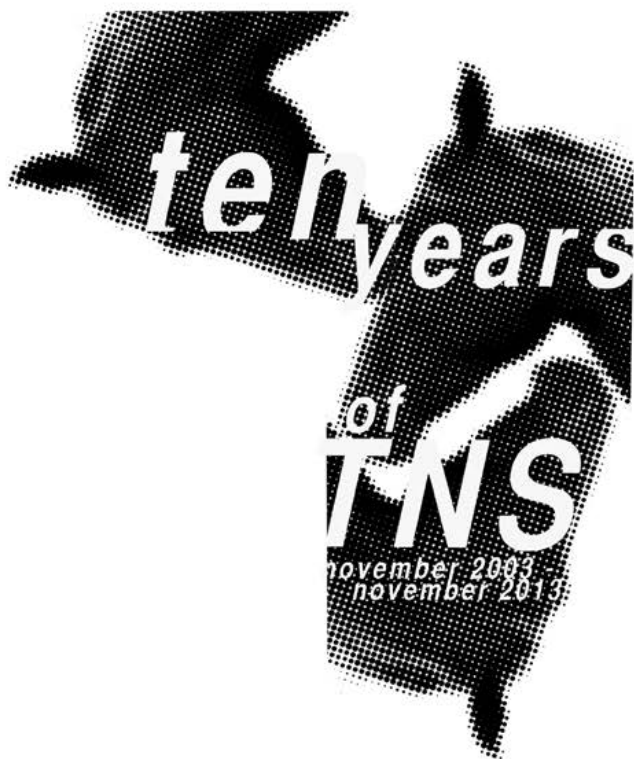


TNSrecords

free fanzine

issue 15

the ten year anniversary special
supporting underground punk since 2003



november 2003 -
november 2013

no fealty
op
acid dread
abroads
sounds of swami
new tns releases
columns

Welcome to the 'Ten Years of TNS' anniversary fanzine.

We have details of our tenth birthday party on page 4, and the full line up is on the back cover. I imagine it's going to be quite a lot more boozy than your average tenth birthday party, but in many other ways it will be quite similar. It is going to be our biggest gig yet. Please get your tickets in advance so we don't get too TNSstressed about it all. We'll also have a ten year anniversary box set, including a t-shirt, a 7", badges, stickers, posters and your ticket, which you can get from tnsrecords.co.uk

I hope you'll forgive us for taking the opportunity to be a little self indulgent in this issue. Lots of the features are very much related to TNS, with people sharing their first experiences and favourite moments. When I asked people to write about this theme, I really didn't expect people to be quite so nice. It means a lot that people have said such nice things about the past ten years. We have at least attempted to cover some other things too.

It's funny trying to remember how it all started after such a long time. I don't think anyone involved anticipated we'd be trying to document all this ten years on, when we came up with TNS (or 'That's Not Skanking' - a jokey outburst at a gig in my home town of Stafford, many years ago). The early issues of the first incarnation of this fanzine have helped me piece it all together. They have also made me cringe a lot. It's amazing how your opinions change over the years. Most people don't document that. For me, it's all there in print for me to cringe at, to laugh at, and also, occasionally, to give myself a big pat on the back about. Despite the embarrassing bits, it's still pretty cool to have documented it all through the fanzine. I've collated the covers of every issue

(That's Not Skanking and TNSrecords Fanzine) later in this issue.

The fanzine was the first incarnation of TNS, but it was all always geared towards starting to put on gigs and even in the very early days, starting some sort of label. I'd written reviews for a couple of other fanzines and fancied having a go myself. I finally did that in November 2003 (ten years to the month ago). Pretty much at the same time as starting the fanzine, myself, Big Hands and Dave, who were three quarters of a band called McGraw, (incidentally, all four members of McGraw are still involved in TNS on some level - three have written for this issue) were all living in Manchester. We were becoming disheartened by promoters asking bands to sell 30 tickets if they wanted a gig, by disjointed line ups and poorly promoted events, where the organisers clearly couldn't care less. We'd put on gigs ourselves since being teenagers, both in my home town of Stafford and also whilst living in Stoke. We decided that the only way to combat the shit gigs we were witnessing was to do it ourselves. I don't think we even necessarily thought about things in terms of the punk DIY ethic back then. It was simply common sense. If no-one is doing the things you want to happen, then make it happen yourself. Simple.

Doing it ourselves meant we could actually get bands we liked to play at our gigs, and that we could also make the first few gigs free to get into, as we weren't arsed about making any money. Big Hands had worked at The Thirsty Scholar and convinced them to let us use their upstairs room for free on a Sunday night. As well as being a fanzine in its own right, we also used the zine to build up a bit of interest in the first gig we put on, which was on 11th April 2004 (yes, we have timed the anniversary gig to the day). It wasn't at that point too successful. The first gig was pretty quiet to be honest. But it was a starting point and it was a lot of fun. You can read

recollections of that night later in this issue, by Lee from The Blunts and Dave, both who played that gig. The line up also included 3DBS Down (who have recently reformed and will be playing the birthday party, after not actually playing the first gig - see Lee/Dave's articles for the full story) and Monkfish. It was also the first ever gig for a new three-piece punk band featuring myself, Dave and Big Hands. We are also celebrating our birthday by playing the anniversary gig. McGraw were supposed to play, but we'd unfortunately decided to split up. We'd started jamming songs for a new band, but we were by no means ready. However, a band pulled out on the day and we decided to give it a go. We didn't even have a name until the day, but we found a funny DVD in a pound shop, called 'Revenge Of The Psychotronic Man' and decided to use that for one night only. Ten years have passed and that seems to have stuck.

Another part of our master plan (I say master plan - I mean drunken idiots making things up as we went along) was to try and get the music of the bands we were playing heard by people who might want to go to the gigs. We were aware that lots of the bands weren't particularly 'known' and that you couldn't necessarily just expect people to go and watch bands they had never heard of. Our way to combat this was by burning CDRs and sticking them to the front of the fanzine. Issue 4 of the fanzine included volume 1 of the CDR collection. That CD included tracks by 3DBS Down, The Blunts, McGraw, Monkfish and also, amongst others, Gunpowder Plot, who recently reformed and released an album through our friends at Pumpkin Records.

The second ever TNS gig took place on 20th June, 2004. Alongside Revenge Of... the line up included Morning Pizza (who went on to be pretty successful as Pendleton), Harijan (who have been a big

Massive thanks to everyone who has contributed to this issue. There are too many people to list you all, but we really appreciate it. Thanks also to everyone who has advertised with us. We couldn't manage without you. If anyone does want to advertise, get in touch. You can also donate to help keep this fanzine free (each copy is worth over 60p), you can do so through paypal at tnsrecordsuk@hotmail.co.uk (or just grab something from our webstore. Every sale goes back into the label in some shape or form).

Contact us:

Fanzine/live - andy@tnsrecords.co.uk **Website/label/podcast** - bev@tnsrecords.co.uk

Post: 17 Heywood Road, Prestwich, Manchester M25 1FB

influence on so many current bands, and were one of the first bands who we released stuff for when starting the label) and, for the first time in Manchester, the headliners of our ten year birthday party, the mighty Random Hand. We are really pleased to have a band headlining who featured so early in our history and have gone on to do so well.

The gigs quickly became more regular, and gradually became busier too. I couldn't possibly list all the bands who have played TNS nights. Many have disappeared into oblivion, many have gone on to bigger things, and a handful of the bands who played early on are still part of the label today. Revenge Of... also started gigging more and more frequently. In 2005, we recruited a second guitarist, Liam, who was in the band for a couple of years. We booked our first tour and a friend of Liam's (Tim 'Bev' Bevington) offered to drive. He has been on every single Revenge tour since. However, perhaps more importantly for this story, after what must have been hundreds of drunken conversations over a two or three year period, myself and Bev decided to finally turn TNS into a record label.

Our first release was in 2008, and we'll never forget the excitement of the CDs turning up. We never particularly expected to get beyond

that first release. That said the catalogue number is TNS001. We always remember Mikey Wong, who is a big part of what we do today, saying "why is that the catalogue number? Are you going to do 100 releases? ". Clearly at the time that seemed ludicrous, but it's maybe not such an impossible scenario now.

We are now up to 32 releases, which has surprised us as much as anyone, especially because we are still very much making this up as we go along. The gigs are slightly less frequent and no longer free (the bands travel from much further afield and need their fuel covering). They are still pretty cheap mind. The fanzine is far less frequent, but it is still free. It's been a while since our last issue, but this is the biggest one yet, so hopefully that makes up for things. We've also added further strings to the TNS bow, such as the podcast, the CD/vinyl/fanzine distro, stages at festivals and gigs much further afield. It's quite time consuming to say the least. It is all still not-for-profit and DIY too.

It's also much more of a collective these days, which can only be a good thing. Sure, myself and Bevington are the ones who take the financial risks with all this, but without the many, many people who help us out, this label really couldn't survive. We are so grateful to all of those people.

Hopefully this fanzine is a good showcase of how many people have gotten involved. I've tried to not write too much myself this time as it's really cool to get other people's opinions about it all. If anyone fancies getting involved with any aspect of what we do in the future, we'd love you to get in touch.

Sometimes TNS makes us tear our hair out, and sometimes it's all a bit much to keep on top of. But I don't think any of us would change doing this for the world. We have met so many awesome people during the last ten years, heard so many fantastic bands and made life-long friends. There are so many brilliant memories (and it is also massively responsible for our lack of memories, due to the sheer amount of booze-fuelled nights).

We'd love it if you came along to our ten year birthday party to celebrate with us, and to check out some amazing independent music, which is made by people doing it for the right reasons and who genuinely give a shit. It's going to be a great weekend.

And after that we'll be continuing to release new music. We have lots and lots planned. Maybe even another ten years worth.

Andy

TNSRECORDS

SUPPORTING UNDERGROUND PUNK SINCE 2003

TNSrecords is a Manchester based independent record label. TNS (That's Not Skanking) was founded in 2003 as a fanzine and to put on local gigs. In 2008 TNS evolved to include a record label with the aim of supporting great underground Punk & Ska. TNS is run based on the following core principles:

TNS are dedicated to supporting exciting music at grass roots level.

We believe in the music 'scene' working together as a community making every aspect better for all, discriminating against none.

TNS is run on a not-for-profit basis. We generally just about cover costs, anything else funds future releases.

TNS' bands should be actively involved in supporting other bands and helping them to play in their towns, working as hard as possible to get underground music out to genuine fans.

TNS oppose pay-to-play gigs, music competitions and money grabbing promoters. Music should never be about competing.

We believe that music can be a positive force politically, socially and morally, but also that everyone involved should have lots of fun!

If you want to get involved, or have any questions, please don't hesitate to get in touch.

LABEL - FANZINE - PODCAST - DISTRO - LIVE



We recently celebrated our 30th release.

Our good friend Buntz (who designed the art for both Bootscraper albums) has designed the fantastic illustration on the opposite page, which incorporates elements from the art of each release. We'll be getting some t-shirts of the design printed, which you can buy from our webstore. However, if you can prove you own all 30 releases, we'll send you a free t-shirt, to reward you for winning at life.

Simply tag a photo of all the releases on Facebook or email andy@tnsrecords.co.uk and we'll get one in the post as soon as they are printed.

We have details of all our recent releases, plus news about TNS031 and TNS032 later in the fanzine.

Our brand new website is now online. We know some of you had problems with the old site, so we've upgraded it all and it should be far more user friendly now. We have absolutely loads of CDs, vinyls, fanzines, posters, t-shirts and hoodies from a huge range of underground bands and labels, so check it out at www.tnsrecords.co.uk

The new site was built by our good friends at Pumpkin Web Design. Check them out.

www.facebook.com/pumpkinwebsitedesign

Tickets are now available for the TNS 10 year birthday party, which will take place on Friday 11th and Saturday 12th April, 2014.

The full line up is on the back cover. There will be a gig on the Friday night at the Bay Horse, the all-dayer at Sound Control on the Saturday and an aftershow at Joshua Brooks on the Saturday night.

Tickets for Sound Control are available from tnsrecords.co.uk, Rockers England or direct from Sound Control for £9adv.

The first 100 ticket sales get guaranteed entry to Joshua Brooks before 12.30pm. Capacity is limited on Friday night and at the aftershow. All ticket holders get in free until capacity is reached, but it is on a first come, first served basis. Entry to Joshua Brooks is £5 if you do not have a ticket for the Sound Control gig.

There is a 10 year anniversary pack available for £20, which includes your ticket, 7" Revenge Of... 'Get Pissed...' 10 year birthday vinyl with download code, TNS 10 year t-shirt, a gig poster, a pin badge, and much, much more. This is only available from the TNS site. There is a cheaper version available, without the ticket, for those who can't attend/band members.

THE TNS MASSIVE SALE

**TO CELEBRATE THE LAUNCH OF THE BRAND NEW TNS WEBSITE
WE ARE OFFERING 25% OFF ALL CDS/VINYLS/T-SHIRTS/DISTRO
ITEMS FOR THE WHOLE OF NOVEMBER. TNSRECORDS.CO.UK**

USE THE CODE: *TNSIS10* AT CHECKOUT TO GET YOUR DISCOUNT.

TNS 30

RECORDS releases

COLLECT
THEM
ALL!



New releases:

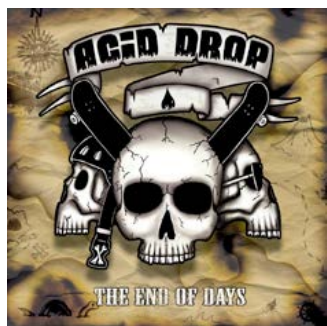


TNS027: Sounds Of Swami - S/T (CD)

Well, it has been a long time coming, but long term TNS favourites, Sounds Of Swami have finally released their explosive debut album. Their 2009 'Halycon Days' 7", gained rave reviews from the underground music press, concentrating on the band's hardcore influences. Their full length, as anyone who has seen their superbly executed live shows would expect, has a much bigger mix of sounds. It ranges from the almost NoMeansNo-esque 'Grump', atmospheric and almost prog fuelled tracks, such as 'In Retrospect', the abrasive grunge of 'Surfing The Cesspool' and At The Drive In-esque anthems such as 'Stitched Up At The Sewing Circle', whilst never forgetting the band's hardcore punk roots.

It's technically superb, it constantly challenges genre boundaries and it has been well worth the wait.

"When they are in full noise rock abandon mode, they can kick it with the best of them." Big Cheese



TNS028: ACiD DROP - The End Of Days (CD)

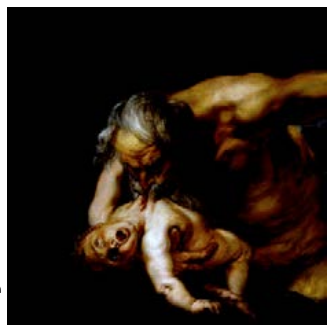
'The End Of Days' is a split release with the band's own Pie Race Records. This Leeds based band has been releasing quality skate punk, mixed with a bit of folk and a touch of ska for a few years now, building a great reputation for their thoroughly entertaining live shows. This album is their best work yet and it's really cool to be helping to release it. The fifteen tracks on offer here dip into all the genres mentioned, whilst coming together in a coherent way, which sees the band really nailing their own sound down. Fans of NoFX, Street Dogs and fast catchy punk in general, will love this.

"Raised from the teat on the sounds of Fat Wreck, but as British as roast beef... a great punk album you need to grab." Big Cheese



TNS029: Braindead - Libertalia (12" vinyl)

Another split release, with some other great independent labels. This is on lovely red vinyl and is another album smashing genre boundaries, bringing elements of fast punk, ska-core and dub to the mix. We co-released their 7" Dub Of Transgression EP last year, but this new record, whilst still dipping into that sound, offers much more of the band's aggressive, energetic edge. Braindead are based in Hamburg, but have toured all over mainland Europe and the UK. They are an absolutely brilliant live band and this album does a very impressive job of showcasing what they do onstage.



TNS030: No Fealty -

In the Shadow of the Monolith (12" vinyl)

This is another collaborative release, with some awesome independent labels from all over Europe. No Fealty are from Copenhagen. We caught them live last year and were blown away, so really eager to get involved with this release. This is one of the heaviest things we've released on TNS, offering 12 blasts of brutal hardcore. It's all packaged together beautifully as a 12" gatefold vinyl. A cracking way to reach 30 releases.

"Mauls you like a lion, tramples you like an elephant, submerges you like a hippo and overruns you like a cheetah. It's like the Safari of Pain." Sputnik Music

Pre-order now:



TNS031: Revenge of the Psychotronic Man - In Session From Maida Vale

It's been quite an exciting year for REVENGE OF... in terms of radio play. In June, they visited the famous Maida Vale studios in London to record a live session for the Radio 1 Punk Show, which was aired in July. This was followed by airplay from the legendary Steve Lamacq, who was incredibly complimentary about last year's 'Shattered Dreams Parkway' LP. He recently picked a Revenge Of... track as one of his five choices taken from his favourite recent independent releases, for a limited edition vinyl, which was pressed for the AIM Awards. The album was passed to Steve by Maida Vale engineer, Nick Fountain, after they recorded their session. Massive thanks to Nick, Steve and, of course, Mike Davies and Dave King from the punk show for their support. It is much appreciated.

The band were so happy with the tracks they recorded at Maida Vale, they decided to splash out on the publishing rights for the four tracks they recorded for the session.

We are releasing this on a 7" vinyl, which comes with a download code. Boss Tuneage, 5FeetUnder and Entes Anomicos records are also helping out. The vinyl includes the tracks 'An Aggressive Lecture' and '15 Million Merits' from 'Shattered Dreams Parkway', 'Needles To Say' from the sold out 2009 TNS album 'Make Pigs Smoke' and a cover of 'The Suffering', by their TNS label mates, aggro-folkers, Bootscraper.

Available for pre-order now.
Official release on 9th Dec.

TNS032: The Franceens - Stepford Smiles

We are incredibly excited to welcome THE FRANCEENS to the TNS family. We've been watching this 3 piece, which consists of Dan Gott (guitar/vocals), Naomi Westerman (bass/vocals) and Miles Morrison (drums), tear it up live for the last year or so. You can't fail to be impressed by their tight delivery, stage presence and, most importantly, the quality of the songs.

Their sound offers a refreshing blast of catchy garage punk, which has hints of 50s rock n' roll and pop punk. You could make reference to the likes of The Hives or Randy, or perhaps The Computers, as well as The Briefs and The Queers. But the band clearly have their own sound too.

They are also very active within the York DIY live scene, running 'Behind The White Door' gigs, actively encouraging good bands to play in York and helping to build a vibrant live scene.

The album will be released on CD, through TNS on 9th December.



