

# anger BURNing

ISSUE 09

## anARCHISTWOOD

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### ELECTRO PUNK

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# anger BURNING EDITION

NATURE IS A FUNNY THING, ISN'T IT? I WRITE THIS AS THE WORLD UNDERGOES THE ONSLAUGHT FROM CORONAVIRUS. I'M IN SELF-QUARANTINE AND WORKING FROM HOME. EFFECTIVELY A PRISONER OF MY OWN DOING. YOU CAN SEE PEOPLE WHO HAVEN'T HAD ANYONE TELL THEM WHAT TO DO EVER, GOING STIR CRAZY AND EFFECTIVELY GIVING THE VIRUS THE UPPER HAND, MAKING THINGS FOR THE REST OF US EVEN WORSE THAN THEY ALREADY ARE.

THERE ARE SILVER LININGS TO THIS PARTICULAR CLOUD, I FEEL. DESPITE IT BRINGING OUT THE WORST IN SOME PEOPLE, IT HAS ALSO BROUGHT OUT THE BEST IN OTHERS AND WE CAN SEE MUTUAL AID AND SOCIALIST IDEALS AND PRACTICES COMING ABOUT DESPITE THE BEST EFFORTS OF THE FAR RIGHT TO EXPLOIT THIS SITUATION AND OTHER CURRENT SITUATIONS FOR THEIR OWN SICK AND TWISTED AGENDAS. IT MAKES FOR A PROMISING FUTURE. CORONAVIRUS HAS ALSO DONE MORE TO UNSETTLE RAGING CAPITALISM THAN ANY PROTEST HAS DONE FOR SOME TIME, IN MY HONEST OPINION.

WITH ALL THAT SAID, LET'S GET ONTO THIS LATEST ISSUE - IT'S BEEN ON THE CARDS FOR YEARS AND ONLY NOW HAVE I HAD CHANCE TO SORT OUT THE INDIE/ALTERNATIVE/GOTH SPECIAL. THE BANDS I ALWAYS HAD IN MIND HAVE IN THE WHOLE STAYED THE SAME FROM THE ORIGINAL CONCEPT I HAD A FEW YEARS BACK.

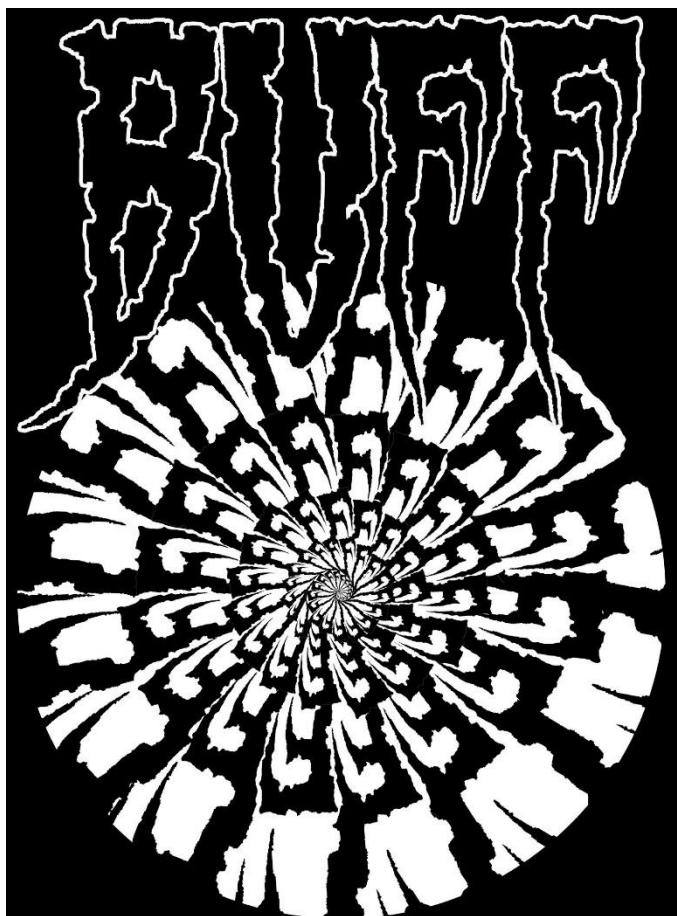
DOES THIS ISSUE COVER ALL THE SUB-GENRES IN THIS VAST ARRAY OF POSSIBLE PIGEONHOLES? NO, OF COURSE NOT. I'M HOPING THAT IT WILL ACT AS A SPRINGBOARD FOR MORE ENQUIRIES ABOUT REVIEWS AND ARTICLES HOWEVER JUST AS ISSUES 6, 7 AND 8 HAVE DONE. WE NOW HAVE A GREATER AUDIENCE THAN ISSUES 1 TO 5 EVER HAD - THANKS TO EACH AND EVERY ONE OF YOU WHO HAVE TAKEN THE TIME TO SHARE A LINK OR A POST ON SOCIAL MEDIA. WE APPEAR TO BE GATHERING AN AUDIENCE AND THAT FOR ME IS SUCH A THRILL.

AFTER SOME THOUGHT, TOO, I HAVE DECIDED THAT THE NEXT ISSUE WILL BE THE LAST IN THE CURRENT FORMAT. I PLAN TO KEEP INTERVIEWS AND REVIEWS GOING, BUT ON THE WEBSITE ONLY. IT TAKES TOO MUCH TIME TO PRODUCE THIS AND THE PHYSICAL FORMAT, REGRETTABLY, IS PRETTY MUCH DEAD WITH LITTLE OR NO SALES SO WHAT IS THE POINT? I WILL HAPPILY PRINT THE ODD COPY OFF FOR PEOPLE IF THEY ARE DESPERATE THOUGH, SO IT'S NOT TOTALLY DEAD I GUESS. HOWEVER. THERE WILL BE NO STOCKPILING OF ISSUES, SAVE FOR A SECOND VOLUME TO BE AVAILABLE ON AMAZON ONCE ISSUE 10 IS PUT TO BED AND THEN IT'S ONLINE ONLY. LOVE, PEACE & ANARCHY...

**PAUL, JULY 2020.**

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**[HTTPS://WWW.FACEBOOK.COM/ANGERBURNINGFANZINE](https://www.facebook.com/angerburningfanzine)**



## Space Punkers Buff let us into their world of Sites, Squats and Tower Blocks.

**AB** How did you form the band...

**@B:** Well... None of us in the band now are original members. Buff have been going since the early 2000s when Loki, who was the original drummer and vocalist, and Duncan, who now plays in Reality Attack, formed the band. At some point Rob joined on guitar and Duncan left. Rik joined about 2008 when he replaced the old bass player Chris who at the

time had gone AWOL. I've not even mentioned Jason, Jon, Cath or Netty who were also in the band at one point. Anyway somehow, about ten years ago, Loki blagged Sean who had been playing with Black Light Mutants to join the band to play chaos pad and synth, adding a more psychedelic edge to the band. Later, Ant joined Buff to play drums, which freed up Loki to just sing vocals adding a more Butthole Surfers vibe, but after 18 months Ant left and was replaced by Dan formerly of 2000 DS.

Sadly, Loki died about six years ago and after he died we wanted to keep the band going without him so Rik went onto vocals. Saul replaced Rob on guitar and two years later Daz from the band Featherteeth replaced Dan on drums. In the last few months Dave's joined on second guitar and Saul is on second vocals so the band sounds bigger than ever.

I think the common theme between all of us is a love of obscure, brain-melting tunes, heavy Punk and that everyone who has ever been in the band was mates with Loki.