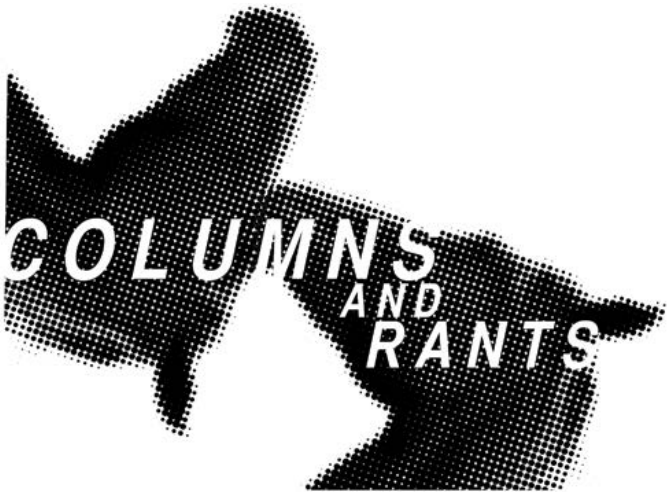
Available for pre-order now.
Official release on 9th Dec.

Visit the webstore at
tnsrecords.co.uk

You can stream tracks from all new releases on the band's [bandcamp](http://bandcamp.com) pages.

Both Revenge Of... and The Franceens have free music available too.

revengeofthepsychotronicman.bandcamp.com
thefranceensyork.bandcamp.com



COLUMNS AND RANTS

Eight great 8s ***By Lee Morrissey*** ***(@DangerousMoz)***

We live in what has been described as the "Best Of's Generation", that is to say, that thanks to iPod playlists, youtube and spotify (other methods of stealing music are available) some feel that the 'art' of the album has been lost. (Some) People see a CD/download as simply a collection of songs, when in truth; a truly great album is a single work of art. Now, most of us are aware of some of the 'rules', for example, you put your hardest-hitting track, or at least the one with the most captivating intro, first, and if you have a long sing-a-long, that goes at the end. Track two should be intelligent; track one gets them listening, track two gets them interested, and so on. There are however, other standards that can be observed.

In the days of olde, music would be primarily published on a thing called vinyl, and sometimes also on cassette 'tapes'. Both of these mediums had one thing in common (aside from being ridiculously fragile); an 'A' side and a 'B' side. This would mean that half way through an album, you would be required

to 'turn it over'. This led to a tendency for artists to throw a 'killer' track towards the middle of an album, as that track would be the opening track of side two (the B side was side two to people who paid 5d for a record, (d stands for pence, and there were 240 in a pound) and claim MP3s are confusing). Now, ignoring for the moment the implication that the greats of the 60s and 70s seemed to feel that their fans would potentially lose interest midway through the act of turning over a record, or ejecting and turning over a tape, it is clear to see why many older albums, when rendered in shiny CD or convenient electronic format give the impression of suddenly springing to life part way through the album, usually around track eight or nine. Now, there are those in the music world, some of whom run independent record labels, who hold the archaic mediums of yesteryear in nostalgic esteem, and as such naturally favour a track list that lends itself to these formats. However, even those of us who have embraced the modern electronic mediums (if not necessarily modern forms of language and spelling) can appreciate the place that a strong track eight holds in a well-crafted track listing. Now, many would argue that a truly

great album, consists of only strong tracks, and in many ways this is true (though never belittle a well-placed intro track, interval, or reprise), but even such an album must consist of tracks which are stronger than others, and thus the principle of the 'Great Number 8' still holds.

This has led me to compile a list of eight (naturally) tracks, from various albums, which to me typify this concept. I have intentionally chosen albums from the last twenty or so years, which would most likely have been primarily released on a CD or download format, and yet have upheld the tradition of a strong track 8. I also have not ranked these in any way, nor do I claim them to be definitive. In fact on another day I could well find myself choosing an entirely different eight tracks, and I am sure if you peruse your own collections you will find many more examples. But without further preamble, I present Eight Great 8s.

The Skints – Rubadub (Done Know)

Album: 'Part & Parcel', 2012 (Bomber Music Limited)

A quality dub-reggae tune, uplifting and relaxing at the same time, features The Skints trademark twin-vocals, though this is definitely

Marcia's tune in the main. The song starts lively and switches pace midway with a truly mesmerising dub beat. Still not sure what 'done know' means though.

The Newtown Grunts – Toepokes and Tradgedies
Album: Disgruntled, 2002

An acoustic number about Scottish Football heroes, complete with sampled commentary of Archie Gemmill scoring against Holland (see also, *Trainspotting*). The chorus proclaims 'from the Forth to Clydeside, you shall return a hero', though in truth 8th was probably far beyond Scotland's dreams.

Morrissey – First Of The Gang To Die

Album: You Are The Quarry, 2004

(Attack Records)

An often underrated track about the (presumably) fictional 'Hector' who apparently stole and got shot through the throat, but was nonetheless well loved. The highlight is a middle section which declares 'he stole from the rich and the poor and the not very rich and the very poor'. The circumstances of Hector's death are unclear, it is known only that he was shot, and he was the first one in his gang to die. There's also something about being in love and a school for the blind.

Fun Lovin' Criminals – King Of New York

Album: Come Find Yourself, 1996

(Capitol Records)

A smooth commentary on New York mobster John 'The Dapper Don' Gotti, protesting his custodial sentence after he was found guilty of five murders, conspiracy to commit murder, racketeering, obstruction of justice, illegal gam-

bling, extortion, tax evasion, and loansharking. Well, everyone deserves a second chance right? It is followed by a stunning cover of We Have All The Time In The World, but that's for another article

The Hyperjax – Talkin' New York City

Album: The Wildest Card, 2008

(Cherry Red Records)

An unashamedly Ramones-esque number complete with 1-2-3-4. This track, which could launch any album, sits nicely at 8 here, fusing punk rock and psychobilly so smoothly that you'd never know they used to spit at each other in the Arndale (*Manchester shopping centre*).

Pressure Point – Give Me Liberty

Album: Resist & Riot, 2007

(GMM Records)

A true Track 8 on a well-structured album; 'give me liberty or give me death from my first to my last dying breath' is a real streetpunk battle cry if ever there was one. On an album like Resist & Riot it's hard for a track to have stand out impact as each successive song is delivered in a manner akin to rabbit punching. Nonetheless, this track fires the engines ready for the (marginally) more contemplative tracks that follow.

Damian "Junior Gong"

Marley – Move!

Album: Welcome To Jamrock, 2005

(Tuff Gong Records)

What can be said about Move!? On an album that's already thrown at the listener its take-no-prisoners title track where can track 8 go? Well, a fast paced reggae blast that samples Exodus by Marley's

father and his mates should do it. Especially if it references the transforming Deceptions, and forewarns of a 'Coalition of Folly-ticians' – Eight out of eight for this one.

Bootscraper – The Family Album: Bootscraper, 2012
(TNSrecords)

The Bootscraper-boys deliver a 5 minute feel good folk song well worthy of the noble 8 spot. There can be little doubt that this song is 'proud to be part of the (track 8) family'.

Well, there, eight track 8s each worthy of mention. There are of course others, whilst 'The Backyard Babies' '8-balled' is maybe too clichéd, and the Offspring's 'Self Esteem' too obvious; I find myself already feeling 'Raise The Banner' by King Prawn should have made the list, and there have been some heavenly 7s down the years too – see also 'Joy Division Oven Gloves' by Half Man Half Biscuit, Alestorm's 'Set Sail and Conquer', and 'Wine and Roses' by that Lars chap from Rancid.

Right, I'm off to my room to listen to some tapes.

Lee Morrissey

Play it again...

It seems to be the "done" thing for bands to come and play albums in full to celebrate a certain milestone from their first release. So with this being a ten year milestone anniversary of TNS thing going on and them wanting a piece related, here we go.

At first it seemed like quite a cool idea. You go to a special show to see a band play an album in full. The first one I caught was The Lemonheads playing "It's A Shame About Ray" a good few years ago now. It was seriously great

fun, took me right back to my youth and seeing them loads back in the early to mid 90s. But the problem is, I've now seen them play it twice since. Yep, not content with just making it a special thing, it seems like this is the latest way to try and get bodies into the venues.

Of course, there are times when these shows are amazing. I caught Presidents Of The USA play their debut album in full. What a bouncy and fun night that was! And earlier this year, I saw The Wildhearts play "Vs" in full. Although, never a band that really made their mark on me, it seemed that the crowd appreciated the 20 year theme.

But why this craze of celebrating an album's anniversary? Is it actually a celebration of its release? Or is it just billed as that to help attendances increase? Does it mean people who say things like "I used to like the band and saw them loads back in the day" and "they'll never play much of the old stuff" will actually make shows?

I'd say it's quite a novel thing to do; I quite like the idea. It's great for the real hardcore fans to hear tracks that might not have been played live for many, many years, or maybe not even played live at all. Again, earlier this year, I went to see one of my all time favourite bands, Jesus Jones, play their debut album from the late 80s in full. A one off, intimate show, to help a venue that was closing down go out with a bang. Now, for me to hear certain tracks from "Liquidizer" was something I never thought would happen. And, of course, being a total Jesus Jones fanboy for well over twenty years now, this was one hell of an event for me.

And, last night I saw Dog Eat Dog. They said it's twenty years in 2014 since 'All Boro

Kings', and they're planning on coming to play it in full next year here in the UK. Problem is, they play all the best tunes in their set already, and you can end up missing a load of other classic tunes 'cause the stage time just doesn't allow.

So, the idea for me is nice, if it is billed as a celebration and not used as a marketing ploy. By all means, be proud of your work, just please don't try and con fans. Oh, and congrats to TNS on hitting ten years, keep up the good work chaps!

Mr. T
Lights Go Out Zine (www.lightsgoout.co.uk)

Simply 'WE'

Like a bubble, I have been a 'round'. Without a 'pop' things always seem (pro)-found. Unlike walking, flying is always the way we sound **loud**. But crashing, yeah, crashing is dead bottom of a crowd. Applause they may, and thank you for the great songs of the day, but hang man was always there and always prayed you all away. And guess what??? **IT WAS ALL REAL**. Nothing of this was 'shit' to do the deal, just fuckers and gravy train ideals, something of a steal without knowing energy. **PUMPED** from having nothing or norms each day to see. That head just **PUMP(ing)** away, and pissing off so called [asso {friends}ciates] of that trail, and ideas not thought of yet. . just "**motion of a clear fear**". So now I say, '**I no longer give my shit away**', my life is whatever you thought it should be, in another fantasy fiction are the dreams we cannot real, and the shield we provoke is a kind of healing feel-

(because nobody makes a meal out of 'me'),

only 'I' and 'me' because I don't kid no big [EGO] feels, just drunk on hope and a lonely 'no', in a world of shadows and posers looking at posters and quotes of twats with the ambition all head

stomping cunt. No SORRY, I am being blunt, yeah, '**me**', '**me**', '**moi**', the only thing **oui, oui, oui!** (see). So can '**we**' still feel? Something? Have '**we**' lost everything? Even within some scene of obscurity what should mean the whole world to the person.

A person who thinks differently.

Life is real. Not a story. Not an ideal. Not something in a dream. Not a game learned from the TV. Not some social internet conceal. Not been a **BASTARD** for some drama based publicity. Not been anything other than real. Be real. Try it. Stop been the youth culture stereotype screen. Stop believing you are the answer to every fucking stupid situation and tag everything. Do something to challenge and feel. Before we feel absolutely nothing.

Jim Sorrow is again fed up of idiot scenes (hiding behind good ideals).

X As always, buy my **FEAR!!!**
X

Ten years of TNS fanzine

As I said in the intro, writing a fanzine for ten years and looking back over the past issues has made me cringe so much it's untrue, but it's also helped me to revisit some incredible music from the past ten years. In recent issues, most of the columns I have written have been quite politically motivated rants. There are still plenty of things annoying me, that I will at some point have a big moan about. However, for the ten year anniversary I decided that it would be nice to write something about music. After all, that is the reason this fanzine started.

My initial idea was to write about a few of my favourite albums from each of the last ten years, using the back issues to pick through what I'd

liked at those times, so maybe some of you might check those bands out. I figured that might be quite long and boring, so I settled on picking one album from each year instead. I am not saying that I have necessarily picked my favourite album from that year - that might be different every time I tried to decide, and I will almost certainly forget some albums and want to change this as soon as it is published. I guess this is more of a list of albums, that looking over the old zines reminded me of, or something with an interesting story behind it. Or maybe something that led me to listen to new bands I like now. Also, I'm not going to put any TNS releases in this, but I do obviously like them too.

So here goes, an album I'd recommend from each year I have been writing this fanzine.

2003: Rise Against - Revolutions Per Minute (Fat Wreck)

These days Rise Against certainly divide opinion. There is the whole political lyrical content, released on a major label debate, which I won't go into now. It's fair to say more recent albums have been a little watered down in terms of musical aggression too. I can't say they are a band I particularly listen to now, but back in 2003 this was an album I listened to on repeat. And it's still amazing now. It's fast, aggressive melodic hardcore, with interesting lyrical content, which I can still enjoy ten years on. It's recently been re-released as a ten year anniversary edition. I only had the CD, not the vinyl. I don't really need two copies, but....

Track to check out: 'Dead Ringer' is a sub two minute blast of brutal hardcore punk that wouldn't sound out of place on an album by The Steal.

2004: The Bronx - S/T (White Drugs)

Officially this came out in 2003, but I think the UK release must

have been 2004, because in issue 2 of the zine I reviewed The Bronx supporting The Distillers at Manchester Academy, which was in November 2003. In that review I mentioned that their first EP was to be released soon after that gig. I bought that EP and reviewed it in early 2004. I definitely would have bought the album as soon as it was out, so for the purposes of this article it's 2004. It's my fanzine and my rules. It was also listed in my top ten albums of 2004 too. Number two in fact. I had Thought Riot at number one, which I do still think is OK, but with hindsight The Bronx were clearly better. What can I say about this band? I've gone on to see them so many times over the years after being blown away at that Academy gig and they remind me of so many good times. They have consistently released amazing albums and I also love their Mariachi incarnation. They are simply one of my favourite bands and I think most of their albums could have been my pick for the years they were released, but this one is still probably my favourite Bronx album.

Track to check out: 'Heart Attack American' is not only a perfect blast of hardcore punk, but it's also one of the best opening album tracks ever.

2005: Smoke Or Fire - Above The City (Fat Wreck)

After getting over the shock of realising that I made 7 fanzines in 2005 (yes 7!), I also realised that I bought a lot of music that year too. My top 20 for that year, surprisingly mostly contained albums that I genuinely still like, which is kinda good. I did have this listed at number one for that year and I'd probably stand by that choice. I still listen to this album regularly. Smoke Or Fire are fast and catchy, with a punk rock edge. I also love their lyrical content. I bought this album when I saw them live at the 2005 Deconstruction tour and remember absolutely loving them. This album was

played on repeat for the whole of a 2005 Revenge tour too, so there are some great memories here. We also got to support them this year, which was nice.

Track to check out: 'Filter' is a top notch blast of gruff, melodic and fast punk rock with great lyrics, which epitomises the bands sound.

2006: The Lawrence Arms - Oh Calcutta (Fat Wreck)

There was some amazing music released in 2006. I considered making this selection a tie, as The Steal was released in 2006 too, but I decided they could have 2008. The Lawrence Arms are another one of my favourite bands. Anyone who knows me will know that I quite literally have a 'Lawrence Arm' (it's a tattoo). This is in my opinion, their best album. There isn't a bad song on it. It's fast, with a raw punk energy and sing-a-long choruses. It's again great lyrically. In the review I wrote in 2006 I wrote "buy this fucker now". I'd stand by that.

Track to check out: 'Requiem Revisited' is one of the fastest tracks on the album, and I like fast. But to be honest, it's hard to choose.

2007: Smoke Or Fire - This Sinking Ship (Fat Wreck)

I was reluctant to put a band in twice, but this is another great album so worthy of your time. It also seems that after the highs of producing seven fanzines in 2005, I managed just one in 2007. I'm sure I probably bought a lot of music that year, but I'm struggling to find out what. The fanzine I did write (which is about as half arsed as this bit of my article) suggests I quite liked the Tim Armstrong solo album at the time, as well as the Lifetime album that came out that year. Looking through other online top tens from 2007, I can't particularly find anything I still listen to now, whereas 'This Sinking Ship' is an album I frequently revisit. So Smoke Or Fire get in twice,

and deservedly so. Maybe this lacklustre year has something to do with why we launched the label the following year. Or maybe, I've just forgotten most of what happened? I was, afterall living the rock n' roll age of 27.

Track to check out: 'Cars' is a great blast of fast, melodic punk rock.

2008: The Steal - Bright Grey (Banquet Records)

Celebrating everything that made Kid Dynamite so special, The Steal were a real breath of fresh air when they first appeared a couple of years before this album. I remember seeing them at Jabez Clegg in 2006 and being completely blown away. This is probably the best of their two amazing albums. The production is huge. It's fast as fuck, aggressive, heavy, but still maintaining some melody. The Steal are basically everything I want in a band and I can't begin to tell you how much everyone at TNS loves them. If you like fast music, just buy both albums now.

Track to check out: They are all amazing, but 'Got Ideas' is a sub one minute blast of pure hardcore punk perfection.

2009: Gallows - Grey Britain (Warner Bros)

This is a really interesting inclusion, because when I first heard this album, I really wasn't that arsed about it. I remember writing a review and not even printing it as what I wrote was so bland. How interesting it is how opinions change over time. Whilst most of the albums I have listed are ones I liked from first hearing them and in general still really like now, this is a record that I was indifferent too, but in hindsight, I absolutely love. It's hard to pinpoint why I wasn't initially into it, but it really highlights how important it is not to judge things on first listen and also the importance of an album being a grower.

I only listened again after really enjoying last years self titled album. When I reviewed that, I said it was my favourite Gallows album to date. But I take that back, this is my favourite. It's just a brilliantly written album, which works as a whole record, rather than just as individual tracks. It is incredibly atmospheric, yet brutally heavy. I listen to this record all the time and I'm so glad I rediscovered it.

Track to check out: 'I Dread The Night' is a heavy yet melodic tune, which displays Frank Carter's distinctive vocals very well.

2010: Mighty Midgets - Raising Ruins For The Future (5FeetUnder)

These are a band who we have since released music for on TNS. We first came across them when we were sent a copy to review in the fanzine. We love it. We later found out that these guys were running their own label (5FeetUnder) in Denmark and have since become friends and worked together on several projects. This album has nods towards the likes of Propagandi and Strike Anywhere, but also has its own distinctive sound. The pace and energy is relentless throughout. This is a superb album and we have a few copies on the webstore, so grab one. They also feature on TNS016: The International Split, alongside Revenge Of..., Fist Of The North Star and Broken Aris. We are running fairly low on stock of that too so grab a copy whilst you still can.

Track to check out: 'Freezing Factory Floors' is a balls to the wall blast of hardcore energy.

2011: Pettybone - C.O.W (Emancy)

Pettybone were a short lived but fantastic band from London. We had them on the TNS stage at Strummercamp 2012 and I listened to this album absolutely loads.

It's such a shame they didn't release more. Driving basslines, raw guitars, hard hitting drums and powerful vocals all combine to make a sound that is somewhere between grunge and hardcore.