**AB** How did your sound come about? The use of effects/ keyboards really fills out the sonic composition.

# R.I.P Paul 'Loki' Lockwood 1968-2014



**@B:** Whoever's been in Buff, one thing we have all had in common is that Hawkwind or Can were as big an influence as CRASS or Discharge. The Butthole Surfers have always been a favourite of all us. You can hear it in Buffs meld between punk and psychedelic sounds. "Skiprat" from "Sites, Squats and Towerblocks" owes its simple 3 chord change to Hawkwind songs like "Brainbox Pollution" or "Lost Johnny" but at the same time we've always tried to give each song its own identity so "Government Monster" from the upcoming Cress/ Buff split has an almost Goth/ Punk influence. Each one's different. The synth sounds

have always been sonically like having an extra guitar and now we have two guitars, as well as the synths, it sounds massive.

**A** **B** Have you toured around the UK much?

**@B:** In that respect the festival scene has been very kind to us whether its been Cosmic Puffin, Onboard The Craft, Horsedrawn, Equinox, Surplus Festival, Lost in the woods or Morecambe Punk Fest. For some reason weve not made it to Scotland or Ireland yet (although we're always open to offers!) Wales has always been a massive laugh thanks mainly to Surplus festival and all the heads

behind that. We've played a few gigs around England with our mates from One Eyed God and with RDF. Just last month we booked a short tour down South with The Blunders for late May but with whats going on at the moment thats looking like we'll have to reschedule for later in the year when everyone's free again.

**AB** How has your debut, "Sites, Squats and Towerblocks" sold?

**@B:** Well, we've only 20 copies left on vinyl. We've sold a truckload of CDs and it's still available on tape through Chain Reaction records in the States so we've no idea how many exactly are out there. Enough though that we're chuffed about it for our first album. Just knowing that theres loads of heads, literally all over the place,

blasting it out at seshes, parties, gigs, on car stereos, and at sites, squats and towerblocks, is a buzz.

**AB** The track Tasty 1% has a psychedelic Peni vibe to it- would you say RP are an influence on you or is that a happy coincidence?

**@B:** All of us in the band rate Peni. Deffo one of the best Punk bands ever. Rob who used to play guitar wrote Tasty 1% so I couldn't really say how much of an influence Peni were on that song, but I wouldn't be surprised if they were the band he had in mind when he wrote it. I can say though that Brian May influenced the line "The badgers are to blame!".

**AB** Is your planned split with CRESS ready to be released soon?



**@B:** Yes! The idea first came about last year but it took us ages to get done. Anyway it should be out in next month or so.

[**Paul:** *The CD version is actually coming out on Chaos Control, now, too!*]

**AB** **Where was it recorded?**

**@B:** Saul and Daz and our mate Pierat (all three of them also play in Funeral Dickhead) run their own DIY studio, Binbag Pig, where we recorded "Sites, Squats and Towerblocks" and the Buff and Cress sides of the new split album. They've just recently recorded Captain Starfighter and the Lockheeds, Brigantes and Tom Ashurst from Hawklords new albums as well as Daz's other band Featherteeth's albums at the studio.

**AB** **There is an element of similarity between yourselves and Cress- was the split LP simply a matter of time before the idea became real?**

**@B:** We first played with Cress a couple of years ago at the 1 in 12 in Bradford and just got on with them straight away. We were all wrecked at Bearded Theory last year when we first bandied around the idea of doing a split. I suppose musically both bands combine heavy punk with a psychedelic element, so we have that in common, but I think both bands are

different enough where we'll compliment each other on the upcoming record without it sounding to samey, and I reckon people who buzz off Cress will buzz off Buff and vice versa. Cress are genuinely one of the few bands we'd actually consider doing a split album with as we genuinely rate them musically as well as them being mates.

**AB** **Are there any un-released tracks that you have that could be released as part of a compilation or EP?**

**@B:** We've got another four brand new songs written but not recorded yet. I reckon it won't be long until we've enough songs to record a proper follow up to "Sites, Squats and Towerblocks" I think we'd rather think big and record an album though rather than just an EP, but it would be good to also have a few songs that wouldn't be available anywhere else that we could add onto any compilation.

**AB** **What would be your favourite gig type - festival or a more intimate pub/club gig?**

**@B:** Festivals are best! At gigs there can be a tendency for people to just be smoking outside or they're just there to watch their mates band, but at a festival everyone's buzzing on the sesh so they're keen to watch any

bands. The festival crowd are generally more up for it plus the festivals we've been playing at are quite intimate and personal so they've had a great vibe and we've had a great time playing at them.

**AB** Do you see social media taking on a more important role going forward or has it not helped you that much anyway?

**@B:** Social media is always helpful. It's definitely helped us make a lot of contacts and new friends and helped to spread the word but to be honest nothing's quite as good as face to face contact, whether it be in the pub or sat in a field. You can always make better connections when you're having a laugh with someone in real life.

**AB** You've played the 161 festival-how was that?

**@B:** We've played two fundraisers now for 0161 in Manchester but they've never actually followed through and offered us a gig at the festival.

**AB** Do you feel that the 161 movement is more relevant nowadays?

**@B:** Anything that promotes anti-racism and anti-homophobia is a good thing in any age. I don't necessarily

think things are any worse or any better than they were ten or twenty years ago. There has always been intolerant people about and it's good that bands, promoters and scenes build platforms that push positive agendas. Racists and homophobes are bullies and bullies suck.



**AB** What have been your best and worst gigs played?

**@B:** Best gigs I reckon we'll all say different ones. For me last year at Equinox was a minter, or supporting RDF at the Hebden Bridge Trades Club where we spent all day pacing around not wanting to drink because we didn't want to screw up the gig by getting too drunk but ended up playing great as we had hardly any alcohol in our systems to dull the adrenaline. Rew and Sally's wedding a few years back was a great gig in Todmorden. Seeing

Sally dancing to Buff in a wedding dress was pretty punk rock.

Worst gig It wouldn't be fair on a certain person to tell that story but everyone who was there will know which it was. Despite this, Buff had a great weekend.

**A** **B** Are you releasing your albums DIY or have you got interest from any labels?

**@B**: We've been recording DIY but when it comes to releasing albums, the more small labels that can help us out the better. That's the beauty of the punk scene. Even though each band can be a self-sufficient entity doing everything themselves, without anyone else's help, if you think about every band being a small drop of water in the ocean, when you add up all those small individual drops you get a massive ocean of culture and it feels good to be even just a tiny part of that culture. To me, that's one of the best things about Punk. Urinyl Vinyl put out "Sites, Squats and Towerblocks" as a vinyl release and Chain Reaction records have released it in the States on cassette.

**A** **B** Is there anyone out there that you'd like to take the time out to thank?

**@B**: Well definitely Steve from Urinyl Vinyl whose help has been invaluable

in releasing our music, Pierat for helping to mix and mastering "Sites, Squats and Towerblocks..." and the new Cress/ Buff split, the organisers at Equinox festival who've booked us for the last five years, plus all the other bands, festivals, promoters, sound engineers who've helped us out and everyone who's come to watch us or bought a copy of our album. We've also got to mention Tim Walsh from Butterfly Music in Manchester where we rehearsed for the last twelve years until it shut down last summer. Best jam room EVER! and last of all Mags, Patsy and Sam for putting up with their fellas always disappearing off for band practice and gigs.