Track to check out: 'Le Regard' is a great showcase of what Pettybone are all about. A melodic verse, building up to a screamed aggressive chorus. Great stuff.

2012: The Domestics - Keep It Lean (Kibou)

The first time I heard this album I liked it. Now after seeing them live a few times and after numerous listens, I really love it. It's brilliantly executed hardcore punk. Lots of short songs, played very quickly - exactly my sort of thing. These are a band I am very much looking forward to hearing a lot more from in the future. Make sure you give them a listen.

Track to check out: The best showcase of everything that is so good about The Domestics is probably the blazing live favourite, 'I Want To Be Feral'.

2013: Who knows?

There is more exciting music coming out than ever. Amazing bands who have released stuff in 2013 already include the likes of Terveet Kadet, Honningbarna, Maximum RnR, IO///sé, and many, many more. I am definitely just as excited by new music as I was ten years ago, and looking back through the old zines, it's amazing to see how the bands I am getting into have come from such a wider range of styles and locations. The punk community spreads worldwide and there is so much out there waiting to be heard. I constantly look forward to finding my new favourite band, but I have also very much enjoyed revisiting some of my old favourites too.

Andy



The first TNS gig: By some guy who played guitar in one of the bands on the bill

Firstly, for anyone who remembers it differently, this is just my recollection of events (with a few helping hands from Andy), and things do tend to get glamourised after 10 years in the memory banks but hey, it's rock n' roll. I thought I would recall the first time I met the guys from TNS. If you go on revengeofthepsychotronicman.com, and scroll down to the bottom of the gigs history you will see their first gig, which also happens to be the first TNS gig. My band "The Blunts" were from Wolverhampton and we were doing well at the time, gigging all around the UK, and had a potential album on the cards with a medium label. A friend of mine was studying at Manchester University, and he knew some guys in a punk band so he introduced us to "McGraw". We instantly fell in love with their energy and DIY attitude and set up a gig swap through emails. Andy told us he ran a fanzine called "That's Not Skanking" and this was to be the first TNS gig so we promptly filled up a minibus with beer, gear, and as many people as possible who had nothing better to do, and drove up to Manchester.

We were playing at a place called 'The Attic', which was under the arches in New Wakefield Street, just off Oxford Street. I'm not sure what it's like now, but back then it was a proper dive, where the place rocked when there was a good band on, or when the train drove on the railway track above it. We were hoping for a well-timed train during our set, naturally! McGraw were headlining, we were on second, with Monkfish first and 3DBS Down on third. When we turned up, Andy informed us that McGraw would not be playing as they had just split up – we were gutted! Then he said that one of the originally booked bands had pulled out on the

day, so his new band were nowhere near ready, but they might play a set, depending on how the night went. Little did we know how fate would play its part that evening, launching the mighty Revenge of the Psychotronic Man. Monkfish played a storming set, then we hit the stage. The good people of Manchester greeted us with moshing, skanking, and everything else that is good and great in the world. One of our friends (who shall remain nameless) had grown up in Manchester but moved south to the midlands, was still a huge Manchester City fan (and season ticket holder) travelling from Telford most weekends to see his beloved team play. Anyway, he met up with an old friend of his in Manchester and dragged him to the gig to see us all play. Around four songs in to our set, around two thirds of the crowd emptied from the bar, leaving us playing to some stragglers drinking at the back of the bar. What we hadn't seen was that our friend Sean... I mean our anonymous friend, had somehow accidentally managed to skank onto his mate's head breaking his nose, and they both went outside to catch their breath, kiss and makeup. The bouncer assumed they had been fighting, and wouldn't let them (or the rest of the ensuing crowd) back in to the gig and somehow the bouncer ended up in a headlock and wasn't too pleased. In the mean time, the bassist from 3DBS Down was walking across the bar floor, saw the pool of blood, and proceeded to faint. Eventually, everything somehow worked out OK, the crowd returned by the 6th song, and we finished our set. 3DBS Down had to cancel as their bass player had been carted off by his very worried looking bandmates ("what have you been taking son?!?!?!"), so this left the artists formerly know as McGraw with no option – they had to play. They took to the stage anyway, announced they were now called "Revenge of the Psychotronic Man", and

all their songs were going to be named after B-movies. They were awesome, and proceeded to "rock our faces off" - a phrase I believe was invented by the Revenge Of... boys on that very night! After that gig, we played a few gigs together with Revenge Of... around the UK, bringing them down to Wolverhampton and the ever-turbulent Birmingham punk scene. The Blunts disbanded a couple of years later. Over the years, TNS's organisation has gotten better (I think anyway!) and TNS has grown in strength exponentially from the help of dedicated volunteers, but it hasn't lost the energy or excitement of those early days.

My own experience in the last 10 years is this: having signed a deal with a "proper" label leads me to conclude the DIY route is the only way to push your band, stay in control, and enjoy your music. After all, Revenge of... are still going when The Blunts are a distant memory. Most of all, in anything you do you have to make it happen yourself - don't be lazy, don't wait on anyone else, grab your destiny by the balls, get out there and make it happen. I'm currently working on a building project, which should result in me finally having my own recording studio, and I plan to help local bands who are struggling to make or fund records, but that's a few years away yet. It's astonishing that TNS keeps on keeping on when most people would have given up. It's also astonishing to think it was nearly 10 years ago when we played this first TNS gig, and I had not long gone 20 years old

(when I was still affectionately known as "the boy"), so that puts me at nearly 30 now... I'd lost count! Good work boys, here's to another 10 years!

The Boy

Beach parties and beer blackouts; TNS at ten

So it's now 2013; TNS is now ten years deep since the first fanzine, I've been in the North of England for six years, and for all my liver knows it could be 50. When I first got to Leeds I was aware of That's Not Skanking fanzine in an abstract way; having been stuck in the enclosed Royston Vasey-esque black hole of East Sussex, I had heard of the zine through various punk focused websites but had never actually read a copy. My move to the north was well timed however, soon followed as it was by the launch of TNS Records and the subsequent renaming of the zine. After the opening shot of the 'Music for People who Drink Cider in the Gutter' compilation, which a group of us quickly agreed was the best compilation name ever, I started keeping up with the goings on from across the Pennines. The drinking and student living continued to get more funny and retarded, and I kept going to gigs in Leeds, but it was a while (barring possibly a couple of shows where Sounds of Swami played) before I got my first full TNS experience when we started seeing flyers for a beach party - in Manchester, in the barren arse end of winter.

Add in a line-up of some of the finest bands in hardcore punk

and this was obviously too tempting to avoid, so me and a select group of Scumbrian folk met up in the country's drizzle capital to hit the beach. By the time we arrived the party was in full swing, and with cheap rum at the bar it took no time for the entire scene to descend into a blur of punks in Hawaiian shirts, loud music and inflatable sharks. Missing the first bands due to an unfortunate mixture of booze-induced faffing and insatiable pizza lust, we reached the venue in time to catch the Emo's, a now sadly defunct band whose balls out race-to-the-finish punk included paeans to Takeaways that held a special significance for our grease-eroded student brains, songs about ninjas, and the perfect mixture of speed and melody to get feet moving and inflatables flying. In the lull between bands plenty of rum was consumed, I staggered around happily for a bit and was rewarded with the sight of Scumbrians and Scots comparing beer bellies, and the atmosphere was at full hype mode.

Well almost... the moment Revenge of the Psychotronic Man hit the stage everyone went ballistic. I've seen these guys plenty of times since and they always smash it, but the combination of band, crowd and situation made this show a definite high point. Everyone showed an impressive determination to live up to the lyrics to 'Get Pissed, Talk Shit, Dance like an Idiot' and by the end I'd sweated out enough poison that I almost felt sober. Luckily I had time to top up before the legendary Stupids

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appeared, and remained happily intoxicated for their entire set of high octane skate rock. Any connection between punk rock and skateboarding means I'm pretty much guaranteed to enjoy, but the band clearly had both skater and non-skater alike amped and ready to jump around and fling beer, ripping through a set of old classics and new soon to be classics with abandon. If it hadn't been Manchester in January with all the weather inherent, I probably would have been forced to go for a skate immediately.

By the time we were safely back on the train to Yorkshire I had already placed this in my top five gigs list, and since then I've drank, danced and human pyramid-ed (if that's a word) around plenty of top notch DIY TNS shows. Roll on the next fucking ten years!

Jono Coote

Make of that what you will...

I don't remember my first TNS gig. The only thing I think I remember is a phrase the singer from Revenge of the Psychotronic Man said onstage, and I've used it ever since: "Make of that what you will".

Its such a good phrase to use! "My cat smells of dirt. Make of that what you will".

TNS gigs bring out something chaotically destructive and bizarre in me. When I attended the Alan Partridge all-dayer (7pm I got there. I know, part-timer) I got so drunk I decided I was going to tell people I was from Venezuela, and put an accent on. I convinced no-one. My

partner went into the gents toilets three times because she thought it was the ladies, but put her hood up when leaving because "that made sense". At last year's Strummercamp I spent an afternoon watching bands at the TNS stage next to an electrical socket, desperately charging my shitty phone and glowering at anyone that got too near. At a recent one at the Bay Horse, inspired by other peoples efforts to circumvent the extortionate prices, me and my partner sneaked in vodka. I remember seeing a friend tucking red stripe cans under a hoodie, and a glass collector scuttling away wild-eyed. I got charged £3 for a pint of coke that night, they knew what we were doing but didn't dare stop us. The Roughneck Riot finished, and I was walking up the stairs I saw dirty scuff marks on the ceiling that I saw some guy from a Dutch band leave as he was crowd surfing and I did not envy whoever had to clean that mess up. That's TNS for you, crowd surfing in a cellar.

Another thing I thoroughly enjoy about TNS gigs is when people who aren't interested in that type of thing cross paths with the TNS faithful. I remember a typical northern quarter type aghast at the display he was subjected to at the Bay Horse. It's even better when they join in! Some tweeded daftie forming the base of the obligatory pyramid. I've always been too self conscious to join the pyramid. I'm very happy that TNS are getting the type of success that they've got. It's got to be a logistical nightmare sorting out a gig with bands from all

over the place turning up, so any reward for their efforts is well earned. Make of that what you will.

Oh, and Mikey Wong. My life is richer for knowing you xx
Iain Wright

A decade of DIY: TNS and getting it right

So, ten years of TNS Records, eh? In all honesty I'd never even heard of 'em until a couple of years ago when Ed Ache passed me a copy of the 'These Troublesome Thinkers' compilation. A few tracks stood out right from the first play, many others grew on me after a couple of spins and a few did zero for me and continue to do so – a real mixed bag, but y'know, the chances of liking every single track on a 42 track compilation is pretty unlikely I guess. You might be thinking that's not a hugely auspicious start for a column about TNS and their place in the punk rock universe in their own 'zine but bear with me!

From my first contact with TNS, initially through Andy, I could feel that here were some people who, like me, were really keen on doing stuff. There's nothing better than doing stuff, getting off your arse and just getting on with things, turning thought into action if you will. TNS has that attitude in spades. In the following months my band, The Domestics (I promised myself I wouldn't resort to a cheap plug for the band in this column but it is integral to the narrative, honest guv... if I do it a second time punch me in the guts though), have played several gigs for the label, are

sharing space with *Revenge of the Psychotronic Man* on an 8 band 7" on Kibou Records that comes out any day now (and should be out by the time you read this) and have tried to help each other out wherever possible with tour dates etc. My point really is that TNS are about a lot of things – passion, fairness, D.I.Y. ethics to name but three – but they're also about solutions and reciprocation.

To that end then, TNS are akin to a microcosm of what the punk/D.I.Y. scene is/should be. They are an active participant, an important node in the network which reaches beyond the confines of the UK and into mainland Europe (and beyond). Making connections, furthering the cause of non-mainstream music ('cos mainstream music is shit), having a good time doing stuff, working (and playing) with like-minded creative people who aren't content to sit on the sidelines and want – no, need – to dive headfirst into the next project and the next project and the next project. I totally fucking respect that, that's what it's all about, not sitting about fucking whingeing like some spoilt brat with an over inflated sense of entitlement, hovering around the internet expecting people to give a shit about your band when you haven't actually done anything. By all means invite me to check out your facebook page, nothing wrong with letting people know it's there – if I like what you're doing I may hit that precious 'like' button, but for fucks sake stop begging! 'Like us on Facebook'? Fuck off! And while we're at it, if I have to 'like' your band to hear

one of your songs then double fuck off!

Anyway, where was I? Ah, yeah... it really doesn't matter that I don't personally like every band on the label – I can't feel bad about that, there probably aren't any labels (punk or otherwise) where I like every band they release. There are undoubtedly a number of labels who can sell a bands' records just by dint of it being on that label (I see this a lot in U.S. hardcore) but y'know just because that label can sell out of every release in a month that doesn't mean every release is actually that great. I guess if you're lucky enough to make an unassailable reputation on the strength of a few amazing releases this is where it can lead you if you're not careful. Anyway, my point (yeah, I did have one, I know I wandered off a bit there...) is that TNS don't operate that way and that there are undoubtedly some truly excellent bands with a TNS logo on their release(s). The fact that I'm not that fussed about some of the others does nothing to diminish the coolness of what TNS stands for in my eyes. TNS do what labels should do – put out music by bands they like. Although that may sound like the most obvious thing in the world, I get the distinct impression not all labels work that way. TNS don't stick to one sub-genre of punk in some kind of branding exercise and neither do they appear to be only putting out records by bands that they think will 'break big' or whatever (although I guess some are becoming pretty damn popular in an underground sense –

Radio One session an' all!).

In the grand scheme of things I'm a Johnny come lately to TNS but y'know, I'm a convert. Happy tenth, Andy and Bev.

James Domestic

The wonderful world of TNS

I was first introduced to the wonderful world of TNS around three years ago, when someone leant me a copy of "Mainstream Music Is Shit". I thought nothing of the guys who had released it and listened to it in the car constantly for about two weeks before I thought to actually check out the bands featured on it. That one little Google search led me to a website where I'd end up spending a good chunk of my income each month. I couldn't get enough. When I started to wonder what "TNS" stood for, I stumbled into the world of modern fanzines. I must've read every PDF of back issues the boys had online, all the time annoyed at myself for having no physical copies. They were something else, more personal than any blog post, somehow more informative because you end up reading full articles. I didn't understand why we didn't have anything like that in Liverpool. I guess what I'm trying to say is that it's thanks to the TNS rabble that I started my own zine, *Brew For Breakfast*. I wanted Liverpool to have something similar, something corporeal they could pass between their friends. I think it was about a third of the way into my first issue that my respect for Andy, Bev and the rest of them soared. Putting

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together a zine is so time consuming (and it's a lot harder to get enough content to be divided by 4 than you'd think). TNS do something beyond amazing. They give bands the chance to put their music out there, fans a way to find it, they keep us informed, bring us awesome merch and my favourite thing of all - they give us the gigs to go and skank our arses off at. I don't think anyone would disagree with me when I credit TNS as some of the people responsible for keeping the DIY (Punk) Scene going as strongly as it still is today. I know I for one would be lost without them.

Emz Banks

Start as you mean to go on

We were a punk rock band in need of gigs and gigs didn't come easy. If we weren't paying for the privilege to play then we were entering competitions or snapping up rare favours. Promoters were greedy and our drummer, Chris could only get so many favours from his connections whilst working at Jabez Clegg. We were a punk rock band called McGraw and we were getting pretty bored of it all.

That's Not Skanking fanzine had started almost a year back as Andy's 'baby'. It was a way of reaching out to bands stuck in the same rut as us as well as voicing an opinion about music, gigs and other things we loved. I even made the cover of issue 2. We used the fanzine as an outlet for McGraw (and others) by sticking free CD's to the cover in hope. Still the gigs didn't flood in and McGraw wasn't to last much longer. In April 2004 we decided it was

time we put on our own gigs, where bands didn't have to pay to play or sell tickets. We hired out The Attic, using Chris' connections, and advertised the first TNS gig night. Billed to play that night were The Blunts, McGraw and 3DBS Down. We had played with 3DBS Down a few months back and they were excellent. Little did we know then that would be our last gig as McGraw.

Andy, Chris and I had still been practicing and writing songs and wondered if it was a good idea to try out the 'new' band that evening. After a lot of persuasion from The Boy (The Blunts and possibly my twin?) we decided to give it a go. Band name? Well, after fits of laughter that had occurred at a recent visit to The Pound Shop in Piccadilly bus station ('Where Everything Is Pound'), we decided on the most ridiculous of DVD titles and *Revenge Of The Psychotronic Man* was born that night.

The gig itself was a bit of a whirlwind. We (ROTPM) played about five songs, filling the inbetween with everything from jokes to flat out insults. I remember a few people in the front row crying with laughter and one girl even doubled over. We even made jokes about how big Chris' hands are and got him to show the audience. From then the name just stuck and Big Hands was born. We had not done much audience interaction before as this was always done by McGraw's front man Adam, so this was new to us and we seemed to pull it off. The Blunts were up next. We became great buddies with The Blunts after this gig having lots of future gigs with them and half a tour. I digress, The Blunts had

brought a crowd with them all the way from Wolverhampton and this crowd were wild. So wild that their best friend Sean got hit in the face during a mosh, breaking his nose and spilling blood everywhere. The result included bouncers, people thrown out and fights being instigated outside with the bouncers. All this going on while The Blunts still played. Chaos did not decide to end it there. Little did we know that Si from 3DBS Down was uneasy at the sight of blood. After he fainted, managing to hit his head on the way down causing concussion, he was taken to hospital for checks and tests to make sure he was OK. Needless to say 3DBS Down didn't play that night.

The evenings events came to an abrupt end, but we felt we had achieved something. A way of getting regular gigs, providing a punk night in Manchester and starting to build a community. It was a night that we would talk about for years to come and was a great (yet crazy) start to something wonderful thing for punk bands in and around Manchester.

If someone had asked us then if TNS nights would be going 10 years after the first night, we would have said... 'Of course they are!' We were full of ourselves back then after all.

Dave Allcock

10 years down

Ten years seems like as good a time as any to ask the question: what does it mean for all this to be successful? The question of success is a perennial one in new social movements and alternative political projects, and is

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posed the minute we become suspicious of the motives, agendas and values of the mainstream. But rejecting the standards of an egotistical and consumerist mainstream is not the same thing as knowing what does count as an achievement. DIY punk is no different, especially if we are to realise the political promise inherent in it. What matters is having a conversation about what success means in this context, or we risk unconsciously rehearsing the same tired mantras of profit and popularity.

Instinctively, profit is the first criterion to be rejected and so it should be (stop reading now if you need me to explain why). But it is complicated: the line between 'not for profit', where any surplus goes towards the next thing, is not entirely dissimilar to the capitalist logic of competition, where profits assume the form of capital for further investment. Resisting the corporate criteria of growth – keeping the hideous cycle of accumulation rolling ever on – becomes all the more urgent. But does that mean TNS and the scene in general must aspire to remain small? There's something oddly elitist and scarily puritanical about wanting a scene to confine and restrict itself to a small group of those in the know, but the alternative of obstinately or inadvertently running at a loss (which is the truth of it for most bands) is a recipe for failure. If we all empty our pockets to produce the next album or put on the next gig, it will quickly become the last one. Money can't be avoided (yet...) but neither can it determine what success or failure means.