**Facebook**

<https://www.facebook.com/sitessquatsandtowerblocks>

**Bandcamp**

<https://buff.bandcamp.com>



**Sanction This' Adda takes us through what makes Electro Punx tick and what's in store for the future.**

**AB** What prompted you to form the band?

**@A:** It was after I had called it a day with band at the time Blagg in 2011 and at this point was pretty much done with bands and decided to go back to just doing stuff from home. Had a wealth of ideas and some knowledge of recording so put Electro Punx together based on the name of a fav 80's band Electro Hippies.

**AB** Tracks like "War For Peace", "Hell On Earth" and "Sick and Twisted" have a real 'Sanction This' style vibe going on - were they written around

**the same time as the band and/or  
Battery Humans?**

**@A:** No these songs were before i joined Battery Humans and the more driven punk still let over from my 80's experiences , War for peace was in fact from my 80's project shred written in 89 , the others more recent , Sick and twisted being a popular Blagg song.

**AB "Choose Your Poison" is your only full-length album to date (I believe) - are there any other releases we should be aware of?**

**@A:** I did a CD called “Pesky Humans” and “Doom with a View”. “Choose Your Poison” is what I feel a good collection from both and set up for online listening.



**AB** Your Lemmy tribute song "Hell Raising Legend" is class and a great impression of him to boot. How did you come up with the idea of writing it in that style?

**@A:** It was like a possession than impression. The music and words came to me in no time at all , was very odd recording it , kind of felt like Lemmy for a day. Grew up with Motorhead from age of 9 so really was just a tribute and really the closest I have come to my always hope of doing Motorhead tribute band.



**AB** What is going on with the band currently? Any more songs planned for the future?

**@A:** I think it's as it is for now been so busy with Sanction This and started Pissed Up Puppy during the Covid 19 outbreak with a few solo trax including Lock Down Blues.

**AB** How did you approach the crossover style evident in the band's sound?

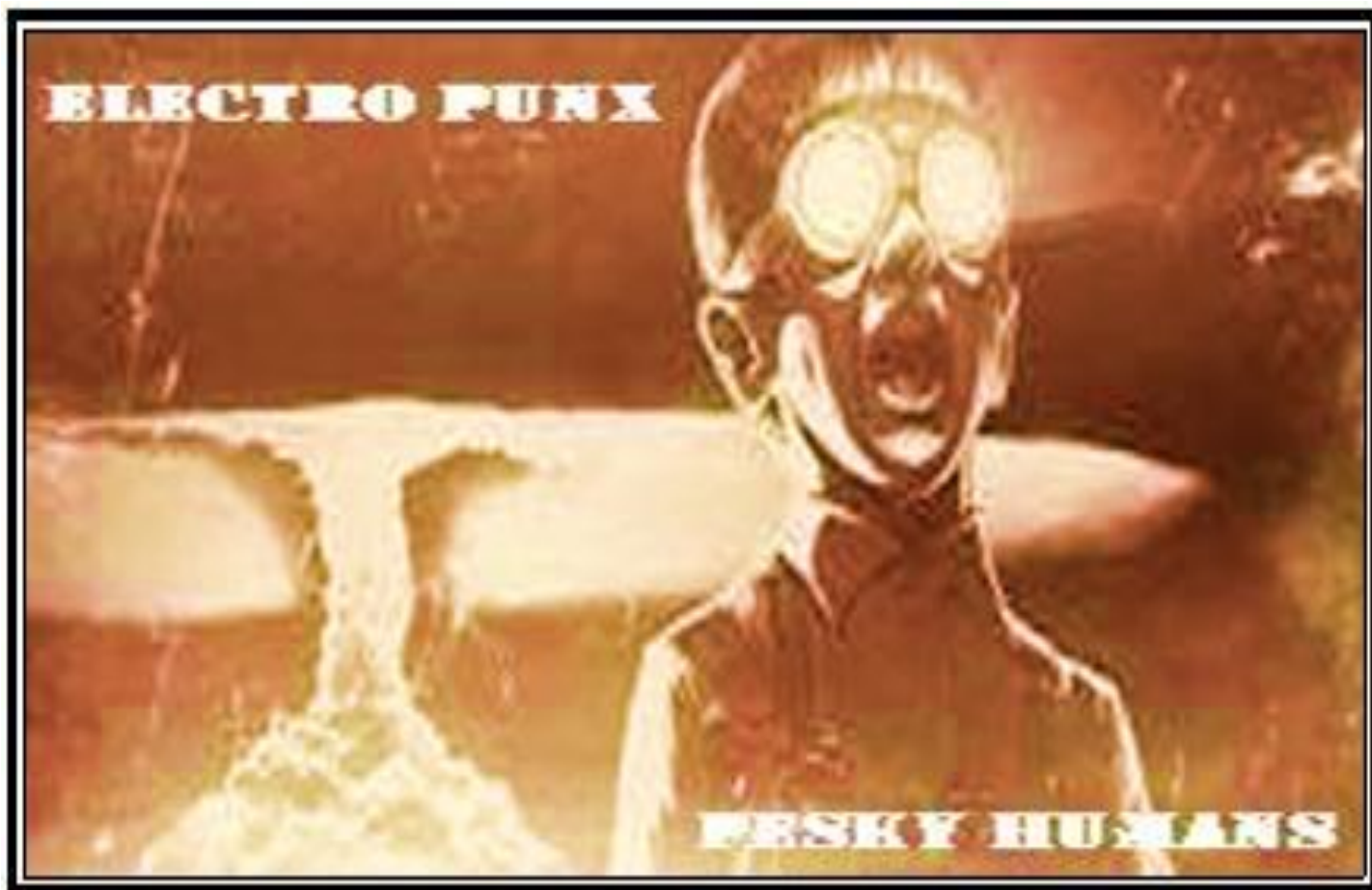
**@A:** I think it's a mega mixed-up collection of everything I've enjoyed musically throughout my life I've done it under the banner of Electro Punx but possibly may have been better mixing it into different genres and project names

**AB** Who would you say were your main influences?

**@A:** Probably most that I've listened to since I was young, pretending to be a DJ playing Abba recordings, right up to now the likes of punk/metal etc . I can enjoy so many styles of music if it's good to the ears.

**AB** Would you ever consider a gigging line up to showcase the songs live?

**@A:** Yes, would love to - would be good recreating the thing live but would need big line up: drums, keyboard, 2 guitars , bass, vocals but would put together some great live stuff.



**A** **B** How do you think the band will progress in the future?

**@A:** I think it will evolve into other projects, different genres.

**A** **B** Is there anyone out there that you'd like to take the time out to thank?

**@A:** I'm always grateful to everyone who has taken time out to listen to the things I'm involved with. It means the world to me, because it ain't easy getting out there and the bottom rung musicians have to work damn hard.

**A** **B** If there's anything else that you want to say?

**@A:** I have seen things coming a long time and I have always been a rebel

and stuck to my beliefs. The words in Electro Punx reflects this and for me is the most important thing. It's a life's experience and sometimes a very tough part of my life. Music for me is a curse and a cure , but I'm so glad I have been able to turn to it.

Massive thanx to you Paul. Love and respect and most important peace Adda.

## Facebook

<https://www.facebook.com/ELECTROpunxuk>

## Bandcamp

<https://offthecouchproductions.bandcamp.com>

# IF YOU GO DOWN IN THE WOODS...!



## **Prank Rocksters, anarchistwood, throw us a big bucket of confetti and a clown's pocket full of answers...**

**A****B** Tell us a bit about the band...

Current Band Line Up 2020:

Candiflip Blackwood – guitar, vox and aftershocks

Funkcutter – vox, horn & pegs

Hyel Blodwen Blackwood – stage bouncer

Lindsey S. – videographer & twisted jokes

Luka Blackwood – VJ & dancer

Mitch J Flacko – bass, vox & crowd harassment

Pixi – dancer

Scarlet “Half Goy Pussy Magnet”

Carsen – drums, vox & cowbell

Tanzi Rosenberg – VJ, film & dancer

The Wasp – loudest guitar & sarcasm

T- Red – guitar & vox

**@A:** In autumn of 2005 Candiflip and Funkcutter started a fresh experimental duo. We had just finished another project (Camorra) and were looking for a new kick with equal measures of balls out on a shovel and self-humility. A bizarre media experience gave us the name anarchistwood (but more about that another day.) The real turning point was at a Love Music Hate Racism Hallowe'en party, put on by Miss Black America (MBA), at Nambucca, Holloway Road. We were doing the visuals (Punkvert VJs) for the night. Camorra had been more in the club/cabaret world, and watching MBA, Bullet Union and Data Panik (aka BIS) that evening blew our fucking tits off.

The experience refuelled the live gig scene in our lives, which has been predominantly missing for just over a decade. We had been otherwise occupied with electronic beats and VJ-ing. The next day (funnily enough Samhain) Candi started writing fast stuff again with punk and garage



Credit:original photo by Penelope Barritt

roots. Four tunes were wrote in 20 minutes and on November 22nd 2005 demo versions were uploaded onto the Internet Archive. These initial buzzing emanations became the basis of the first album, Blessed are the Cracked for They Let in the Light.

Candi and Funkcutter had continued to musically and visually support the political cabaret outfit Burly Q and in particular Devillia de Dallas – flaming tittie twirler extraordinaire. The first anarchistwood performance was as a three piece on February 6th 2006,

where Candi played guitar and Funkcutter played keyboard and triggered visuals for an alarming show with Devillia singing and burning on stage in Murder Mile. The first full show with whole band and dancers was at Alabama 3's Outlaw night in Brixton, 20th October 2006.

**AB** Your short film "Fear Is The Mind Killer" won an award in the Portobello Film Festival - how did the film come about and what was the motivation for doing it?



Credit: original photo by Nigel Camp

**@A:** Our videographer Lindsey S., who made the “Bomb in a Luggage Rack” video (punk band on a bouncy castle) asked us if we wanted to start on another project. We were eager to work with her again and had several ideas for tracks to visualise, but settled on a really short one. “Fear is the Mind Killer” (FITMK) was a two minute piece that Candiflp originally conceived to fill up one side of album no 4 “Sine On, Mr Lovely” by taking liberties with the “Bene Gesserit Prayer” from Frank Herbert's piece de resistance, Dune. It was recorded in a ritualistically filthy manner at the Labiatory by Candi and Funkcutter,

with some extra vocals from Sexton Ming.

Once we started making the video with Lindsey, she and Funkcutter found the creative juices went wild and came out like Annie Sprinkler. Before long, that 120 seconds turned into a short film depicting a post-Brexit dystopian world. We used many of our Bomb ensemble cast and crew to support the band, including Nigel Camp, Amazing Mouse, Jan Daniels (who doubles up as prop maker for Black Triangle Films), Nik Llawr, Luka Blackwood, Peter Kopinski, Tanzi Rosenberg and new characters

Photo credit: Alan D - Loud Women at Hope and Anchor 08/02/20



including Stella Meltdown, Stuckist artists Ella Guru and Sexton Ming, multi-disciplinary performer Sobriety Twist (our very own Star Wars actor) and esteemed star villain player, Jenny Runacre of Jubilee (Derek Jarman) fame, no less. We also wrote another scene after first screening, that explained (or so we thought) a bit more of the psychedelic whirlpool monstrosity this had become. A new character, Jeff Freeman, played by Jemma Freeman (Jemma Freeman and the Cosmic Something) hosts a TV interview on the United State of England national broadcast entitled

“Goodnight England”, which attempts to make sense of the situation with investigative journalist Kopinski providing slightly demystifying answers. Kopinski’s character was based on that played by the Rock in Richard Kelly’s apocalyptic classic, ‘Southland Tales.’

**A** **B** You've been referred to as "Anarcho-libertarian-art-hippy-fun Punks" - do you think that's an accurate description? If not how would you describe yourselves to those who are unfamiliar with you?

**@A:** T-Red says “We are an assault on the senses, as the crowds seem to lose control when we play, or is that just me?” Mitch says at this point “I’m a hedonistic nihilist.” Drummer Scarlet insists the folks at home know that his full title is Scarlet “half-goy, the Oxfordshire pussy-magnet” Carsen. Candiflp is a Cyber-genetic Circuit Seven Mutation. Furthermore, Funkcutter is a dyke bike kike with dildos unknown. This seems to be turning into a confessional... anarchistwood goes by punk ass blues fuzz and trashy cheap trick electronica, all presented in a kitsch and intimidating form, motherfucker. We would like to caution the reader at this point that the gestalt happening that is anarchistwood is an entity in its

own right, and we are merely the current custodians.

When you distill it all down, we make music and YoU can call it what you like.

**AB** **There's a heavy performance art vibe in your shows - was that always planned or was it something that developed organically?**

**@A:** The heavy performance vibe has been cultivated - and encouraged to thrive - to distract from the ever present empirical authoritarian arsehole of the ego.

**AB** **What differs between the bands anarchistwood and thee real anarchistwood?**

**@A:** Many moons ago, a member of the band helpfully set up a



Photo credit: Black Triangle Films

Reverbnation profile on the internet. Once that member left, gaining access to the anarchistwood profile on said platform was unachievable. Funkcutter attempted to contact the site, but we couldn't get our hands on the profile until a certain period of inactivity had occurred and so eventually set up the real anarchistwood to keep things ticking along. After five years of non-use by the previous member, the original profile was given to the band to use. The preferred arrangement was that they would merge, but this was not to be. It is slightly irksome, but probably more for new fans and it is rather more based in the USA, which we are not, so the contrary situation doesn't bother us too much – it, like most of our online presence - is a work in progress.

**AB** How often have you had a chance to tour outside of the London area?

**@A:** Our recent Bitch'n'Wood Apocalypse Tour with Essex based trans rights / riot grrrl / queer / dressing up conglomerate T-Bitch over the start of 2020 took in Lancaster, Bradford, Glasgow, Edinburgh, Manchester and Southend on Sea as well as two dates in North and South London. It's safe to say we have played more outside London than in the English capital this year. In 2017

we went on a Black Triangle Tour of the north with Anthrax and Sanction This. We have a strong following in the West Country, and across Essex, have done our Midlands time in Birmingham, Warwick and Coventry (especially with Wrapped in Plastic, Not Right and Deathsex Bloodbath), conquered Kent whilst filming FITMK and have made it out to the Dragon Festival in Andalusia, where we played on a different stage each night. Our festival roster 2019 included Derbyshire's excellent Bearded Theory, performing on both the Convoy Cabaret Stage and the Something Else Tea Tent, an astounding time at Convoy Cabaret's Naughty Corner, a stint at Boomtown, the heavenly 10 Year Anniversary party for Griffstock and the Bristol Punx Picnic, also providing live Punkvert Vjing with Master Luka Blackwood playing his first live show and curating "Carry on Convoy" film shows at several of these events, alongside Black Triangle Films. We're more than happy to leave the smoke, when we're not putting on our Music Dancing and Debauchery events – Subterfuge – now fuzzily at home in Overdrive Studios, Deptford, bringing all the freaks from across the lands over to party with us.

Have instruments, will travel.