Popularity is a tough desire to wriggle free of. With all the manipulated phone-vote

talent shows, the pop industry has transformed popularity from a criterion of success to a precondition of it, and even further to something that can be engineered (with the help of touching back-stories, stylists and televised tears) and mass-produced. But does rejecting this consumerist fetish mean abandoning the desire all bands have of having their music heard and enjoyed? The trick is to separate popularity – which is an alienated form of interaction based on automaton expressions of preference, assessed by quantity, not quality – from engagement: the scene is successful as resistance to consumerism only when bands and audiences have chance to interact critically and intensively, to develop and nurture the connections that music makes possible, rather than letting them ossify into the authorised relations of producers and consumers.

One of the strengths of DIY is that it forces us to work together and collaborate, to not rely on established mechanisms and middlemen for organising. The collective, inclusive, cooperative and genuinely warm atmosphere of TNS gigs is for me one of the biggest successes of the past decade. But vigilance is needed: communities, if they are not ongoing, tend to degenerate into mere networks – in much the same way as actual friendships now quickly deteriorate into facebook friendships, a semi-terminal condition.

It's this idea of community that is at the heart of punk's political promise. A free and energetic association of like-minded but not homogeneous people, engaged in making and doing

things with and for each other. Getting the music out, through distro and radio, is a first step in making those connections and this is something TNS does well, but it is just a start. We must all think more creatively about going beyond just producing or consuming music, and transform our shared love of fast, noisy, punk rock into a basis for solidarity and mutual support against the corrosively bland emptiness of modern Western culture.

Tom Houseman

Ten years of TNS

I guess I was aware of TNS long before I first went to a TNS gig or saw any of the bands play live. I spent the first part of those ten years propping up the bar at Retro working on a growing drink problem, but I was always conscious of the gigs going on beneath my feet. I did read the fanzine however (the earliest I have is #3 with the free Mcgraw cd) and I bought the CDs online, infact I have a distinct memory of two members of The Shadowcops hand delivering the first TNS compilation CD to my house after I ordered it alongside 'Ready When You Are'. Apparently they made the trip because they were curious to see the lass who'd bought their CD, unfortunately they hadn't remembered to put a CD in the case though and I still only have an empty Shadowcops case.

I first started going to the gigs after finally dealing with my alcohol dependence. Post-detox I had been informed that I needed to replace alcohol with a healthier obsession and the natural choice had been music. In particular I was keen to see what Manchester's local scene

had to offer and a natural starting point had been the basement of my old drinking haunt, and so it was that I went to my first TNS gig. I would always go alone, still far from comfortable with sobriety and struggling with my ridiculously introverted personality. I'd find a quiet corner to stand in and watch the bands, occasionally venturing to the merch stall to buy music, shirts and fanzines. Despite my initial nerves at being alone and out of my comfort zone the crowd there couldn't have been more friendly. I think that people worked out fairly early on that conversation wasn't my strong point but there were always plenty of smiles and pats on the back. TNS have released some amazing music by some awesome bands but that's not the whole picture of the label for me. I don't think I've ever been to any other gigs where there's so much emphasis on participation and the crowd always remain as integral a part of the shows as the bands. Be it wheelbarrows or human-pyramids there is nothing that compares to the TNS experience. Health problems have left me unable to attend gigs over the last eighteen months but I'm hoping to change that soon and certainly don't plan on missing the ten year anniversary gig next year. It's also as a direct result of my years reading the TNS fanzine, as well as the other zines I first picked up at those TNS gigs, that I started my own zine, something that's proved to be invaluable in keeping me busy and positive over the last couple of years. TNS have even been awesome in helping me to distribute the zine through their distro. I had meant this

to be more humorous and less schmaltzy than it is, but the truth is that I bloody love TNS!
Vicky Hartley

TNS von Stafford

14 years ago I played a gig. No great feat in itself. However, little did I know that this particular gig would be the catalyst for something I could never have pre-empted. I had been fortunate enough to meet a group of people who, although a few years older than my 16 year old self, were nice enough to take a punt on a daft and slightly chubby kid by asking him to be in their band. I had been knocking around in one tin-pot band or another for years, but had this time managed to strike it lucky enough to play with three individuals who, whilst remaining fiercely committed to making loud, fast and angry music, did not take themselves too seriously and had no preoccupation whatsoever with the wanky and infectious 'cool' we so often see ruining rock music. In fact, at this particular gig we were playing in front of an 8 foot high screen onto which we had projected a VHS of 'I'm Alan Partridge'. It set the tone.

Somewhat bizarrely the gig was attended by a local running club; one member of which took a shine to our music and proceeded to give the dance-floor a right good, albeit eccentric, leathering. The frankly odd dancing was awarded with the cry "That's not skanking!" from another punter; a moment I remember vividly.

So funny was the proclamation that Andy Davies and I instantly indoctrinated the claim into our already leaden

pool of boozy anecdotes ("don't be blue, Peter"). Some years later Davies (as he shall always be known to me, but no doubt "Andy" for many of you) espoused the idea that the legend "That's Not Skanking" would be the name of a fanzine he was planning to write. I eagerly endorsed the idea and swiftly banged out a gushing live review of an Alkaline Trio concert. Being a busy bee (and a bit crap) I haven't contributed since, but now 10 years on I felt it necessary to contribute to this anniversary edition. I couldn't sit idly by without telling Davies that, well, I'm really proud of him.

Now as I sit here and write I can scarcely believe what the 'That's Not Skanking' brand has grown to become. I watch with pride as my old mate Andy (along with Bev, Phill and their merry men) strives to continue to document the music he loves. There is something legitimate and true about what the guys have done here, something which I feel is done without pretence or expectation. The various labours that I know these guys go to in honour of what they love is something I can hardly comprehend and have only ever really admired from a distance. For me what the guys have done over the past ten years evokes everything right and true about independent arts practice. I may be babbling. I may be sentimentalising my mate but if ten years of something like TNS isn't something to celebrate then I don't know what is. Here's to ya.

Ad Rogers

Home Economics with TNS

I didn't really distinguish between home economics and economics until I was in my late teens. I'd be completely baffled by people who went to university and studied economics; I'd be thinking "Why are they doing a degree in how to run a home?... the crackpots". So when I did finally make the distinction I realised these people weren't into homemaking at all; they were learning how to run the world!

I'll hold my hands up to the fact that was partly my own stupidity but it was also partly a failing of the educational system. At the secondary school I attended not once did that national curriculum touch on economics, let alone have it as a compulsory subject regarded as important as maths, science and English. I did make some lovely apple pies in Miss Irving's home economics class though.

Fast forward to me reading *The Shock Doctrine* by Naomi Klein. This book completely changed my outlook; not only did it give me a grasp of economics but it also pointed out the massive effect of economics on politics. Looking at it now it's evident that economics is involved in every aspect of our lives, such as: consumerism, employment, world economics and so on. Furthermore, we see its influence in history; after the Wall Street crash, Germany sank into a depression which Hitler used to his advantage to win votes. Its effect is also prominent in art, for example in music: Pussy Riot's opposition

to the policies of Vladimir Putin. Punk, as a genre, is a reaction to society, which is shaped by politics and economic policies. These are just a few examples, but economics, it seems, is in everything. Which makes me think Beyonce, love, girls do not run the world - economists do.

So, how does all this relate to TNS? Well, I love punk; I love the whole spirit and ethos of it. When I first saw *Revenge of the Psychotronic Man* I just thought they were a great band - it was fast, hardcore punk which is exactly how I like it. What cemented it for me was when I reviewed the *Shattered Dreams Parkway* album and the sleeve had the lyrics in; these lyrics were about society, the breakdown of communities, politics, economics, and they even quoted Naomi Klein! But, as well as talking about all these important subjects they manage to combine it all with a huge sense of fun.

For me, TNS seemed to fully encompass the spirit of punk and through them I also got turned on to other artists like Stoj Snak, Sounds of Swami, Hated 'Til Proven and so forth. Ultimately, I felt like I'd somehow stumbled across a group of like-minded people who make amazing music.

Leanne Durr

Mikey Wong's TNSperience

Howdy. For those who don't know me I'm Mikey Wong, Facebook fiend and omnipotent North West gig-attende. I've been proudly assisting TNS Records with their mission to spread the positive message that ska, punk, Alan Partridge,

and animal faces can cure all the world's ills for several years now. I first became aware of *That's Not Skanking* not long after I moved to Manchester in late 2005 and due to my migration from Liverpool for its lack of rockin' gigs, I was pointed in the direction of two of Mancland's finest alternative emporiums - namely Roadkill Records (RIP) and Rockers England.

It was regular Saturday afternoon visits to these fine shops that would introduce me to two institutions that would change my life forever, in the form of *Revenge Of The Psychotronic Man* and the TNS fanzine. 5 years living in Liverpool had shaped my love for psychobilly, garage, punk, ska, and rock'n'roll music, but there just wasn't enough of it, and when I started reading the sleevenotes to 'Shitty Zombies', the debut album by ROTPM, and the light-hearted yet in-depth reviews and opinions in the TNS zine, I realised I had found like-minded folk in my new-found home of Manchester. DIY promoters against pay-to-play gigs and a band with songs named after Chris Morris and Armando Iannucci references... I had to meet these guys!

I must admit, the first few times I saw *Revenge Of...* I wasn't blown away by their music, but to be fair it didn't really matter - they were entertaining, loud, didn't overstay their welcome, and you could tell they were doing it for the right reasons, rather than financial gain. Heckling the band with Alan Partridge references endeared me to the guys, to the extent where a few years later I was living with their (now former)

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TEN YEARS OF TNS

TEN YEARS OF TNS

guitarist Liam, and after several years of helping flyer ROTPM and TNS shows, helping on the paying-in desk, DJing, and joining in with human pyramids, Andy & Bev asked me to be a part of TNS. Be it in Joshua Brooks, Retro Bar, Gullivers, Kraak, or a rugby field in Cheadle, wherever they may be, TNS always aim to provide top quality UK acts (& the odd European invasion too!) to bring a smile to the face, a skank to the, erm, leg, and an animal mask to the, erm, face as well! I'm proud to be a part of it, not just for the namechecks from bands for doing relatively little within the collective! Hahaha. If you were to think of TNS as the human body, then Andy and Bev are the brain, heart, hands, and reproductive organs. Think of me as the mouth and the feet. This paragraph's got a bit weird hasn't it? Anyway, keep on supporting what we do, it does mean a lot to us, & we'll see you in December at the Manchester and Leeds Xmas parties! SEE YA LATER!

Mikey Dubya.

The possibilities are endless

The day had finally arrived. I wasn't expecting it in the morning, but that afternoon I received the call from Liam. There are some boxes waiting for me in the corridor. The rest of the day at work dragged. The train was late, the bus was taking ages to get down through traffic to Rusholme; the standard after-work experience but made worse by expectation.

This was nearly 6 years ago and had been months in the planning.

It started in a pub, in Rhyl (Where else could it start?... The pub, not Rhyl). No one else was going to release this music and there was no point waiting for someone else to do it. We decided we had to do it ourselves. We just needed to work out where to start. We came up with a plan; a compilation. We wanted to show the world the amazing bands playing underground gigs every week. That was where the plan ended.

What followed was an exercise of Andy, George and myself making it up as we went along. We had put out CDR compilations before (TNS fanzine freebies and 'Born to Rock' Vol.1) but this was a step up and we didn't (don't) know what we were doing. There were lots of meetings (visits to the pub), working out who we wanted on the compilation, asking them, myspace, walking around Rusholme in the freezing cold with a camera, bottle of cider and that gold dollar sign hoodie, finding a pressing plant, what is a record label?, agonising over the track order, sorting the launch gig, trying to advertise with no money, working out who would review it, lots of mistakes, cover designs/re-designs, so many emails, TNStress, more 'meetings' and a little bit of excitement.

So that got us to that Spring afternoon 6 years ago when we received our first pressing plant delivery. I can vividly remember those 11 boxes piled up along the corridor. 1100 TNS compilations (which was unfortunately the last time they over-pressed) to share with the world. That day I think

I set a new world record for opening a CD. I was blown away by what we had created; we really didn't know what we were doing but after all that work here was TNS001. The possibilities were endless. I jumped in a borrowed van and headed to Andy's to show him our creation. Our bastard child (I'm not his wife). The label had been born. We have had 29 releases delivered since then (more soon), every one being very special for lots of different reasons, but none have matched the excitement of that first compilation; the knowledge that we could do it.

After that we were convinced to go through it all again. Next up we decided to try a split release, then, we would see what happened. 32 releases, and a lot of support later, here we are. A massive thank you has to go out to everyone that supported that first compilation and everyone that has supported us since. Without you there is no TNS.

TNS as a label, 6 of those 10 years, has been an amazing experience. It has filled my free time with both incredible experiences and some that are very mundane – please check out the new webstore – but I wouldn't change it for the world. Amazing people. Amazing bands. Good times. Here's to the next 10 years!

Tim 'Bev' Bevington

Making lists of obscure footballers

, mainly from the 90s, is one of the best things you can possibly do at around 2am in a pub. In days gone by, when the fanzine was perhaps a little sillier, we made an attempt to put together an 'obscure footballer dream team'. One of our biggest regrets is that that team was never finished. However, after a recent late night drinking session, this idea was revived and with this being the ten year anniversary, we figured it was time to commit our 'dream team' to paper. There were of course disappointed players. Both Perry Digweed and Jeremy Goss have had their agents on the phone 'kicking off', but imaginary football teams are a dog eat dog world and only a few will make the grade. This team was compiled by manager, Colin Armstrong, with help from myself, Andy (Director Of Football), Ian 'Tree' Robinson (Assistant Manager) and Chris O'Neill (Coach).

Next issue, we'll take you on a magical trip around the inevitable follow-up discussion - footballer/food puns. Just to whet your appetite, here are a few of our favourites: Patrick Burger, Sardino Baggio, Snickerless Anelka, Ruel Foxes Glacier Mints, Graeme Le Sauxsage, Keith Curly Wurly...

And if you think this is daft, you should have seen how long the Facebook thread was, when we put this together. The fanzine would have been out about 2 weeks earlier without this bit.



Subs:

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12) Peter Ndlovu



18) Craig Hignett



17) Ricky Holden

Full Squad: (1) Dmitri Kharine (2) Earl Barrett (3) Stig Inge Bjornebye (4) Paul Warhurst (5) Ian Culverhouse (6) William Prunier (7) Ian Woan (8) Samassi Abou (9) Roy Wegerle (capt) (10) Lee Sharpe (11) Ruel Fox

Subs: (12) Peter Ndlovu (13) Pavel Srnicek (14) Gianluca Festa (15) Chris Kiwomya (16) Vladimir Kinder (17) Ricky Holden (18) Craig Hignett



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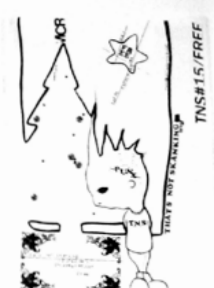
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Leeds based band, ACID DROP have been heavily involved with the UK DIY scene for a while now, putting on the superb Pie Race Festival and playing their brand of energetic skate punk up and down the UK. They recently released their 'The End Of Days' album, which is definitely their best yet.

TNS) Can you give us a short introduction to the band. When and how did you form? What were your objectives when you started the band?

Stev) Stiv and mesen (Stev) back in 2007, started jamming and we basically wanted to start a NoFX/Bad Religion/Sk8 punk rip off band.

Ben) We're a four piece Folky-Punky-Skatey-Skaey band from Leeds. I'd just moved back to Leeds after finishing Uni in Liverpool in 2007 and I'd been in a punk band called The Blue Casket there (we only played three gigs- no-one would have us!). I was just looking around for like minded people and found some people after a singer for "a melodic punk" band on Leeds Music Scene's website. I don't think there were any objectives when we started. Probably write songs, practice songs, play gigs, make album, play a tour, repeat!

Stev) Well me n' Ste bumped into each other at a Rancid gig in Leeds and said we should start a band and eventually in 2007 we started jammin'. We were both skaters who loved Bad Religion, NOFX, Pennywise, SNFU... and figured we should give it a go.

Pete) I googled 'drummer wanted' 'cos I hadn't played for a while and for some reason these guys didn't mind how loud I hit my hi-hat... TSH TSH TSH TSH TSH TSH TSH.

TNS) You mix an eclectic range of sounds from skate

punk through to folk. Was this deliberately done?

Stev) It wasn't deliberate at all, it just sort of happened. By the first questions answer you can tell what Stiv and I (Stev) are into, plus other influences for me are Youth Brigade, Good Riddance, Mad Caddies, Lagwagon and basically Sk8 punk.

Ben) Before the band I was kind of into a lot of folk-style punk like Briggs, Flogging Molly and Street Dogs and it was clear Stiv and Ste liked NOFX from the outset, but I had never really been that into them so we ended up with a bit of a blend. My influences kind of change 'coz my music collection changes. We get a lot of free stuff through CD swaps and the like so sometimes the sounds I'm surrounded with will get thrown in.

Stiv) Well we're all into loads of different kinds of music, but we all have common ground in punk, metal, folk, ska, hardcore... so I suppose we we're always gonna be a bit of a mash up. For me it's the epi-fat bands, but loads of other stuff from pop to metal and everything in between.

Pete) I like a lot of music but I think mostly I like thrash... TSH TSH TSH TSH.

TNS) You also have a real mix of of lyrical content, ranging from religion, politically and socially aware content alongside more tongue in cheek songs. What inspires you lyrically and what would you want your audience to get from your lyrics?

Stev) I just write what comes into my head and what mood I'm in; anger and hopelessness of 'New Riot', to stupidity of 'Dogs Die In Hot Cars'. I've never thought what the audience will get but hopefully we are serious about the fun.

Ben) What inspires you lyrically and what would you want your audience to get from your lyrics? I think sometimes I sit down to write a song and lyrics just happen to be what I was most angry about at the time, other times I quite like to build up this world in my head and think about the people that live in it. Lyrics are one of those things we write on our own. We all have a different approach. Most of all though I think we all agree that we don't want to be too preachy about what we think... lectures are no fun.

Stiv) As an unconscious thing, I think we've always tried to keep things quite light hearted. That's not to say we don't have serious things to say, but you can get your point across without ramming your politics down people's throats constantly. We always write about what we know and feel passionate about and above all else, we're doing this to have fun.

Pete) I can't even hear the words... TSH TSH TSH.

TNS) Despite the serious content of some of the tracks, your live show is incredibly light hearted and good fun? Do you see your gigs as a place where having fun is the priority?

Stev) At the moment life is pretty dull due to cutbacks, Cameron's idiotic policies and people being skint, so we wanna put some fun in there, but then again we'd be like this if everything was rosy.

Ben) If you can't have fun playing music to a bunch of drunks you shouldn't be in a punk band.