**AB** You do a cracking 'cover' of "Straight Edge" on your Nasty Album - what made you think of covering a Minor Threat song in such an interesting way?

**@A:** Thank you. Re-writing a "Part Two" of Minor Threat's "Straight Edge", entitled "Despot" came about out of revulsion and then horror at the abominable Bashar al Assad's dehumanising and outright murder of Syrian people. Feeling completely helpless and unable to assist our siblings across the globe in challenging the cruel power of their unitary dominant-party semi presidential government (aka dictatorship) all we could offer was this song and its sister component "Wake Up Marie". At least we can bring the attention of our audience to such brutal goings on in the world and together register our disgust. We put this on The Nasty Album, which, with Sine On, Mr Lovely, comprises tales of Death and Sex. Prior to the writing of this latter section of the tune, we had been covering "Straight Edge" quite regularly, as it had been a great time of personal struggle, verily a jihad against addiction and playing it really helped. Candi contacted Dischord Records when we first decided to put it on the album to clear it, but never heard back. He mailed an album as

soon as it was pressed so they'd have sight of it. In April 2017, a postcard arrived from Ian in Washington D.C., dated 26th March. In true Candi style there were exclamations of "Why is Ian in DC?" "Who is Ian?!" and then after reading the postcard the penny dropped -

*I don't recall receiving a note via email concerning the cover of "Straight Edge", but no matter. I very much enjoyed A-WOOD's take on the song and found the record really interesting.*

*Thanks for sending the record,  
yours, Ian*

The sender was none other than Ian MacKaye. Thanks for not suing us, man! We are glad you like our shot at it.

**AB** Are there plans for any new material to be released (album or EP etc)?

**@A:** Yes – we have been working on our next album, already entitled Chiasmata for about a year. We have written half the material and have had one wonderful Mabon recording session at the sublime Shaken Oak Studios in the wilds of Oxfordshire. We were booked to return Ostara 2020, but due to the apocalypse, this has to wait. Originally the album was

to be released in the autumn 2020, but obviously we are a bit behind.

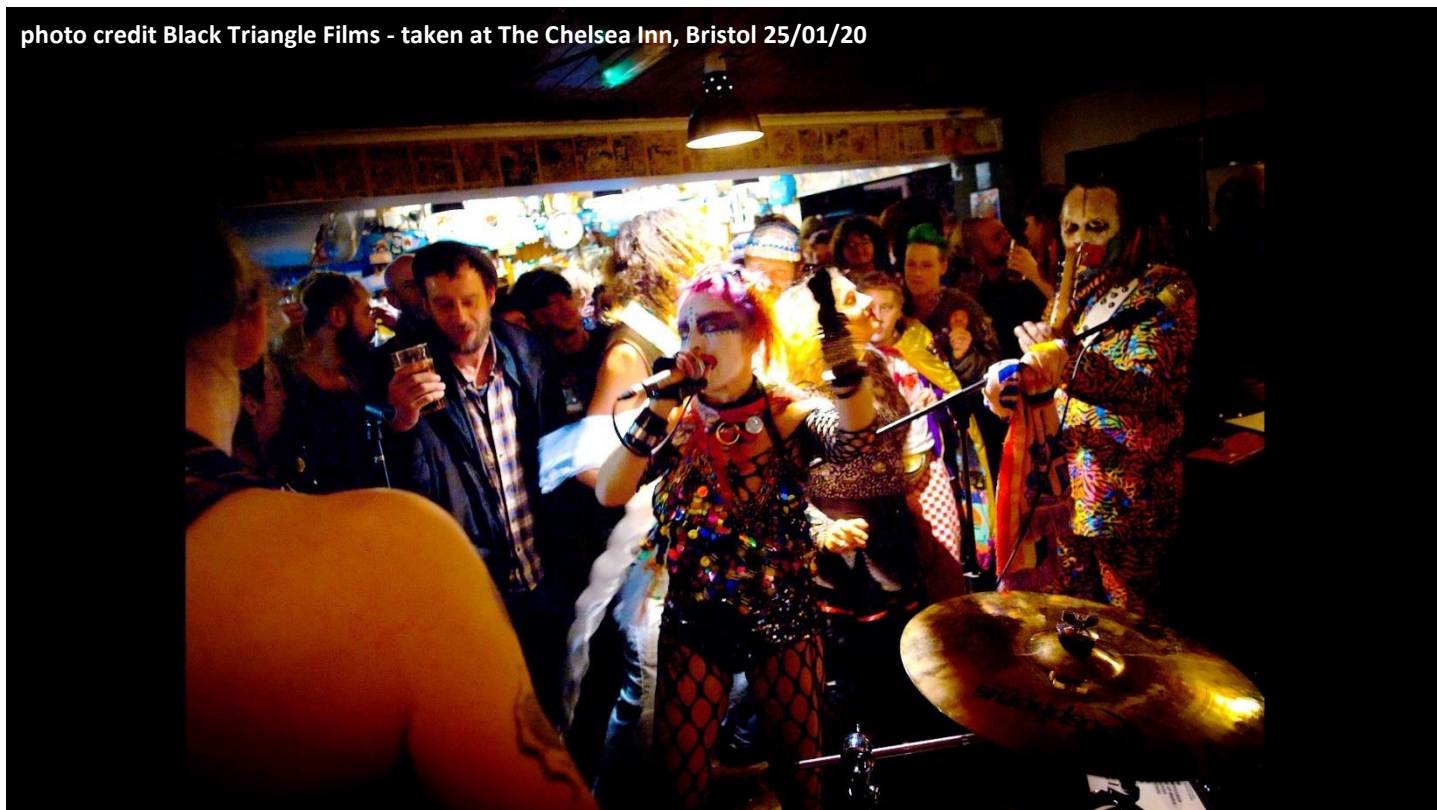
**AB** Have there been any gigs that you've played that have been a real surprise in terms of crowd reaction etc?

**@A:** anarchistwood's first gig of 2020 was at The Chelsea Inn in Bristol. A fund raiser for The Bristolian, and put on by local good guys Bristol Skum Collective, we had been looking forward to this since Craig booked us during the glorious festival season of 2019. Also on the bill were local outfits The Menstrual Cramps and the most bountiful Psycho-Surf Noir Sinictones. Not only were t'wood geared up for it, but it seems the crowd were too. Everyone was saving their dry January tastebuds for this

event, which was technically still in January, but famalam – this is Bristol – and they know how to party out there. It was the most packed the venue had been, according to the organisers and the benevolent bar staff.

At the time, the only thoughts were, well, if this is how 2020 starts, we're in for a hell of a ride. Followed up with the Bitch'n'Wood Apocalypse Tour, with one of our favourite bands, The Crippens and visiting Manchester Underdogs to play for Convoy Cabaret alongside Buff, One Eyed God, Mollusca and The Blunders, we were so psyched. Over the spring we had more events with D.S.A and The Crippens again, The Cravats' album launch with Aloha Dead and the

photo credit Black Triangle Films - taken at The Chelsea Inn, Bristol 25/01/20



festivals hovering on the horizon. No Future! (Not just yet, anyway.)

Past gigs of which we have fond memories include a spectacular show at the Railway Hotel in Southend, where Funkcutter dressed as a bright blue Na'vi, in complete body suit. Under the more strict shop acquired Avatar costume, one has to cool down for stage, so, whilst keeping the wig, jewelry and ears, Funkcutter removed the outer layers to reveal full body paint, blue fishnet body and a majestic blue strap-on jutting forward to match. Additional lighting was achieved by the arrangement of "landing lights" on the meaty blue silicon dildo's tip. After the show, the local reaction to this appendage was such that one onlooker was so charmed by the indigo serpent, he could not keep his eyes off it, much to the amusement of our Scarlet. We also like to give a shout to the revelers in Braintree, when we played with the most having it Five String Drop Out Band. Crowd surfing in little pubs with low ceilings is always an amusing turn. Further back in history to the now demolished 12 Bar off Denmark Street, the audience were so quiet at the end of the show. The silence was broken by a croaky voice bellowing "Stop taking drugs!" We thought we were going to get lynched, but on the

contrary to expectations, we sold more merch that night than we did in the sixth months before. Our very first full band appearance in Brixton was a hell of a performance particularly as we arrived on stage in pink Kinky Kunt Klan outfits. We didn't know how that was going to go down, but the crowd rocked it.

**AB How do you see festivals such as Rebellion? A good or bad idea?**

**@A:** The duality of this question worries us - we refuse to live in your bi-world, as we are the omni-mo-fos! Funkcutter applied to play Rebellion several times in the late Noughties and with no response whatsoever decided there was little point pursuing it. If we ever get invited, we will have to think on that. Mitch says it's like his summer holiday, and so if he's into it, it's obviously going to be a great party. Whatever the decisions, we would welcome more women\* and non-binary persons to fill up the spaces with great joy and equality.  
\*except Priti Patel

**AB Are there any particular causes or charities that you subscribe to or support as a band?**

**@A:** We have supported the charity Reprieve, providing legal services to inmates on various US states' Death Rows and Guantanamo Bay since

Punkvert made their first documentary Tales from the Treatment Rooms – the Luis Ramirez Story. For the most part we don't turn down benefit gigs. These have ranged from several Italian anarchist causes, including Tattoo Circus, to our last live gig of 2020 in Southend on World Kidney Day to support the local NHS Renal Unit. It's a cause close to our hearts, as Cheeky Bitch of T-Bitch spends a lot of his time having dialysis treatment there and without the funding would have to travel further. We performed at Rave for the Rainforest and at a bangin' Pride Punx event. Since lockdown we have performed online for Punk 4 the Homeless, raising money for the Hope Orphanage in Sierra Leone.

**AB How do you think we can best tackle the rise of the far right politics in recent times**

**@A:** The best way to tackle the rise of the far right is to not let them have the agenda. Laugh at the fools who spout the rightist conspiracy theory nonsense. Ask them if they use any source apart from the Elders of Zion or other discredited websites.

What do you call a racist wizard?

Nick Griffindor!

Nick Griffin allegedly had the nickname "Nick the prick" at the all-

girl school he attended in sixth form. How do we know this? "Rob the yob", who was the only other male student at the time, told me so.

We have to continue to be ourselves. Don't get conned into shutting down your freedom of expression and not standing up for others, just because some of the world appears to be on a neo-fascist bent. Whilst that nightmare can sometimes appear the norm via mainstream media, there is always hope, Obi-wan. Watch DemocracyNow.org for independent news.

If people allow themselves get cowed by fear into submissive stances, then we will fail. We have a collective duty to stand up for justice. The very recent killings of Ahmaud Arbery, Breonna Taylor and George Floyd, which later resulted in the death of David McAtee (and others during the protests) exemplify this fact. Stand up against Daesh and dictators, whatever form they take and wherever they appear. Remember the journalists and aid workers who have perished, including John Cantlie, Alan Hemming, Yasser Faisal al-Jumaili, Remi Ochlik and of course Marie Colvin bringing news about murderous regimes to us. Speak their names! Stand up against homophobia and transphobia. Keep discussing issues with people who

might have other views. Don't merely shut people down. Don't escape into a bubble. For fucksake, if you are arguing with someone, allow them to finish a sentence. We have to communicate with everyone and be inclusive. As "shiny-faced twat" David Cameron said, "We're all in it together!" Ensure accessibility as much as you can so that all individuals can partake and enjoy the ritual. Have solidarity with your siblings, unite if you see intimidation happening and stop it. We have the morality, the facts, the numbers and better parties.

As Scarlet's other band Bug Central sing on their EP – "There's More of Us"!

**AB** Have you had any exposure on radio or other media channels?

**@A:** We have played live on Dexter Bentley's "Hello Goodbye Show" on Resonance 104.4 FM on several occasions. Candi and Funkcutter played Johnny Brown's Bad Punk show, also on Resonance. anarchistwood have been played regularly round the world by Jeff of the Future on WITR – Rochester Institute of Technology Radio, New York, by Mike Watt (The Minutemen, The Stooges) on The Watt from Pedro Show in California, The Blackout Radio Show, out of Athens, Greece by Mike Pougounas (New Zero God). Closer to home we

have appeared on Not the Punk Rock Show, broadcasting from Calder Valley in the UK, Sunday Synch on Soho Radio, The Spinning Man aka The Shend (The Cravats) on Totally Radio, on the Widgeon Theatre Boat Radio up and down Regents Canal, Snuff on Wicked Spins Radio and by DJ Tiddles (aka Carmel - all round beautiful crazy having it singer of Dogshite). Our films have been screened all over, with awards at Portobello Film Festival, Finalist at Nanocon International Film Festival and a "Special Commendation" at London X4 Seasonal Short Film Festival for FITMK.

**AB** The band lineup seems to be quite fluid - would you consider yourselves more of a collective (such as CRASS) or is it just a case of whoever is available at the particular time to take up positions?

**@A:** In answer to the question – we would have to say all of the above, apart from the drummer, who likes to keep a sticky stool. Our songs can be performed by any number of members, from a duo all the way up to the current eight or more piece ensemble. In 2012 we decided to apply the horcrux method, scattering anarchistwood across the country, so the haters couldn't destroy it. It's also useful to have ports in storms so there's a place to crash!

**AB** Is there anyone out there that you'd like to take the time out to thank?

**@A:** Mouse would like to pay homage to glitter, make up and knee pads. We must thank Gail Thibert, who put us in touch with Scarlet Carsen in the first place – it's all gone even more uphill gardening since then! We also have to thank Babs, the drummer tech. Major fat kisses to John and Sarah at Overdrive Studios and not forgetting Wayne and Justyna. Shouts out to Gary and Steph at Grow Your Own Records. Also Paris for letting us tear off with Pixi – our top dancer. Bristol Skum Collective and Convoy Cabaret for all that you do for our freaky little scene, Graham at Griffstock, Carnival Punks, SLPC, Bugbear, Cult 13, Rock'n'Roll Rescue and All Ages Records. Massive thanx to Andy Brook for his work on The Nasty Album. Steve aka Jesus Hooligan for all the mental support. All the people who have ever put us on at a gig and not taken the piss – that goes for all the bands too! But most especially to all our fans – all the people who have come to see us, danced their socks off, had a chat, bought our records and merch, made us laugh. You inspire us to keep going. Doing a good wood show for you is the best buzz of all.