Stiv) For me, yes, it's all about engaging with people and having a good time. I think that's the best way to get your point across and the point is good times, good company and good ale!

Pete) I like fun.

TNS) You recently released your 'The End Of Days' album. What sort of reception has it received so far? How would you compare it to your previous releases?

Ste) Feedback so far has been very, very positive, the best release so far!

Ben) We've had some great reviews from it and there hasn't been any negative thoughts as of yet. I'm really proud of this one. There was a point where we were just playing the same songs over and over and it was getting a bit repetitive, so Ste came into the practice room one day and said lets stop gigging for a bit and concentrate on writing some new songs. So we all brought ideas to the table and within a few months we'd written an album. I think this is the first time where we've all just agreed on everything. We all worked our ideas into each song so it really feels like it's the first truly ACiD DROP album. One of the reviews on One Metal said "Acid Drop are really growing into their sound here" and I thought that kind of hit the nail on the head 'coz this is us and it isn't bits and pieces of other bands, like our last album seemed to be. Producing it ourselves also gave us unlimited time to work on building up layers and trying parts that we wouldn't necessarily be able to do live. We dipped into different ideas on Full Deck? but this was really a ball park, where were free to try anything.

Stiv) Personally I think this is the best thing we've done so far. This album is much more a collaboration in every way and I think it shows in the

music...We finally found the ACiD DROP sound. So far we've had nothing but good response to the album

Pete) Well, Ben let me have the hi-hat louder in the mix in this compared to 'Full Deck' TSH TSH TSH TSH TSH so definitely my favourite release so far!

TNS) You run the Pie Race Festival. Can you tell us about this? How important do you believe it is for bands to get involved with gig promotion?

Ben) Well we were a band for quite some time before we started Pie Race and it got to the point three years in where we thought it would be great to put the bands on that have sorted us out over the last few years, so we tried it as a one-off. People liked it so we carried on. We do odd gigs here and there when bands need sorting out, but it's mostly Pie Race. Touring bands are definitely the best people to promote gigs because they know exactly what other bands need. Sometimes promoters who haven't had that experience don't really know what a band would expect when they turn up to a venue and some just think they are doing you a favour by putting you on. If you are in a band and put bands on that is what builds a scene, a network of people who can put you in contact with other like-minded bands and you can gig swap and just generally get to know some dead nice people!

Stiv) Well Pie Race really started as a thanks to all the bands who've helped us out and sorted out gigs for us, so we figured we should return the favor. It certainly helps bands understand how hard

it is to put on a gig. Everyone should try it just to see how much work's involved and what's needed to run a successful night.

Pete) My favourite colour used to be purple, now it's green.

TNS) And finally, what do you have planned for the near future?

Ste) We are trying our hardest to get on some more festivals next year and hopefully over to Europe.

Ben) I'm currently trying to sort a venue out for the next Pie Race, but because The Well shut down it has had to be delayed until the start of 2014. Pete and I have been recording a Podcast for Punk Britannia (which has sadly now finished) so we will be starting to do some TNS Podcasts soon, so we can play other people all those free CDs we get. The new album feels like a new start so we need to get out there and play it to people.

Stiv) We'll be giggin' as much as possible and we wanna try to get out on tour into Europe in the new year. Hopefully some festivals too. The next Pie Race is coming up and maybe a new record... watch this space!

Pete) I'm watching it Stiv... It's not doing anything... wait... guys guys?



"If you can't have fun playing music to a bunch of drunks, you shouldn't be in a punk band."

We've been big fans of BrainDead since hearing their 'Weapons Of The Weak' album. It's really exciting to be working with them now. They recently visited the UK again and have released a brand new album. If you like genuinely interesting ska-core punk, with informed lyrical content, you will love these guys.

TNS) Hi, can you please introduce the band and describe your sound for our readers?

BD) Hi, we're Braindead from Hamburg city. We started playing skacore in 2001. Jano our drummer joined us in 2006. We play a mix of hardcore, punk, skapunk and dub, without horns.

TNS) You've recently released your new album. Can you tell us a bit about it?

BD) The new album is called Libertalia, after the legendary anarchist settlement in the Indian Ocean (look it up). It's an 11 song album, all new material. We initially planned on making an EP, but in the end had enough material for a short album. We wanted it to sound more spontaneous than the first album "Weapons of the Weak" and I think we succeeded in that. It was all done very quickly, including the song-writing, unlike the first album which took us several years.

TNS) You mix up your sound quite a lot. Your last release was a dub 7 inch and there are a few dub moments on the new album, but there is also some blazing punk too. How important is it that you mix up your sound and how does it affect your audience?

BD) We just like a lot of different styles and also don't want to be pigeonholed. It would be too easy to jump on the "dub-punk" bandwagon... We just like playing the blazing HC-punk too. It's a whole different kind of energy. I noticed that audiences who haven't heard us before tend to find it hard to follow what we're doing. It takes them a while to get into the groove. Gigs are better if we stick to danceable tunes, but I'm not sure that's what we'll always do from now on. Sometimes it can be fun to really confuse an audience. But we tried to keep styles apart on the new album, and make a clearer distinction between the HC/punk songs and the ska/dub songs. Not so much for the audiences, but because we got tired of trying to fit 5 styles into one tune. It's much more challenging to make a good song out of a really simple riff.

TNS) You released the album and the 7 inch collectively through a few labels. How important is it for you to work with a variety of labels and how did it all come about?

BD) We wanted good distribution in different countries. We knew that there's more of an audience for what we're doing in France and the UK, so having labels/distribution there was important to us. Another point is the financial side: getting a record out is quite expensive, and we're not a band that sells an enormous amount of records, so splitting the costs between different enthusiastic people seems reasonable to us. We didn't have a whole lot of contacts with labels before the first album and I think we were really lucky to get some of the best European DIY labels to release our stuff. We just sent e-mails to some labels we knew and were

lucky to get our personal "first choices" to release our stuff.

TNS) You recently toured mainland Europe with The Autonomads, followed by a visit to the UK. How was that? Where have been your favourite places to play?

BD) The tour with the Autonomads went really well, we really had a blast! We saw some really nice places too. It's a good way to spend your summer vacation. The recent trip to the UK went OK too. Playing the Dirty Weekend festival was one of this year's highlights for us. The other dates were a bit quiet, but we met some old and made some new friends, and that's a big part of a successful tour as well.

Our favorite places? That's always a hard choice... I already mentioned the Dirty Weekend. Playing the War Starts Here camp (an anti-militarist action camp in north-eastern Germany) was a highlight for me, because it was so much different than playing a venue or pub. The bands weren't the centre of attention, like in a regular gig. We weren't the reason for people to come out. People were there anyway doing really great political work, and we just popped in to entertain them for a while. It really turned around the audience-band-hierarchy. I felt like we were doing those people a favour, and they were very appreciative. I liked that.

TNS) What do you have planned in the near future?

BD) We haven't got any specific plans for the near future, except writing new material. Touring in winter sucks, but we'll be back on the roads of Europe next year! We hope to play some good UK dates too.

TNS) Anything else you'd like to share with our readers?

BD) News just in: climate change is now a fact, 95% man-made, but let's all stick to our cars and flights. A minimum of 150 just died at the EU borders, fleeing war and poverty and famine, just to be let to drown as the frontex patrols watch them.

Smash capitalism! Fight fortress europe! Also: smash the EDL! Do drugs if you want to, but stay away from the ketamine. It tends to fuck people up.

Big up TNS and Pumpkin records. Thanks for your support.



“Sometimes it can be fun to really confuse an audience.”

29



“A night or a week on the road with your mates drinking, laughing and playing loud – what’s not to like?”

It's been a long time coming, but we are really happy to have released the debut full length album for the amazing **Sounds Of Swami**. These guys have been part of **TNS** from the very beginning. In fact they are one of only four bands who have featured on all three **TNS** compilations. We've been looking forward to this album for a long time after their superb EPs, 'Vent' and 'Halcyon Days'. It certainly doesn't disappoint, spanning so many genres and not losing any of the energy that makes them such an exciting live band. Here is what they had to say about the new release and life in the 'Swami Army'.

SoS) We are Kurt Wood (Vocals, Guitar), Luke Yates (Guitar, Vocals), Rob Gilbert (Bass, Vocals) and Joe Dimuantes (Drums). We formed in Keighley, West Yorkshire in September 2005. We're a noisy alternative 80s post hardcore style punk band (I suppose). With poppy bits.

TNS) You recently released your self titled debut album. It's been a long time coming and I believe you even re-recorded it too. Can you tell us a bit about the writing process, why it took so long and how pleased you are with the outcome?

SoS) It's been a very long time coming and it's actually our third attempt at recording an album. But, we did manage to unofficially release two demos and officially release two EP's in that time so we weren't sitting on our arses (the entire time). Before we released **Vent** (2008), we tried to capitalise on our second demo by recording extra tracks but it came out badly. We did it fully

analogue and whilst it was sounding good, it took us too long and we weren't ready. Eventually the whole thing was scrapped along with the songs. We then turned to **Tim G** and recorded three brand new songs as well as two old songs 'The Lions Share' and 'Political Politeness' which became the **Vent** EP. Two of the demo recordings 'Tension Seekers' and 'S.I.T.A.R.S.' were released as bonus tracks on that. We then returned to **Tim G** to record an album but we ran out of time half way through the recording and individually we were extremely poor. So inbetween sessions, we wrote and self-recorded **Halcyon Days** live in our practice room and released it on vinyl through **TNSrecords**. However shortly after, our original drummer **Matthew Wade** left the band to move to Brighton and slowly, the album came to a halt. Months later, **Joe** joined the band and we wrote an entire new album during a flurry of creativity. It was always our intention to finish and release the second attempt, but with **Joe** came a fresh start. In the end; we decided to record the new songs instead. For the album, we only re-recorded 'Stitched Up at the Sewing Circle', 'Sheep' and 'Jack' from those sessions. But afterwards, we eventually rerecorded 'Twenty Twenty', 'Grip Joystick Rapid-Fire', 'Pushing Papers' and 'Cliché To Say' as b-sides for digital singles leaving only 3 or 4 unreleased. Our self-titled album was recorded at **Middle Farm Studios** in **Devon** with **James Bragg** in April 2012. It was written during an intense period when ideas were flying out all over the shop and we kind of rushed into the recording; probably due to how we

messed up with our previous efforts. We even wrote 'Mani Pulite' in the studio the night before we started. The album was recorded over 8 days and is as honest and raw as our live sound. We recorded all the music live (albeit with a few extra overdubs) and made a point of using our own equipment, no drum sampling and certainly no vocal tuning. Humans did it.

TNS) How would you describe your sound? Your **Halcyon Days** vinyl definitely had a nod towards 80s hardcore, whereas the album adds elements from prog, punk, grunge and much more. Do you deliberately try to bring a range of different influences into your music. How important is it to you to challenge yourselves musically?

SoS) I used to make a point of saying things like "we feel the need to be challenged" and "punk should be cutting inside and outside of its circle" but in the end, we just do what we've always done and satisfy ourselves. If an idea comes out and we're feeling it then it'll get turned into a song. We bring in a lot of genres and we all like an eclectic mix of music but in the end, with different groups of people comes different sounds. Sounds of **Swami** is just the noise that's generated from the four of us messing around. We don't feel the need to be anything but loud and snotty.

TNS) You have all also featured/currently feature in other bands. How do you find balancing your different musical projects and what are you all up to at the moment?

SoS) Difficult. As well as playing in other bands, we all work and have home lives (no brats yet though). Dividing your attention is always going to have an effect on each activity in your life but I think it's healthy to keep yourself happy. Do what you want to do. Our other bands are Foxes Faux, The Human Project, The Classical Definition of Madness and Zounderkite... amongst others.

TNS) It's very difficult to pigeon-hole your music. Does this cause you difficulties or help you when booking gigs? Do you find yourselves playing on eclectic lineups?

SoS) If anything it makes booking gigs easier because we'll play anywhere with anyone. But with that comes an over all feeling that we're kind of overlooked and underrated, unlike bands who stick to one genre. New audiences never expect us to be any good. We don't wear a uniform, we're not too picky on the sound, we don't do much talking in an attempt to connect – we just play. When people get it, they really get it. When they don't, they leave. That's fine. We've done gigs with just about every genre in the guitar based spectrum and always had a great time. I'd be lying if I said it's not a pleasure to destroy bands who turn their noses up at us – we've

got plenty of fuck you stored for when we're being treated like shit.

Our favourite band we've ever played with is Die Plankton - two guys, one table, a hundred ridiculous objects sampled through a loop pedal. They had everyone fooled into thing they were serious Avant Garde musicians. They really weren't and wasted everyone's time. Fucking amazing! People have become too serious, don't you think?

TNS) You've been involved in the UK music scene for years now. What are the pros and cons of the live scene?

SoS) Once you've been out and done the rounds as much as we have, you get to know how promoters, bands and people in the scene work. Once you become cynical enough to be able to weed out the bullshitters, it's pretty much all pro's. A night or a week on the road with your mates drinking, laughing and playing loud – what's not to like? A huge con are service stations and Southern prices for everything. We're country bumpkins where a pint of bitter is a halfpenny and the electricity meters still take a shilling for a week's warm water (see The Dauntless Elite).

TNS) What have been the highlights for the band so

far?

SoS) Our biggest highlight has been releasing our album and it coming out exactly how we wanted it. We had a great time getting to know James, hanging out in the countryside and having total control over how we wanted to do things in the studio. The man is a legend. We've always had a great time on tour too and been lucky enough to clock up the miles on many tours across the UK. We've made some amazing friends and have an even better time annoying those that didn't get it. In fact, it's probably more satisfying for us when we get up peoples noses. That's always been a highlight.

TNS) And finally, what do you have planned for the near future?

SoS) Our plan is just to gig. We've got a few new riffs and we've jammed on some stuff but who knows what's next. It would be good to get out and do another textbook UK tour to try and shift a few copies of the album as bands do. For now, our upcoming gigs for this year are...

07 Dec - TNS Covers Night @ Kraak Gallery, Manchester (See page 47)

13 Dec - The Colour and The Shape @ The Exchange, Keighley

14 Dec - TNSrecords All Dayer @ Santiagos, Leeds (See page 38)



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ALWAYS ANTIFASCIST



After seeing No Fealty absolutely smash everything and everyone in Copenhagen last year, we were really eager to get involved with releasing their full length album. And it's absolutely brilliant. Their blend of atmospheric and brutal hardcore is probably the heaviest thing we've released so far on TNS. It came beautifully packaged on 12" vinyl with a gatefold sleeve. Here is what they had to say about life and music in Denmark.

TNS) Hi, can you please introduce the band and describe your sound for our readers?

Tobias) Hi, sure. We're a five piece from Copenhagen, Denmark. We're playing music. Usually of the fast and abrasive kind. Our inspirations are diverse, but I think many will recognise influences from crust bands like Skitsystem and Martyröd, mixed up with more grindy stuff like Arson Project and Nasum. Whoa, that was a lot of Swedish bands... We can't deny that we've been listening to a lot of Converge, Nails, Trap Them etc. as well. I could go on naming bands that I like and that are similar in sound to us - think I best stop here, hehe.

Jakob) To be honest I guess we also all grew up on a heavy overdose of SoCal pop-punk/MTV-hardcore/whatever mainstream punk. And later we found out that there could be so much more to music if you do it yourself instead of sitting around in your rehearsal room or in front of MTV waiting to be spotted by someone or something. I would also say that we are inspired a lot by, and in some ways are standing on the shoulders of, the whole K-town hardcore sound and scene that has had a good reputation in some parts of the global DIY community for many years, with bands like Death Token, Hjertestop, Nuclear Death Terror, No Hope for the Kids, the Assassimators, Night Fever and a million more. But we have never really felt that we were a part of that scene - even

though we are from the same city and play hardcore. Therefore we have probably developed our sound in a somewhat different direction compared to some of those bands.

TNS) You've recently released your debut album. Can you tell us a bit about the album? Are you pleased with the outcome?

Tobias) It took us two and a half years to complete it (not counting the time it took to write the songs) - a long and hard process, but it feels really good to get through it and to put the fruit of ones labour on the record player. The record is a DIY-project for us and, as always when you're doing stuff yourself, you get wiser and (hopefully) better - which in turn makes you want to start on the next project even more. I guess what I'm trying to say; to us, or at least to me, it's just as much about the process as it is about the product - and I'm very pleased with both. Soundwise we set out to make the record as much "in-your-face" as possible and I think we succeeded.

Jakob) We recorded the drums for this record in March 2011. Lucky for me I have also been taking care of the more practical stuff around the release, such as coordinating with the labels and the pressing plant etc. Therefore I have not just been sitting around waiting for the others to get their things done for two long years, even though I have also been doing that a lot

TNS) You used to be called Thought Police Brutality. Does this band have the same line up? How does your sound differ or was it a logical progression?

Tobias) No, the line-ups are not the same. One guy left and two new guys joined - we felt that those changes were so big, that we wanted a fresh start, so we changed the name of the band. It just felt right, and we're happy that we did it. Soundwise we've changed in that Morten, our lead singer, has a different sound. Also, the songs on In the

Shadow of the Monolith are quite different from the songs that we've released with TPB. It was definitely the logical outcome.

Jakob) When we started out with Thought Police Brutality in 2006-2007, our first lead singer was somewhat more of a singer and we were playing a more lo-fi, sometimes even poppunk-inspired kind of hardcore. But that somehow changed over the years. Actually I don't think that In the Shadow of the Monolith is that different in sound to what we had been doing in TPB, but of course Morten's voice is a huge step towards a more crust and grind-inspired sound. On top of that I think that Tobi's incredibly hard work on the whole mix and production side of the record has added a whole new dimension to our sound, adding a more thick and textured sound, that we have been trying to find over the years, but only have been really able to come up with on this record.

TNS) You released the album collectively through a few labels. How important is it for you to work with a variety of labels and how did it all come about?

Tobias) I don't think we've discussed whether we wanted to work with one or more labels - we just assumed that no one wanted to work with us badly enough to actually pay for the whole thing themselves, hehe.

Jakob) Hehe, what Tobi said. First of all we just did a bit of writing around to all the cool labels that we know of and lucky for us quite a few of them wanted to be a part of this release. Doing this kind of a co-release is really a good way for us to get our music out to some different countries and people. On top of that it is a really big privilege for us to be able to do a thing like this together with some genuinely good guys like yourself. For me that is one of the main aspects of DIY: to make friends and to do cool stuff with them.

TNS) What's the underground music scene like in Denmark?

"Support your local DIY and underground scene. If you don't have one - start one!"

Any bands we should check out?

Tobias) It's growing, I think. The Danish DIY-zine "Martyrium" just did a video-documentary on the subject called "Vandrer blandt skygger" (which translates into "Walking Among Shadows"), featuring yours truly. Sadly for you English speaking folk, it's in Danish. One Danish band I've kept listening to over the past years is Dead Instrument - definitely worth a listen!