**AB** And a final word...

**@A:** Yeah – can you get us a gig out of London?

**AB** Sure thing – once all this madness is over, we must get you back up the North East and beyond!



## Website

<https://punkvert.tv/anarchistwood>

## Instagram

<https://www.instagram.com/anarchistwood>

## Facebook

<https://www.facebook.com/anarchistwood>

## ReverbNation

<https://www.reverbNation.com/theerealanarchistwood>

<https://www.reverbNation.com/anarchistwood4>

## Fear

<https://punkvert.tv/fear>

# ANARCHISTWOOD

(will play for R2CB)

## Discography

### Albums

Blessed Are The Cracked, For They Let In The Light (2xLP, Album)	2008	Vinyl
Situationist Normal: A Collection Of Lies, Hearsay & Truths Of An Inconvenient Nature (LP)	2011	Vinyl/CD/ Digital
The Nasty Album (LP, Album)	2016	Vinyl/CD/ Digital
Sine On, Mr Lovely (Album)	2016	CD/Digital

### Singles & EPs

No. 36 / Door (7", double A)	2008	Vinyl/Digital
Anarchistwood/Flowers In The Dustbin - Bomb In A Luggage Rack/A Clown Too Many (7", EP)	2016	Vinyl/Digital
Fear is the Mind Killer Soundtrack (with Maelific Jester)	2019	Digital

### Compilations

<b>Snake</b> - Various - Specialisation Is For Insects (LP, Comp)	2008	Vinyl/Digital
<b>XX - demo</b> - Funswitch	2013	Digital
<b>Bucketae Cuntae</b> - Various - Genre Wheel Of Fortune (46 Comp)	2013	Digital
<b>Bomb In A Luggage Rack</b> - Various - Beyond The Marble Ear (CD, Comp, Ltd)	2014	CD
<b>Wake Up Marie</b> - Songs About Women (in the 21st century)	2014	Digital
<b>Better By The Pound</b> and 2 more... Various - Get In The Box (CDr, Comp)	2014	CD
<b>Supercrash</b> Various - Protection Racket (CD, Comp)	2015	CD
<b>Supercrash</b> Various - Birds Of A Feather Flock Together Vol 2 (CD, Album, Comp, Smplr)	2018	CD
<b>Bomb in a Luggage Rack</b> Clark Kent's Rock And Roll Revue Vol 1	2019	Cassette/ Digital
<b>Body Give</b> Sweatshops the Boot Vol. 1	2020	Digital

# Afraid of No Ghost!



## North East England's Goth-Poppers Ghost//Signals' front man Rick Lanning shares a story or two...

**AB** When did you form?

**@R:** 2015! Does that make us veterans?

**AB** You are fairly prolific in releasing singles - how many of them have been physical copies?

**@R:** Very, very few to be honest. Our debut 'demo' we gave some homemade CDs out for free to people who were nice at gigs, but young folk today aren't really digging CDs. We heard people were doing odd things like attaching them to bedrooms walls alongside posters and stuff. Which I guess is still nice folk wanted us as part of their home aesthetic.

**AB** You seem to embrace social media and appear very at home using it - do you feel it is a better channel than the usual processes of advertising a band?

**@R:** I used to think so, but Facebook is so bad for bands now and seems to get worse the more people like your page. I used to post all sorts of random crap to FB and usually got good engagement, but Instagram seems to be the place for that now. Twitter is pretty good too. I guess for promoting releases it's still good if you're prepared to spend a little bit of cash - you can tailor ads to a specific audience/location. You can do more with £3 than what a PR company costing £3k 20 years ago would have.

**AB** Tell us how you set about creating the videos for "Hectoring" and "Queen of the Oxygen Thieves" as they looked like a lot of fun?

**@R:** Oxygen Thieves video was a collaborative effort between my wife Alex and I, and I'm so happy it exists for that reason. The New York scenes (co-incidentally in the borough of Queens) were literally done on the back of a spare half hour whilst we were on holiday there. The Gateshead scenes were filmed around 2am



during heavy snowfall. Alex was literally like if you want some snow in this video we need to go out now. Bearing in mind, I'm wearing a dress for the entire thing, I probably wasn't far off hypothermia. Pain is art though right?

**AB** You've made it onto BBC Radio's "Introducing" in recent times - what prompted you to apply and how have things been since you've been featured on it?

**@R:** Nick Robert's has never not played any of our singles. A couple of have been played on Tom Robinson's 6 music show. We were interviewed by BBC Tees Intro on the back of playing Twisterella Festival in October. We played Lindisfarne Festival for BBC Intro also in 2018. They've been exceptionally supportive. In terms of

what prompted us to apply - I guess if you look back at literally alt/ indie/ goth/ punk band from the 70s/ 80s/ 90s, they've all broke through on the back of BBC support whether through Peel, Lamacq, Whitley etc. It's mad the amount of DIY bands these days who think it's akin to 'selling out' etc but will still champion their 70s/80s heroes who are still played on 6 music by the likes of Vic Goddard, Gideon Coe today!

**AB** What would you say have been your favourite bands to share a stage with, in recent times?

**@R:** Press Club (Australian Indie/Punk) last May were amazing.

Playing with Chameleons Vox last year was a bucket list ambition. Mark Burgess said we had great songs but a shit name. I can live with that.

**AB** How would you describe your music to those who haven't heard you yet?

**@R:** Various descriptions we've used / heard include: Indie goth, kitchen sink goth, comedy goth, goth-indie-pop, Cure copy-cat band goth.

**AB** You also organise events yourselves - embracing the DIY ethos - what would you say has been your most successful event?

**@R:** The two 'avoid shit xmas parties' gigs we've put on to date have been superb. Great line-ups and tickets are free (pay as you feel on the door). Lots of friends.

I used to love the 'Dead Cliques Day Out' all-dayers we put on, but sometimes you just learn the hard way that a lineup can be as diverse as you want, but people just like what they like, and that's okay of course. They never felt like a resounding success but definitely not a failure either - certainly we got TONS of foodbank donations and that's the important thing. I don't think I'll abandon the concept entirely/will revisit, but I probably need to acknowledge they're more for my own enjoyment. Plus I think the first two were my favourites - I put some serious thought into those in terms of lineup, imagery, the music played



inbetween bands. So yeah if we can recapture that vibe.

I did try approaching a church in Gateshead for use of their hall a future DCDO for that ultimate DIY post pun vibe, but essentially got told to fuck off.

**AB** Do you have plans to record a full-length album at any time?

**@R:** Yes, it was meant to be this year. Might still be doable I hope!

**AB** Given the resurgence of vinyl in recent times, do you think that's a good or a bad thing?

**@R:** I love it. It's great to have something physical back. Some tangible artwork etc. I think it was Suede who said the artwork really affects how you listen to music, the story it tells, and I think that's 100% true regardless of genre.

**AB** What would you say would be your ideal or perfect gig?

**@R:** In all honesty, a run down social club with an audience that wants to see us. Maybe I'm just romanticising an era I was too young to be a part of.

**AB** What would you consider is the biggest challenge to the indie scene at the present time?

**@R:** Longevity/expectation. It's like every band needs to better than what

they did with the previous single etc and if not, throw them in the bin.

**AB** Is there anyone out there that you'd like to take the time out to thank?

**@R:** Oh, anyone who's ever bought a ticket to see us/listened to the music/championed us. Any promoter who's ever booked us (or reached out but we've had to turn down - alas we can't always 'over-gig' one area) and all the venue/venue staff we've played for. Every DJ, blogger, mag that's featured us, no matter how big or small. We're privileged to be part of your creative outlet. All our friends & bands in the scene.

Personal thanks to my wife Alex for making remaining in a band relatively easy with the arrival of our daughter. Many a grassroots band seem to nosedive when children come into the picture, seemingly, haha.