Jakob) I would say that it is pretty vibrant at the moment - at least in Copenhagen, where we tend to hang out the most. I think we have a lot of new and cool bands popping up all the time. Also a lot of people are starting to set up shows and do festivals and stuff, which is a positive thing. Our label and soon to be tour mates, kollapse, are definitely also worth a listen. Also check out the band credits on our record, there are many cool acts to check out there. Talking about Danish bands I have to say that you should all check out Mighty Midgets, they have been good friends of ours and a huge inspiration for many years. I hope they will stop that stupid hiatus thing soon. They

truly brought the heart back in hardcore!

Jon) Definitely check out Hexis, Tobi's other band, as well. And Ajuna, that we've shared the stage with a couple of times have a new record out soon, that you should check out. Lastly, we just played a show where Swarm also played and I really enjoyed that, so I would recommend them. They are also featured in the documentary Tobi mentioned.

TNS) What do you have planned in the near future?

Tobias) We have two small tours planned for this fall; one in a couple of weeks with the German emo-violence band Svffer and in November we have a tour with kollapse, here from Denmark. In February we're heading abroad with Hexis, also from Denmark. Funny story; on "Rabies God" (track twelve) you can hear Leonie from Svffer doing guest vocals, on "Damnant Quod Non Intelligunt" (track five) you can hear Troels from kollapse and on "Feed the Leviathan" (track three) you can hear Filip from Hexis - touring with guest vocalists is always fun. Also, we're releasing the album on

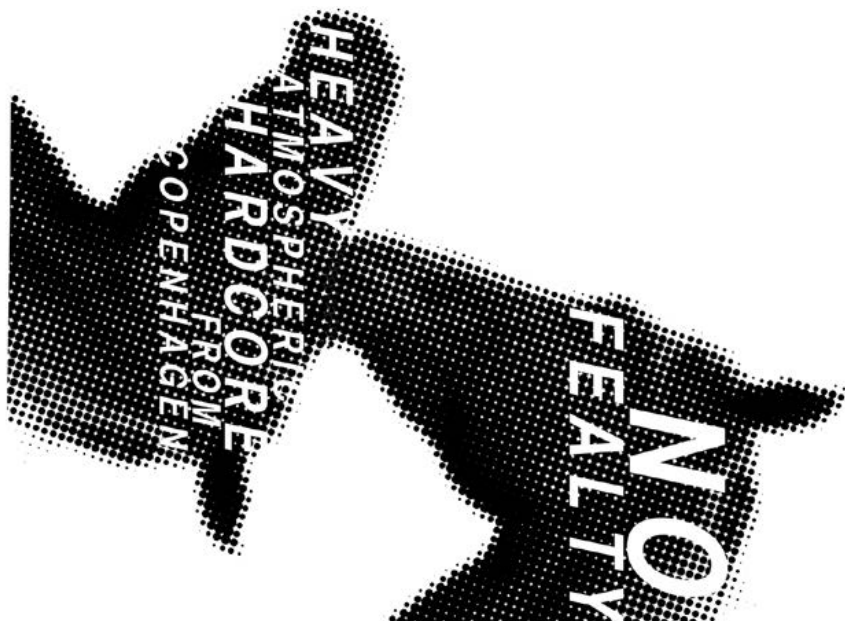
tape through a German label called Wolves and Vibrancy - a limited run of only 70 copies. We're also releasing a new 7 inch split with kollapse which hopefully will be ready for our tour with them. In the beginning of 2014 we're also planning a minor release - stay tuned for more news about that one.

Jakob) Hopefully we have a second and third press of the LP coming out soon. Well maybe not, but at least we hope that people will receive our record well and that we will be able to do some more records in a not too distant future.

TNS) Anything else you'd like to share with our readers?

Tobias) Yes.

Jakob) Buy all 30-something TNS-releases and support your local DIY and underground scene. If you don't have one - start one!



TEN YEARS OF TNS

36

“Almost every song is fast as shit.”

Our good friend **Magnus** has been working on a showcase of awesome Swedish punk music for the last couple of years. Here is his introduction to a very exciting compilation.

More than two years ago...or three... I don't really count the days, an idea was formed to make a compilation with unreleased tracks from Swedish Punkrock bands. Or to be precise... 'Skatepunk bands'. Punkrock and skatepunk is in theory the same thing... but somehow I think the term skatepunk more puts the finger quite precisely on bands like Lagwagon, Satanic Surfers and so forth...

Anyway... making a compilation like this... in the end involving 7 bands and 7 labels, takes a lot of time. I did not originally intend to do everything by myself down to the tiniest details, but once you get into the middle of something like this, that is always what is going to happen. Anyway, it is finally finished and I couldn't be prouder. Thankfully all bands are still active too! Although I do feel like something of a hero for making this record possible, I, myself am not very interesting.

So let's go more into depth with the bands and labels involved. All of them are just as heroic.

Starting off the CD is **Kept**. I think these are probably the freshest on the scene. Formed through the remains of Charlie at the Olympics, they serve up two most excellent tracks with something of a pop-punk vibe to them. These tracks were actually recorded by Gustav Burn of Atlas Losing Grip fame, so don't be surprised, if you get surprised by just how good they sound both musically and audiowise (If you ever start a Pennywise tribute band you should use that word).

Next up, **Trevolt** barges in with a more old school Bad Religion feel. One of the

tracks is in Swedish and one in English. Since these guys usually only sing in Swedish, that's one more reason for you to get the record and find out yourself either how weird the Swedish language sounds, or how good these guys are in either language. Also one of the songs reminds me of the 60s Batman theme (that's yet another reason).

Gothenburgs **Rebuke** are third out. And here where we start mixing in people from other countries. On drums we have none other than Andy Dazzler from the UK, who also made the CD-master for the record (thanks man!) With their brilliant mix of technical riffs, strong melodies and breakneck speed, you better have a good excuse for missing out!

Swedish/Scottish band, **From The Tracks** are next out with two songs. They split up the vocals with the two lead singers taking on one track each. These songs have something of a softer feel to them, than what these guys usually deliver... but don't let that fool you. That's no good reason for the songs not to have very fast passages, and this is just as good as any of their other stuff.

Lapdog is the fifth band out of the tracks (see what I did there?). These guys are the old school band of the bunch and hail back from the sweet 90s, when this kind of music was a lot more common. These two songs might be the greatest stuff these guys have ever done. Since they made their comeback a few years back they have just been going from one clarity to another.

Next up, **Same Old Story** starts off with a real epic clocking in at 4.14 (the longest song on the record), and ends with a fast piece called "Devoted and Damned". This one reminds me a bit of "All I Want" by the Offspring. More due to 'the kind' of song it is, than the actual melodies. Energy is just bouncing out of the speakers and infecting everything

that gets in its way.

Finally, closing out the record is **Broken Aris**, which is actually my band. We haven't really released much since the four band split with Revenge of.../Fist Of.../ Mighty Midgets that came out here on TNS, as well as two other labels, a while back. Well... get ready to shit your pants!...These two songs will confuse and amuse you for years to come. "This is the Last One" might actually be the most personal song I've ever written. So there you go.

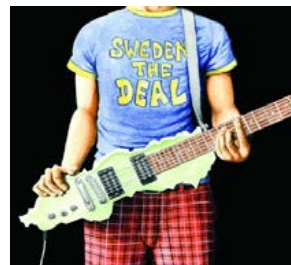
Finally, did I mention that almost every song is fast as shit?

I would like to thank all the labels for helping out. So to all the guys at Make-that-a-Take, Deadlamb, Riot Ska, Less Talk More Records, Lockjaw, Socks Off Collective and TNS: You have my uttermost thanks and appreciation for helping out with this project. You've all been a huge help and I couldn't have done this without you!

Once again I feel the need to thank Andy and Bev for helping me out and picking me up when things seemed at their darkest and I couldn't really see the light at the end of the tunnel.

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Magnus Svärd



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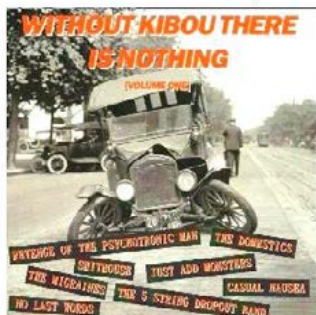
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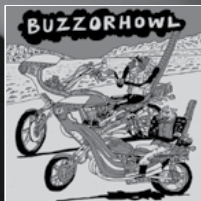
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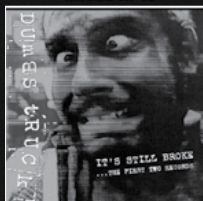


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We will also attempt to get some of the releases we really like stocked in our distro, so check out www.tnsrecords.co.uk for that.

Arms Aloft – Sawdust City (Kiss Of Death)

For those of you still awaiting the next Lawrence Arms or Dillinger Four album, this is the perfect stopgap. Influences are certainly on record sleeves when you look at the song titles (particularly DOUBLED RANOPERCOCETNOICE) and the humor herein. Skip the

intro and 'Irish Coffee' is a good opener full of tempo changes and catchy riffs. There is also a bit of old Ataris in here found in the title track 'Sawdust City Soundclash' and the fantastic '10/22/1844'. Full of Larry Arms story telling and D4 song structures this album is good, but not great. There are one or two songs I found myself skipping (though they are growing on me). That said I really enjoyed this and it had me reaching for 'The Greatest Story...' and 'Midwestern Songs...' to combine with 'Sawdust City' to make a rather enjoyable playlist.

Dave Allcock

Autopsy Boys - Def Elements

Autopsy Boys are a hardcore, post punk, 80s synth band who have produced a schizophrenic, disjointed album that is injected with humour; you wouldn't expect this combination to work, but somehow it does.

'About Last Night' is a hilarious homage to the film *Scream*, but soon turns into disappointment at its ensuing sequels, which ultimately digresses into their annoyance at the lack of creativity in the modern horror genre in general. Lines like "the killer was fuckin' Jackie from Rosanne" makes for a funny and original song.

The unpredictability of the songs leaves you anticipating what is coming next;

'Double Dipped' is like a psycho nursery rhyme, whilst 'Crushing on Cynthia Leech' is more synth / pop- punk, whereas 'Knee Deep in Dead' takes us into more hardcore territory and 'Cheerleader Massacre' wouldn't go a miss on the soundtrack to some crazed slasher flick.

With the ability to make punk and synth seem like a natural combination, the horror obsessed Autopsy Boys fit a plethora of ideas into this intriguing album that makes you want to investigate them further as a live band.

Leanne Durr

Baby Godzilla – Knock Out Machine

Having loved Baby Godzilla's previous EP 'Oche', and seeing their now famous live show, I was very much looking forward to this release. What we have here are 5 songs of raucous riffs, shouting, discord and more riffs, which provide the soundtrack to having a good time and has been the soundtrack to my September.

'A Good Idea Realized' is the first track (released as free download a while back) and is just a slap in the face with a musical edge.

'Trogdoraptor' was also released as a single and has the best video to I've seen in a while. The band down 12 shots of Jagermeister each in 36 seconds (which is the length of the song), with vomit being the inevitable outcome. The song itself is what you would expect in 36 seconds, a wall of fast noise.

'Whorepaedo' has the only sing-a-long line on Knock Out Machine. 'You're all whores and I'm Jack The Ripper' buries itself into your head.

The off kilter, technical blast of 'A Great Idea Bastardized' starts where 'A Good Idea Realized' finished and 'In The Name Of Science And Progress' is a headbanging onslaught with a slight harmonic few seconds, which helps you catch a breath, but not much. This track does seem to wear out slightly toward the end being my only criticism of a great free EP, that's right it's free on Baby Godzilla's bandcamp page. A 7 inch of new material is in the works for a late October release on Venn Records (Gallows).

If you get the chance to see this band live I wholly recommend it.

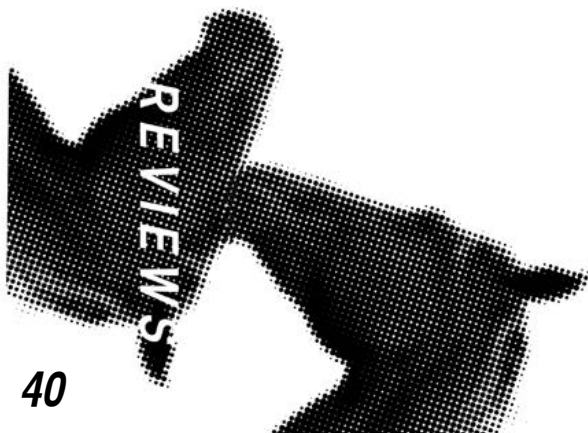
Dave Allcock

Bad Religion – True North (Epitaph)

After the disappointing 'Dissent Of Man', I didn't hold out much hope for the next Bad Religion record. But, after listening to the pre-album downloads of 'True North' and the rapid 'Fuck You', I was genuinely looking forward to this release.

This album starts out fast with the title track and sounds like classic Bad Religion. As 'Past Is Dead' begins it starts to feel like a let down but soon I discover that this is just the intro and it accelerates with Bad Religion haste. 'Robin Hood In Reverse' is a highlight as is 'Land Of Endless Greed'. 'Dharma And The Bomb' is a welcome change of speed and an absolute rocker. This is Bad Religion at their best (best album since 'No Control?'). 'Vanity' speeds things back up and continues to impress. 'Nothing To Dismay' is my favorite track, very Pennywise in its assault. Overall, this is a bit good.

Dave Allcock



Bloodlights – Stand Or Die (People Like You Records)

Featuring ex members of the great Gluecifer this is the 3rd album by new outfit Bloodlights. For me, most Scandinavian punk rock sounds the same, as if Turbonegro are trying to cover Social Distortion with added 80s glam, and this falls into that category. That doesn't mean that it's bad. Starting with a touch of Motorhead, it's easy to see how popular this band has become in their local scene. 'Arms Around It' feels like it's trying to cover The Beatles, Helter Skelter, the chorus is a catchy little bastard and is ideally why this is the album's lead single. 'Shit For Gold' is a great tune, which reminds me of early Hellacopters. Elsewhere, 'Dive Into The Void' is the most radio friendly song you'll hear on a punk rock album all year. There is much to enjoy on here with twin lead guitars, rousing vocals and uplifting melodies but, there is no originality to be had and probably won't hold my interest for too long.

Dave Allcock

Bratan - the Genius Of Germs

Musically I found this quite interesting, despite not being what I would typically listen to. The mix of atmospheric distorted noise, with spoken word over the top is certainly energetic and aggressive. However, the thing that I was most impressed with was the handmade packaging, put together by Karl Whiting. It is completely hand drawn, with full hand-written lyric sheets, making this a really nice little artefact in it's own right. For anyone interested in illustration, it's worth getting hold of one of these just for the artwork. Musically, it's not necessarily my cup of tea, but I imagine there are lots of people who will get into it.

Andy

Brassick - Broke And Restless

After a recent TNS night, Dutch rockers, Black Volvo and Birminghams finest, Waste Of Organs stayed over at my house. Waste Of Organs stand in drummer, Jay told me excitedly about a new band he was drumming for, 'Brassick' and passed on this EP. After a very heavy drinking session, I was convinced it was a good idea to get up the next day and to go to see all three bands play at what turned out to be an absolutely belting afternoon gig in Ashton. Brassick (and the other two bands) were excellent and I'm pleased to report that this EP is very good too. It offers five songs of catchy and raw punk rock, with some really good choruses. I don't really want to make the lazy Brody Dalle comparison to the strong lead vocals, but it's in that ball park. There is a hint of ska in the title track, but it's when the band are at full throttle in the likes of 'Rome' that I'm most impressed. Good stuff.

Andy

Cartoon Violence – Tit For Tat (Do The Dog)

Cartoon Violence return with their second album, a continuation of the ground covered in their debut. A mash up if mid 80s UK post 2-Tone ska, Ian Dury, 'Nutty Sound' period Madness and a dash of Chas and Dave, it's music to make the feet itch and want to skank.

You can hear odd influences too, not so obvious as The Stranglers in the waltz-time 'Broken', and the rock and roll tinged 'Colourblind'

Not the heaviest of albums, the upbeat cheeriness and catchy choruses exude a feeling of bon homie, which grabs the attention and drags you into the party that's included on the little shiny disk. A catchy little number that, whilst being reminiscent of a lot of things that have gone before, manages to cut its own way through the ska sound.

One for when you fall in from a great night out and don't want the party to end, it has that feeling of a 'boys night out in the pub' captured for posterity.

Nik Skeat

The Cat Empire - Steal The Light

The ska community in the UK seems to broadly split into two categories - those who have never properly listened to the Cat Empire, and those who are obsessed with them. This isn't unusual for bands hailing from outside the US or UK (especially ones that are in no way strictly ska!), but the Cat Empire are certainly unique. They bring a very Australian take on life - on the surface they don't take themselves too seriously, but underneath lies a steely focus to do what they do well. Very well.

With the best brass section this side of Streetlight Manifesto, and songs that seem to have about five choruses, they are a band that (even sober) make you feel like you are on a beach, dancing with bronzed surfers, having drunk seventeen cocktails. Like the concept of drinking cocktails, they don't suit all tastes... but when forced, most people find themselves admitting their effectiveness.

'Steal the Light' is the sixth studio album released, and in common with 2010's 'Cinema' strikes a frustrating balance between glimpses of their best, an acceptance that they are evolving / testing new styles, but a deep rooted sense that 3/4 of the album won't stand the test of time. 'Still Young' is undoubtedly the stand out track, and definitely worth looking up - not least for its sentiment. But for anyone new to the band, I'd still recommend their self-titled record, or 'Two Shoes' as an introduction.

The best part of this band remains their live show - they hit the Ritz

in Manchester on October 24th (a show which will certainly sell out), and if duelling trumpets and dancing all night are your game, I hope to see you there.

Em Johnson

The Crash Mats - Giving It Big Licks

After seeing these guys playing some very entertaining live gigs (including Fresh Prince Of Bel Air covers), I was eager to hear this. I wasn't disappointed. There is a sense of humour throughout, showcased well in the rock n' roll of 'Girl I Like'. The ska driven 'The Terrible Tale Of Pablo' is probably the highlight, building towards a big, aggressive chorus.

The Crash Mats are going from strength to strength. I'm just gutted I didn't get to see them playing as Black Lace at the TNS covers gig.

Andy

Darko – From Trust To Conformity

After hearing quite an impressive EP by Darko not so long ago, I was eager to buy 'From Trust To Conformity' as soon as I knew about it, I wasn't disappointed.

'AWOL' kick things off with superb form, fast, catchy, riff tastic and full of technical lead guitar layered over the top. This is the melodic-hardcore punk that we have been waiting for. 'Neo Was An Amateur' has a chorus reminiscent of Funeral For A Friend before they released an album and went mainstream. The vocals throughout this 6 track EP switch from aggressive shouts to melodic harmonies and has that Rise Against feel to it. 'Chewbacca Defence' builds up nicely to its crescendo and has some top class guitar work (as well as being my personal favorite track). Buy the physical version of this EP (only £1 extra) because the green vinyl has a wonderful splattered effect on it, which is nice.

Dave Allcock

Dead Ending – II (Alternative Tentacles)

How did I miss the first EP by this 'supergroup'? Rise Against, Alkaline Trio and the legend Vic Bondi on vocals has all cylinders firing on this, their 2nd 5 track EP. Classic sounding hardcore that is hard, fast, loud and growling. Songs average a minute long apart from 'Indefinite Detention' (barely 2 mins) and the closer 'Speed Of Lies', the latter divulging in a slower, harder edged post-punk rant. 2nd track, 'Dead Ending', is a beast of air punching song.

This is a project I will certainly be keeping an eye on.

Dave Allcock

The Domestics – The G.D.P EP (Runny Bum/Kibou)

I had the pleasure of reviewing The Domestics album, 'Keep It Lean', so I was eager to get my hands on this 6 track EP. In my opinion this is better than the album, punk rock at its most rapid and thrashy hinting toward the likes of Black Flag and Discharge. Fast guitars and growling vocals mixed with catchy lyrics that have you singing away while you're doing mundane house work.

'I'm Tanked' is the first track and it's a corker (loving the line 'Give me some... whisky'). 'Idiot Jamboree' weighs in at a mere 32 seconds, but is still a weighty addition. The b-side shows a playful face to this band, 'N-N-N-N-Nervous' and 'I'm A Chimp' complete with monkey impressions is surely a winner. This has rarely been off my turntable since I bought it.

Dave Allcock

Drones - Free Marked Kid EP (Lockjaw)

Drones are one of the most exciting young bands in the country right now. They absolutely nail it live every time, with a high energy, gravity defying show. Their full length album, 'Mutiny' is a superb blast of fast hardcore punk rock, which led the band to a Radio 1 session. Whilst this EP is still rooted in that sound, it does offer a bit of a change of direction, with a nod towards the likes of early Rise Against, with a bit of more melodic approach, particularly vocally. There is also a bit of Anti-Flag in there too. I wasn't as immediately blown away by this as I was by 'Mutiny', but as with all good music, this is a release that grows on you with every listen. It's a very well written follow up to the full length, utilising the recently added second guitar well and offering five very strong tracks. These are definitely a band to keep a close eye on. The future looks very exciting for them. I've listened to this a lot and I recommend you do the same.

Andy

The Fits – Lead On

Another band who were forgotten and have come back. However, these lads from Blackpool have done it with a massive kick in the chops, namely with their EP, 'Lead On'. Opener, 'Son of A Gun', has a quick three chord change riff which provides the backbone of the track. The guitar sound could be bigger and the drums are rather flat, yet somehow the spirit of the song shines right through. This is something that the rest of the EP has, but it still maintains the catchiness throughout. I've got a gut feeling that these guys are best seen live in order to get the full experience. Hope I get the

opportunity soon!

Nathan Mallon

Honningbarna - Verden Er Enkel (Rough Trade)

I saw this lot supporting The Bronx in Stoke last year and they really impressed me. Last week I saw them headline a Monday night in the tight confines of Retro Bar and they absolutely smashed it. So how does this blast of Norwegian hardcore, with a cello playing frontman, transfer to record? Very, very well is the answer. I've been listening to this constantly. They certainly take influence from their Scandinavian heritage. You simply cannot avoid making comparisons with Refused, particularly in opening track 'Dottid'. There is also a Hives or perhaps Randy-esque garage swagger to the sound. This is well showcased in 'Fuck Kunst (dans dans)'. Add to that some energy and riffs that wouldn't sound out of place in the heavier parts of The Bronx's set and you won't be far off the mark musically. This is a quality album, from a very exciting live band, who might wear their influences on their sleeves, but still throw in enough in the way of interesting twists and turns to keep things fresh. This is highly recommended.

Andy

The Indecision – New Faces (Do The Dog)

Longstanding UK ska label Do The Dog return after a lengthy hiatus with a slab of modern soulful reggae and ska on this mini-album.

If you're familiar with their fellow musical travellers, By The River, then you'll know what to expect. Every track has something to offer, an infectiousness that runs through from beginning to end whilst being different to each other.

The title track is surprisingly laid back, almost to the extent of being horizontal, whilst the next track 'Sweet Girl' has dancefloor written all over it. 'Colour Me In' has its feet set firmly in the sixties, but with its heart in today's sound.

If old fashioned rocksteady is your thing, then 'Who Are You Dancing For' will do you. In my opinion this is one of the best two tracks on the album and shows an understanding for the music that a lot of bands miss when they start to concentrate on the offbeat.

And so it continues... By the time 'Water' comes around, you've been entertained and inspired by their modern take on traditional ska, reggae and rocksteady.

One of the best releases this year, well worth picking up.

Nik Skeat

Iron Reagan – Worse Than Dead (A389 Records/Magic Bullet Records)

Thrashy punk/metal/hardcore

crossovers don't come much better than this, my ears feel battered. Consisting of equal parts Municipal Waste and Darkest Hour, Iron Reagan are tearing it up on this their debut full length. Sounding like a more serious version of Municipal Waste it opens with speed, riffs and heaviness on 'Drop The Gun', which is pretty much the standard throughout this album. 'Slightly Out Of Focus' is probably the fastest song you'll hear all year (and only 33 seconds long). 'Cycle Of Violence' gives a slight change of pace showing a classic 80s thrash/hardcore sound, giving the pits something to mosh to. The only downside to 'Worse Than Dead' is that at 19 songs, all averaging at 1 min long, they do tend to blend into each other, but it's still a full speed sonic assault on your tympanic membrane. Take a listen to my favorite tracks, 'Eyes Piss Tears', 'Midlothian Murder Mile', 'Eat Shit And Live' and 'The Debt Collector', with its fantastic breakdown at the end. Plus I think the artwork on the front cover is top notch, worth buying the vinyl for.

Dave Allcock

The JB Conspiracy - The Calm EP

In a world where ska has often translated to poppy nonsense & bad lyrics, the UK scene has always craved something different. The success of Capdown underlined this in the last decade, with our other most successful bands often leaning towards an unusual take - from King Prawn and Howards Alias, to modern-day bands like Beat the Red Light.

What we've never been overwhelmed with are volumes of high quality, straight forward, ska-punk bands. Good hooks, decent variety, well-executed and no silliness. In the north we've been spoilt in recent years by Stand Out Riot (now too old to be silly), but for anyone looking for something similar, the JB Conspiracy are for you.

Amazingly this band's first release in 2004 (as 'Duff Muffin') has only been followed by one full album (the excellent 'This Machine'). In fact, as a big fan, it says something that it took me nearly a year to realise they had a new EP out. Whilst understated in volume and publicity, this band certainly don't disappoint in terms of sheer quality.

The Calm EP is four tracks of exactly the sort of music that should make the UK proud of our contribution to this genre. Each track is incredibly well-crafted, complete with variety / speed changes, blistering vocal harmonies and the kind of catchiness that gets you nodding your head and immediately putting the entire record on repeat. It also walks that fine line between

appealing to people who would ordinarily sniff at the genre, whilst in no way doing so deliberately or bordering on pretentiousness.

The JB Conspiracy are a band whose only ever disappointment has been lack of output. This EP is a brilliant use of £3, and make sure the lack of hype doesn't stop you from buying it.

Em Johnson

The KADT – Dawn of the Shred (Street Rat DIY)

I'm not a massive fan of puns, but I am a massive fan of hard hitting, fast as fuck bratty punk rock. I'll leave the obvious comparisons out, but listening to this made me happy and want to break shit at the same time. 'Dawn of the Shred' opens with 'Dawn of the Shred', so catchy, does not leave one's head, yet my favourite is 'Phone in Dead' which, it's got to be said, is even better than cheese spread on actual bread.

Nathan Mallon

The Liabilities – Malignant Humour (Gurnard)

The Liabilities offer a refreshing blast of melodic punk, with a touch of ska thrown in every now and again, to keep things interesting. With 18 tracks, you certainly get value for money and there is very little in the way of filler on an album, which certainly lives up to their excellent live shows. They are not afraid to, as the album title suggests, drop in some lyrical content, which is not for the easily offended, which I hear has got them into the odd scrape. But their tongues are clearly very firmly wedged in their cheeks. The artwork is also hilarious. I was laughing for ages at the illustration of 'the ketjet'. Musically, it's incredibly catchy. 'Isn't Life Beautiful' is a big live favourite, but my personal favourite is 'Terrorist Anthem', which will be stuck in your head for days. It's all expertly played, with great attention to detail and impressive technical ability. This has grown on me with every single listen. If you like fast melodic punk, you can't go far wrong with this. Well worthy of your time.

Andy

Maximum RNR – The Rough Side Of The Dial

I've seen this Canadian band absolutely smash it live a few times now, most recently at Rebellion and at a fun packed night in Amsterdam. Up until now I've never thought their recorded output really showcased what a mind blowing live band they are, but this certainly does the job. 11 tracks in around 13 minutes says it all. If you like Zeke, this is absolutely essential. To be honest, anyone who likes fast, loud and heavy rock n' roll music would be a fool to not add this to their collection. This is absolutely belting music, played by people who mean

it and people who certainly know how to have a party. Get it.

Andy

Neighbourhood Brats – No Sun, No Tan LP (Deranged)

This LP is a combination of the band's first three releases: Neighbourhood Brats EP, We Own the Night 7", Ocean Beach Party 7", and two unreleased studio tracks. I was late to the party and only have Ocean Beach Party as the previous two sold out in no time! I can console myself with the fact that Ocean Beach Party is the most perfect punk 7" of 2012 (I shit you not!) and that I can catch up with what I've missed on this handily compiled album. What's it like? Snotty female-fronted U.S. punk with buzzing guitars, solid rhythms and great catchy songs. Fun without being annoying; gutsy and raw, but still melodic. If you took the Adolescents' more hardcore material and fused it with the catchy hooks of The Avengers (a reference they must be getting bored of by now to be honest) or the Rezillos, you'd be somewhere near the mark. Most of the songs clock in at under 2 minutes so you don't have time to get bored – not that you would, these are great, well constructed, effortlessly catchy tunes. Features Jenny Angelillo (ex- Orphans) and a couple of members of Neo Cons. As I write this they're on their European tour – no UK dates though, which is criminal. Check it out here: neighbourhoodbrats.bandcamp.com – it's currently available from Static Shock Records in the UK. Buy this, play loud, drink beer, repeat.

James Scott

NO//sé – S/T (Yo Yo)

As with Honningbarna, who I reviewed earlier, I recently saw this band absolutely smash it on a Monday night in Manchester. Apparently, they feature members of 'Young Livers', but this has a far more garage feel to it, with trashy guitar sounds, that wouldn't be out of place on an early Hives album. Having three vocalists helps them to mix things up and there is plenty of pace to keep the energy of the record going. It's expertly delivered and I am enjoying it very much. There isn't a bad song on here, but 'Sick About It' was my favourite. Definitely a band to check out if you like riffy, garage punk rock. Very impressive.

Andy

Old Radio – Consume And Keep Smiling (AntiPop)

'Consume and Keep Smiling' is a more than impressive debut album from Liverpool Skacore band Old Radio. It's a really considered album that gives the impression this band have been together for a lot longer than they actually have – as it is seamless.

Lyricaly, Old Radio are deeply thought provoking covering subjects such as: capitalism, foreign policy, poverty and politics. There is a song about peace protester Brian Haw who passed away in 2011, and 'You Call This A Democracy?' calls into question government policies. 'Them and Us' is a reggae/ska infused track which is quite haunting and with the heavily anti-capitalist lyrics it makes for a better tune.

'Consume and Keep Smiling' is an angst filled album that pushes for a change for the better; it manages to take all this frustration and disenchantment that is so prevalent and channels it into a vehement album.

Leanne Durr

Only Strangers – S/T

This new EP from Stoke's Only Strangers is another very solid set of songs. They play gruff melodic punk, somewhere between The Lawrence Arms and Jawbreaker, and they do it far better than most. The songs are very well written throughout and this is their best material yet. The vocals are raw and gruff, but they maintain the melody, which is so important to this sound. Some good guitar work and some big choruses keep it interesting, especially in stand out track, 'Baxter Mine'. If these guys got on the right line ups they would make a lot of friends, because this sound is popular at the moment and Only Strangers do it well.

Andy

Pistol Joke – 'We Just Shit' 7" (Noise Punk Records)

First press of this is no doubt sold out now (just 290 copies on mustard coloured vinyl) but you might pick one up on discogs if you're lucky or maybe there'll be a repress? Like a mix of early UK hardcore – CHAOS UK, PARTISANS etc - and the Japanese hardcore those bands (CHAOS UK especially) inspired – GAUZE for starters – plus extra feedback and noise. If distorted-to-fuck pogo punk with broken English and that particular charm only the best Japanese punk holds sounds like your idea of a good time (it certainly ticks the boxes for me!) then you should track a copy of this down immediately and see what all the fuss is about. You could try contacting noisepunkrecords.blogspot.co.uk/ to see if there's an odd copy lying about, but I seriously doubt it (your neighbours may be pleased about this).

James Scott

Question The Mark – EP (Team Bear Records)

This nice little collection of punk rock ditties kicks off with some mean sounding guitar, which is prevalent throughout the record. 'Land of Wrong' is a great opener but is sound followed by something much more catchy and melodic, in

the form of the pessimistically titled, 'Tonight We're Gonna Give it 80%'. Ironically, an uplifting 4 minutes and 19 seconds. Bottoms Up and W.t.H.i.H.N?, top notch gruff as buggery, punk rock. It's not until we get to 'Holy Ship' at the end, that I think I've found my favourite track. The guitars sound massive and it cannot be questioned that the lads aren't giving 100% I've had this on in the car for quite a few days now; top driving music! Definitely for fans of Hot Water Music.

Nathan Mallon

RAD - Loud And Fast LP (Phone Select/Sacramento)

I play this album A LOT. It's easy to play it a lot as its 20 songs clock in at about 11 minutes in total. To me this four piece from Sacramento sounds like early D.R.I. (before they got into all that crossover metal shit), M.D.C. and Negative Approach – basically classic full on USHC. It's unapologetically the sum of its influences and often that'd put me off, but when your influences are so damn great AND (crucially) you can totally pull off what you're doing to this degree, who the hell cares! This is an amazing blast of real hardcore from people who've been around the block and know their stuff inside out and back to front. So hard to name favourite tracks as the whole damn thing is great from start to finish, but 'Corporate Drugs', 'Never Turn Your Back (On a Mosh)', 'S.I.M.P.L.E.' and 'This is not a Final War' were immediate favourites. I don't know of any UK distros that have this at the moment (I had to get mine direct from the label) but I love it so much that the band have given me permission to do a limited run cassette (with download code) containing this LP and their sold out 'This is Rad' 7" on Kibou Records. Should be out in late October. If you don't mind the shipping costs, head straight to <http://sacramaniacs.com/releases/loud-fast/> and pick this up on vinyl! NOW!

James Scott

The Restarts - A Sickness Of The Mind

The Restarts have been one of the UK's finest bands for a very long time and I am already a huge fan, so I was very excited to hear this album. It certainly does not disappoint, offering some of their finest material to date. The Restarts are fast, raw and genuinely have something thought provoking to say. There are very few bands who do this as well. This is an all guns blazing, fast punk assault, with twelve very strong tracks. My pick would be the superb 'Independent-za', but there isn't a weak song. It's also very nicely designed, with Kieron's distinctive illustrations, a very nice gatefold sleeve and snazzy yellow vinyl. I've seen The

Restarts several times recently (with varying levels of sobriety on my part) and they absolutely smash it live every time. Quite simply an amazing band.

Andy

Johnny Skullknuckles and the Kopek Millionaires - Heartaches and Hardons (JSK Records)

This is the debut release from Goldblade guitarist, Johnny Skullknuckles, and his new project The Kopek Millionaires. This is a fun and catchy release for any bedroom punk n' roll boppers out there.

'S.F.I.L.' starts us off with a short Hanoi Rocks sleaze punk style song, which soon transforms into 'One Broken Heart' combining the sleaze punk with pop sensibilities, capturing your brain and igniting it with the ability to sing along after only hearing 30 seconds of audio. There is something of The Bones in this one.

'Over You' is my standout track as it had me reminiscing of the late 90s and the CJ Wildheart bands of Honeycrack and The Jellys combined into one, pop punk at its finest with more hooks than Captain Hook's spare hook draw.

'Sometimes (Love Just Isn't Enough)' continues where 'One Broken Heart' left off and 'Six O'Clock In The Morning' begins quietly and builds up to more gutter punk pop n' roll. We are also treated to a Vibrators cover to complete the EP in the form of 'Amphetamine Blue'. A great raucous start and hopefully more to come.

Dave Allcock

Swingin' Utters - Poorly Formed (Fat Wreck Chords)

Having only heard the odd song by Swingin' Utters on Fat Wreck compilations I thought it was high time to give this band a proper listen. Each song I have heard in the past has always been good but didn't grab me enough to buy an album.

'Poorly Formed' is a right bag of mixed balls. Starting with an out and out punk rocker this record has a decent start. 'Brains' is an interesting track, sounding like the Velvet Underground it was certainly unexpected on a Fat Wreck album.

This joins nicely with the acoustic intro to 'Stuck In A Circle', which becomes a Vandals-esque track without the comedy lyrics. The main body of music on here is reminiscent of The Dwarves slower songs and all are catchy in their own way. 'I'm A Little Bit Country' is a great little country dittie which wouldn't be amiss on an Eddie Spaghetti/Supersuckers album. All the songs on here are short (which appeals to me), the longest lasting 2:35mins. 'Dreadlock Dread Reggae' is a standout track and the album as a whole is a grower.

Dave Allcock

Terveet Kädet - Musta Hetki

I saw these at Rebellion and they were one of my highlights of the weekend. They smashed through a set of perfectly executed, tight as fuck blasts of very fast hardcore punk. It was exactly what I like and I had to get this record. It is very, very good. If you like things that are fast and shouty, these guys do that very, very well. Apparently they formed in 1980, so I have quite a back catalogue to get through. They are also (according to that fountain of often unreliable knowledge that is wikipedia), one of Max Cavalera's favourite bands. I'm not entirely sure what to make of that bit.

Andy

Tosserlad - Fuck The Neighbors

I listened to this on a recommendation and really enjoyed it. The whole 7 song EP sounds like a good night out and I will be catching them live ASAP.

Tosserlad certainly have a Motorhead sound about them, which can only be a good thing and named after a type of troll (watch Troll Hunter!). With songs about cider, curry, Hellraiser and more cider there is something for everyone to connect with.

'Dirty White Cider' is fast and fun and will have many raising a glass to the chorus.

'Breakout' has a Zeke-esque riff to it and 'Fuck You Rocko' is in your face fast just how I like it.

'Curry Core' is in the same vein to 'Dirty White Cider' and 'I Just Can't Connect With Hellraiser In Space' is very Send More Paramedics. 'Hellraiser in space, you're a pile of shit' I couldn't agree more.

'It's Not Just Cider' is my favorite song on here, a touch of Black Flag about this one.

Finally 'I Want To Kill Everything I See' is the band rocking out a typical blues riff in true Motorhead style, with the speed of an express train.

If you have a spare £3 (the price of a pint of cider), head over to Tosserlad's Bandcamp page and make the purchase. It's cheaper than a curry and better than Hellraiser: Bloodline.

Dave Allcock

The Wife Beaters - The Beat Goes On

Having a bad day at work certainly turned out well when I stuck this in my headphones to try and block reality out. The trailer trash boys from Burgerville are back with their third album 'The Beat Goes On'.

Sounding like a good 1950s rock n' roll knees up with added over drive this is three chord punk rock stripped back to basics which is refreshing from all the technicality whored out by todays modern punk bands. The obvious comparison here is the Ramones with songs

like the tongue in cheek 'Granny Get Your Gun' and 'Strip Tease', which has a bluesy feel to it. This is just ol' fashioned fun. The Blues sound gets grimmer with 'Scumbag Blues' and speeds up to air guitar, head banging anthem and personal favorite, 'Sleazy Places'. There are more dimensions to this album with the Animals esq 'I Don't Want It To End'.

With 17 tracks to choose from there is plenty of fun to be had on this album and it won't make you beat your wife... but you may crave a burger.

Dave Allcock

Wonk Unit - Muffy

Wonk Unit are such an original band. It is actually impossible to categorise them. I've heard some people say they are an acquired taste, but if you acquire that taste (as I have), you are going to absolutely love them. It's live where they are most exciting. Alex is such a charismatic frontman and I would recommend anyone to check out their live show. But 'Muffy' does a very good job of replicating what they do onstage. On this album, you have everything from the two-tone fuelled opener, 'Spooky House', through to the dark, acoustic and cello driven sounds of my personal favourite track, 'Horses'. Other stand-out tracks include the grungey punk in the shape of 'Pearl White Awkwardness' and some superb acoustic goodness in the shape of the excellent closing track, 'The Woods'. This is an album, which gives more and more with every listen. Wonk Unit are a genuinely inventive and exciting band, who I have a great deal of time for. So should you.

Andy

Wounds – Die Young (In At The Deep End Records)

After listening to the b-side of the latest Send More Paramedics EP, I was suitably impressed with how the bands had covered SMP songs (check out Gallows doing 'Zombie Crew' if you can). I had never heard of Wounds and thought they were worth checking out, and I am so glad I did. Hailing from Ireland, they bring a hefty mix of Gallows hardcore and Bronx swagger to their own brand of rock. Opener 'Killing Spree' absolutely rips off the intro to Heart Attack American by The Bronx. As this is my favorite Bronx song and has the best intro, I don't see this as a bad thing and the chorus is awesome. 'Dead Dead Fucking Dead' is available as a free download and I can't help but think this is how The Computers should have sounded before they turned their guitars down. 'No Future' is a great track with a shout-a-long chorus, crunching guitars and fiercely shows again the Bronx/

Gallows influence. But, there are a couple of filler tracks too. 'Choke' for one, which doesn't make this album an instant classic.

On the plus side, any band whom sing about drinking gets a thumbs up from me.

Dave Allcock

Dirty Revolution Matrix Bar, Grimsby 31.05.2013

It's fair to say that tonight's crowd of roughly 30 people, including two support bands, isn't going to be the largest crowd these guys are going to play to on their current U.K tour promoting recently released, "The Heat". As Dirty Revolution take to the stage, Reb begins to play the Melodica for the first time this evening and you can see the band are going to give the audience 110%, not letting low attendance dampen their spirits.

The set flowed seamlessly, mixing old songs from the debut album, "Before the Fire" (2010) with the latest effort, "The Heat" (2013); in particular, "Feel the Fear", "Let Them Try" and "No Man's Land". The set, which was very well thought out in my opinion, consisted of a mix of old songs from 2010s debut "Before the Fire" and 2013s sophomore effort "The Heat" which flowed together seamlessly. "Feel The Fear", "Let Them Try" and "No Man's Land" from "The Heat" particularly stood out live. Since I last saw the band, last October, at the Star and Garter in Manchester, they've lost a member and gained two; with these additions they have gained a fuller sound in the live environment. Following a bit of confusion over the allocated time, it looked as though the last two songs from the set were going to be dropped but after a quick word with the DJ the band took to the stage once again to finish the night off nicely with "50p".

Ebo Morrice

Rebellion Festival 2013

Like thousands of other punk rock fans, since 2006 I've spent one weekend every August in the glamorous northern town of Blackpool. Formerly 'Wasted', for the last 7 years 'Rebellion' has brought the finest punk / ska / psychobilly / acoustic acts (and Chas & Dave) to the Las Vegas of England, yet this is the first time I've felt the need to write an account of my weekend in the Winter Gardens. Or what I can remember of it at least... so here it is - Rebellion 2013:

In previous years I've headed over on the Wednesday evening for the customary pre-show, but the line-up this year was rather similar to the 2012 gig (Drongos For Europe, Crackshot) which didn't do much

for me to be honest. I decided instead to stay in Manchester on the Wednesday night, thus saving money on an additional night in a B&B, & meaning I could watch the Alan Partridge movie for the second time that day. Nothing warms you up for a 4-day punk festival more than that. Arriving via train on the Thursday morning, the first B&B I found with 'vacancies' signs, erm, kinda didn't have any rooms. Fortunately the second hotel I tried did, charged me less as I didn't want breakfast (the previous year I think I managed to make it down for 2 out of 5 mornings. Bleurgh), & put me in a double room for the price of a single as they'd had a cancellation. AH-HA!!!

Joe McCorriston was an early highlight of the Thursday line-up, his chirpy tunes based around previous 'Holidays In The Sun' HQ - namely his hometown of Morecambe - bringing a smile to those up handy enough at the acoustic stage. In Evil Hour, Biteback, and an acoustic set from Obsessive Compulsive brought a darker edge to a sunny afternoon, & the rest of the day had a distinctly ska-tinged flavour to it, with up-and-coming UK bands Karma Party, Counting Coins, Copasetics, and The Talks adequately holding their own against US punk heavyweights The Menzingers and Leftover Crack. Vic Ruggerio from The Slackers played a rootsy, Americana / country acoustic set as opposed to his usual ska-stylings, but no such schizophrenia from Neville Staple of The Specials, who played his regular no-nonsense set of upbeat 2-tone stompers. The night was rounded off by the awesome Johnny Cash covers band Jericho Hill. Their June Carter was a tad sparkly for my liking tho. Just saying.

Friday morning & I'm up bright & breezy, as the day is kicked off with a bouncy, energetic set from Clay Pigeon, followed by a no-frills-punk-rock-triple-whammy in the 'car park of doom' (sorry, Olympia) from Army Of Skanks, Wasted Life, & Skurvi, before an as-usual awesome set from Drones. This band keep getting better & better. Check 'em out. Jim Sorrow twanged his banjo-strings expertly on the acoustic stage, but him encouraging the crowd to 'boo' me for reasons unknown encouraged me to flee early to catch TNS anarcho-folksters Bootscraper tear Blackpool a new one. The next 3 bands I saw perfectly demonstrate the eclectic nature of Rebellion booking, with feisty-femme-punks Pink Hearsie; dub-ska-reggae-rude-boys (and girl) The Skints; and Canadian punkrock'n'rollers Maximum R'n'R sending me rip-roaring into the psychobilly

section of the evening. The Arena suddenly filled with quiffs, brothel creepers and neck-ties... & that was just the women! Bud-dum-tish. Vince Ray & The Boneshakers and Long Tall Texans brought a much needed dose of double bass to the proceedings, before the punks invade the Arena once again for The Flatliners and The Restarters, two bands I keep meaning to listen to more stuff by. I'm a busy guy, what can I say?! Mad Sin pulling out at the eleventh hour meant that I rounded off the evening in the Bizarre Bazaar with Liverpool's Pete Bentham & The Dinner Ladies. The Friday night had a plethora of heavyweight headliners – from The Exploited, Neck, The Buzzcocks, & even 90s Britpop also-rans Space! – but I didn't watch any of them. Sorry. I nipped to the psychobilly aftershow to catch The Goddamn Wallbangers instead. I think I made the right call.

Saturday started off as a relatively quiet day – probably for the best! - with the only bands I saw before 5pm being female-fronted B-movie punks Dragster and US / European reggae rockers Jaya The Cat. The floodgates opened after 5pm though, with Anti Vigilante and King Prawn both getting the crowds skanking enthusiastically to their ska-punk anthems, with the reunited latter showing the relatively fresh-faced former how it's done, but with AV showing that the UK ska scene is in safe hands once KP hang up their boots again. Good to have 'em back for now. NA-NOW-NA-NOW! A previous highlight of Rebellion didn't disappoint, as Street Dogs once again brought their high-energy US street-punk to a rapturous reception in the Ballroom. Bringing a more surreal edge to the acoustic edge, former Dwarves guitarist HeWhoCannotBeNamed wore just a gimp mask & what appeared to be a large nappy, before my drunken confusion carried me back to the Ballroom for possibly the highlight of my weekend. Chas. Dave. Human pyramid. Say no more. (Chas & Dave weren't in the pyramid, but by god enough of the crowd were. I was on the bottom. It hurt.) Dizzy with Cockney-knees-up-euphoria, I hopped off to the Olympia for the final 4 bands of the night – Newtown Kings (skankalicious), The Rezillios (meh), Random Hand (awful sound for the first few tunes, but managed to keep up the momentum & played a typically ferocious ska punk set), & 'The Misfits' (left after 3 unrecognisable songs, the sound was dreadful & the band looked like they couldn't be arsed. Even for zombies, they were a bit dull. Disappointing. I went to drink more instead. Good night...)

On to the Sunday. The final hurdle.

My liver hurts. But it's yet another early start to the day, as last minute posters are put up & flyers are hastily distributed to entice people into Revenge Of The Psychotronic Man's debut performance at Rebellion, rocking the Arena with blistering high-speed punk rock at the almost too sensible hour of 1.40pm. Electric River have the unenviable task of following ROTPM, but I thoroughly enjoyed their Gaslight Anthem-esque stadium rock. Captain Hotknives made his regular appearance in the Bizarre Bazaar, leaving a crowd of cider-fuelled punks in stitches with his anti-drugs / babies / transvestite sex-romp acoustic comedy. The last ska band of the weekend followed in the form of Tyrannosaurus Alan, a veritable skanking machine that lead me nicely into the remaining 6 hours or so, which solely seemed to consist of blistering psychobilly (The Creepshow, Hillbilly Moon Explosion, The Peacocks, The Brains) and balls-to-the-wall punk rock (Face To Face, The Bronx, Roughneck Riot, Fucked Up). Lovely stuff. With The Creepshow, Peacocks & Roughneck Riot being the only bands of the last 8 that I'd seen more than once before, it was an evening of giving bands a second chance when they'd underwhelmed me before, or in the case of The Brains, seeing a cracking Canadian psychobilly band for the first time. I'm rambling now, it was a long weekend, sue me! 48 bands (5 I'd never seen before), & 6 solo acts. Not bad. Roll on 2014!

Mikey Wong

Mikey Wong's Anthems of Rebellion 2013

REVENGE OF THE

PSYCHOTRONIC MAN – Get Pissed, Talk Shit, Dance Like An Idiot

ROUGHNECK RIOT – This Is Our Day

STREET DOGS – Punk Rock & Roll

THE CREEPSHOW – Hellbound

KING PRAWN – Day In Day Out

THE FLATLINERS – Monumental

THE PEACOCKS – Older Than Punk

Jaya The Cat & Support, Huddersfield Parish, August 15th 2013

If you've heard the stories, but not seen the band, I can assure you that American/Dutch ska-punk heroes Jaya The Cat live up to their reputation as being one of the hardest partying and best live acts on the scene. For two hours they ripped up the bijou Huddersfield Parish with a well rehearsed and executed set, but with an aura of perhaps not quite being as in focus as the rest of the crowd!

I executed my traditional 'missing the first support act' manoeuvre with the usual aplomb, just managing to

catch the last couple of tracks by rock/punk band Dead Punk who were a fine example of volume over talent... There's potential, but it needs work.

Next up were a surprisingly popular three piece punk-reggae band called Back In The Habit who dragged in the previously smoking punters for a short, but well executed set. The reason they were so popular? They were led by none other than a certain Matt Crosher. If you don't know who he is, then why are you reading this? I'll leave that there! Sufficient to say, they went down incredibly well, with Matt showing that he's lost none of the touch or audience rapport.

The final support of the night were Byron Street Social. A confident reggae and ska set ensued, and while I appreciate there wasn't a huge amount of room on the stage, when there are seven or eight of you on there, someone needs to be moving. Watch old Specials footage for clues...

Finally we got to the headliners. What can be said about Jaya The Cat that hasn't already been said? Somewhat unconventional in appearance, from white Rasta to surfer punk, they show the truism that image is now, it's how well you play that counts. And by god can they play....

They began by asking if it was anyone in the crowd's birthday (so they could make it into a birthday party and carry on playing and partying beyond the normal hours) Kicking off with 'Rebel Sound', they ripped through the majority – if not all – of the tracks from New International Sound Of Hedonism, with a shit load of older material thrown in too.

Look at this for just a part of the set list: 'Fake Careras', 'This Could All Go So Horribly Wrong', 'Hello Hangover', 'Thank You Reggae', 'Twist The Cap', 'El Camino', 'Peace And Love' and, of course, the brilliant 'Here Come The Drums'. And that was only about thirty minutes worth of an almost two hour set. There was much, much more beside.

Due to the limited capacity of The Parish, it didn't take long for the venue to become a mass of skanking, sweating, grinning bodies. Grabbing photos was a challenge as my elbow was being jostled every other beat by people having a great time and dancing like there was no tomorrow.

A welcome intermission saw Geoff taking a moment to stop an introduction the previously mentioned Matt Crosher, who was guesting on one track – 'Thank You Reggae' if I recall correctly – and who managed to break the borrowed guitar. No one cared though, least of all the band.

By this point, the heat had got to stupid levels and, after a moment of

encouragement from the band, the crowd started to get semi-naked. At this point I'd like to apologise to the rest of the crowd for inflicting my sweat drenched, overweight, inked and ironed middle aged body on the rest of you, but you weren't such a pretty sight yourself.

I can't really add much more. JTC played on until well after midnight, and by all accounts were still partying hard into the morning after, and I came the 55 miles home up the motorway with their finale – a hugely extended version of 'Here Come The Drums' pounding in my ears.

Na na na, nana na nana na nana na...

Nik Skeat

Beacons Festival

As I prepared to write this review, I found myself compiling a set of notes that disconcertingly resembled an end of year school report. I decided to go with it - Beacons has been a pleasant member of the festival scene this year; quiet and conscientious but growing in confidence, developing a real sense of individuality and showing signs of great potential. Yes, the small independent music festival based in Skipton offered an intriguing and eclectic line-up featuring a handful of carefully selected headliners nestling amongst a pool of fresh-faced, aspirational young acts.

There was definitely a lefty vibe about the place exemplified by

activities such as the DIY zine making workshop led by Loosely Bound, the documentary playing in the cinema tent about the decline of independent record shops and the philosophical lecture "Morality Without God" offered up for breakfast on Saturday morning. Fucked Up, a band who embody this vibe so well, were fittingly chosen to headline Friday night. These guys are true performance professionals, working the crowd as only they know how – in what other situation would a group of people get whipped up with a mic lead, have a giant sweating man force them to touch him as he shouts in their face, then walk away feeling like the most loved individual in the world? Outsiders may consider it abuse, but I'm sure spectators caught up in this show felt the sense of euphoria, community and togetherness that Fucked Up deliver with their music and spirit.

Saturday, disappointingly, didn't sustain the hard work that Friday had set, but earnest performances by female fronted bands Wolf Alice and Findlay punctuated the largely average day. The latter brought us sassy, bluesy, sandpapered pop delivered by what seemed like Betty Page with a roaring hangover, whereas the former evoked sun-bleached mid-90s grunge-rock nostalgia of hanging out in next-doors garage with an unplugged electric guitar.

Sunday was by far the most

popular day evidenced by the swelling crowds filtering through the gates with their day tickets; a tactful move curated by the people at Beacons perhaps? Blistering through the sleepy morning haze came a penetrating performance by The Wytches; their surf-doom black-psychedelia instilled horrors of a bad trip to all who innocently happened to stumble into the tent. Following in a similar pulsating blue vein were local noise act Hookworms. Driving rhythms of looping white noise fused by layers of screaming vocals, searing guitars and stabbing keyboards appeased the voracious crowds working up an appetite for the delectable evening feast that was in store.

That came in the form of highly anticipated headliners Savages, whose band name suitably described the ferocious moments that followed. The sides of the tent were high on splitting with the sheer volume of fans trying the squeeze themselves in. Savages tore at their songs with seething venom, interspersed with unsettling moments in which singer Jehnnny Beth scanned the crowds like a predator calculating its next attack.

Natalie Walsh



THE TNSMAS COVERS PARTY

SATURDAY 7TH DECEMBER
GULLIVERS, MANCHESTER

SOUNDS OF SWAMI ARE FOO FIGHTERS
ONLY STRANGERS ARE THE LAWRENCE ARMS
TRURO ARE NOFX
FAIR DO'S ARE PROPAGHANDI
SPEED DINOSAURS ARE BAD RELIGION
MANIFEST ARE SICK OF IT ALL
THE HOSTILES ARE BLINK 182
BURNING FROM THE INSIDE ARE THE UK SUBS

TNS RECORDS 10 YEARS ANNIVERSARY

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THE FRANCEENS / THE KIRKZ / ACID DROP
OFFICER DOWN / HATED 'TIL PROVEN' (730 - LATE)

SATURDAY 12 APRIL

SOUND CONTROL, MANCHESTER
RANDOM HAND
REVENGE OF THE PSYCHOTRONIC MAN
(IT'S ALSO THE REVENGE OF... 10 YEAR ANNIVERSARY)
BOOTSCRAPER / BEAT THE RED LIGHT
FAINTEST IDEA / ROUGHNECK RIOT //
THE AUTONOMADS / 3DBS DOWN
SOUNDS OF SWAMI (130 - 1030PM)

JOSHUA BROOKS, MANCHESTER
THE AFTER SHOW WITH:
THE DOMESTICS / BLACK STAR DUB COLLECTIVE
RISING STRIKE / BOMB IBIZA DJ SET (11PM - 4AM)

Tickets for Sound Control are available from tnsrecords.co.uk, Rockers England or Sound Control for £9 adv.

The first 100 ticket sales get guaranteed entrance to Joshua Brooks before 12.30pm.

Capacity is limited on Friday night and at the after show. All ticket holders get in free until capacity is reached, but it is on a first come, first served basis. Entry to Joshua Brooks is £5 if you do not have a ticket for the Sound Control gig.

There is a 10 year anniversary pack available for £20, which includes your ticket, 7" Revenge Of... 10 year birthday vinyl with download code, a limited edition 10 year TNS t-shirt, various posters, a badge and much more. This is only available from the TNS site. There is a cheaper version available, without the ticket for those who can't attend/band members.