## Facebook

<https://www.facebook.com/ghostsignalsloveyou>

## Soundcloud

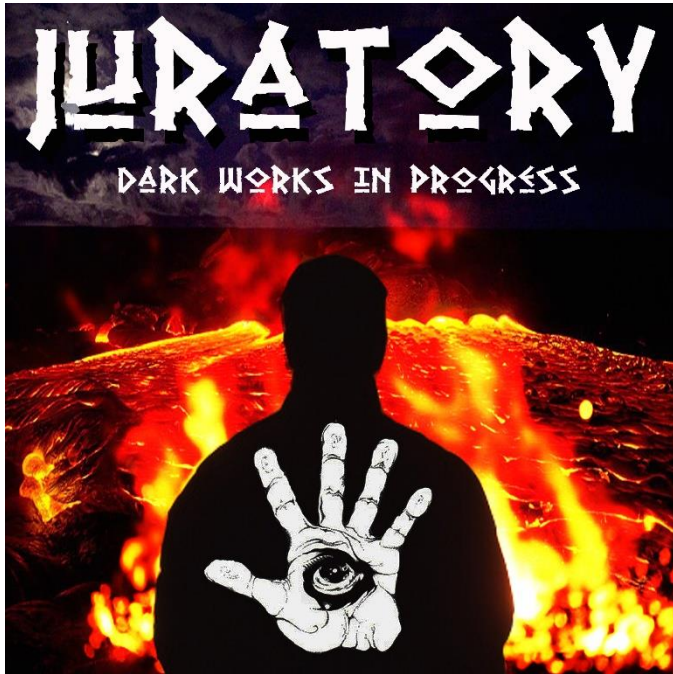
<https://soundcloud.com/ghostsignalsloveyou>

## Bandcamp

<https://ghostsignals.bandcamp.com>

## Instagram

[https://www.instagram.com/ghost\\_signals](https://www.instagram.com/ghost_signals)



## **Musical alchemists Juratory's Stoney tells us all about the secrets of turning base notes into riff gold...**

**AB** How did the band come about?

**@S:** Juratory started out as a purely recoding project for me and H. He'd been in my old band Keyside Strike and we'd stayed friends after he felt the time was nigh and he left. I wish he hadn't to be honest. Loved his company and he'd become a pretty decent bass player with some coaching and encouragement. He was doing Twice The Trauma but wanted something a bit darker and more serious, I suggested we do a dark industrial thing with some dancier elements along the way that he

wanted to do. He loves Prodigy n I thought that, mixed with Killing Joke/Amebix n Ministry would be a potent mix. So away we went...

**AB** How did you come up with the name Juratory?

**@S:** I found the name while searching for something original and thought-provoking. I'm gradually working backwards through the alphabet in band names and had reached J at that point. It's an ancient Latin word, it means basically an oath, usually of defiance. It also happens to be what a man of the cloth has to speak when "handing in their notice" to god as it turns out ironically enough. I had a few sets of lyrics dealing with religious manipulation and corruption of faith oddly enough, before we started. So it was clearly the perfect name and just fell into my lap pretty much by chance.

**AB** Was it a conscious decision to not have a drummer when you started the band?

**@S:** Yeah it was really. A good drummer up in the North East ends being in demand and in 5 bloody bands. I just couldn't be working around 4 other gig schedules and the stuff we do requires a pretty high standard of playing, so the number of



drummers up to the task shrinks accordingly. It's not your average 4/4 punk band or even D beat hardcore. There's double bass, dancey snare beats, pummelling tribal stuff and all points in between. Sadly, Chris Kontos is busy and Tony Scaglione live too far away. We were working with my brother from another Steve Hanford (Thee Slayer Hippy) of Poison Idea to record live drums at his studio with my guitar and bass tracks and then me going over to Portland to do a week's final mixing with him. But tragically he died a month ago from a massive heart attack. I am heart-broken at his loss and that we never got further than him practicing to the mp3's of the demos. I was so proud and privileged to have him on board, when he called me up to yes he was into the stuff and was "honoured to be on

board with the people lined up to work on phase 2 of Juratory!" I was floored! Such a tragedy for the Portland scene that he is gone so young and was sorting his life out.

**AB** How did Reza Udhin get involved with mixing and mastering your debut album?

**@S:** Reza is a good friend of our manager's, as well former Killing Joke keyboard player, Inertia frontman, Black Volition frontman and his Depeche' Mode tribute act he runs his own studios at Cryonica. So we got in touch and he loved the stuff. He's putting some keyboards and samples on the next album, as well as some mixing/mastering and another Inertia remix of a track. He has good ears and a great track record obviously!

**AB** How would you describe your sound to someone who hadn't heard you before?

**@S:** As above I suppose. It's dark industrial trip into the quasi-religious/political world around us. I write about what I see that needs exposing, but try hard to put a personal twist on things so that it might not always be as obvious as it first appears as subject matter. Musically we take our sound from all over, Killing Joke, Ministry, Prong, Prodigy, Cubanate. But there's older things like Southern Death Cult, Amebix, Antisect and we even had a couple of people say they thought we had the political drive of CRASS at a couple of gigs! I'm not a Crass fan personally, but the initial ideals and politics I can't say I wasn't happy at the comparison.

**AB** You do a cover of Antisect's 'Tortured and Abused' on the album- what made you choose that particular song?

**@S:** I have loved that song a long time. The anti-vivisection lyrics are hugely powerful, and the song is a blunt weapon all it's own. I just had a gut feeling that we could do something with it that may add even more weight to it. I talked to Pete and John at the Antisect gig in Boro a couple of years ago and they said

anything that takes the original spirit of the song as its basis is just fine with them. I thanked them for their blessing and sent them a CD. Hopefully we'll get gig with them at some point. I'd love to share the mic with Pete and do it live! (I'm actually playing Rising Of The Light while doing this interview!)

**AB** The band has underwent some lineup changes since it started out - has it settled down now?

**@S:** Sadly our original live bass player wasn't working out. He's just not from the punk scene at all and hadn't been aware of a few things that are kind of essentials in band life. It rubbed H up no end at times, and he was used to running his own band I think. Unfortunately, he wasn't used to taking direction or whatever. It became a bit of an issue and H eventually said either he goes or I do. No brainer really, and we got T in as he was a lad we knew who loved what we were doing and had the skills. He's much more easy-going as a person and worked way better straight away. Then H's job promotion meant he was gonna be away from home 4 or 5 days a week minimum every week. He didn't want to be giving up his only day or two with his mrs to gig or record so had to leave sadly (again)... Then we got A on guitar. He was a



great fit and we recorded a couple of new tracks together and played 5 or 6 gigs, but he found it hard to dedicate himself to the routine, I think. He's used to playing more locally and in covers bands that channel the money the band earns into their pockets, not the band. That doesn't really work in a band that records and gigs around the country and into Europe (while we still can!). So, he stepped down. We've continued as a 2 piece and are looking to add another guitar or even a full time keyboard player possibly. If we find the right drummer, we will add live drums to the set up as well. But as I say, we're fully aware the gene pool for the drummer we need is small.

**AB** How did you decide on the stage look (the camo gear etc)?

**@S:** The stage set up was my idea, I wanted something to mark us out as a unique proposition from the get go.

we aren't a "jeans and t shirts" type sounding outfit so why not give it it's own "uniform"? Right from the first gig we had the combats/printed camo shirts, war paint and liveried instruments. Just make everything about us stand out pretty much.

**AB** Is there a new album in the pipeline?

**@S:** Yep, there's about 9 songs that were finished, and another 4 or 5 but it may be that due to Covid there's going to be a re-recording of things done. Can't say too much at this point, and as I said above the initial plan with Hanford has now gone south tragically. If I can swing it I have a couple of possible things I'd like to do. Watch this space!

**AB** How did the Midas CD EP go down?

**@S:** Great, we got a few people's interest, and it did exactly what was intended. We have got the attention of a label we are going to be working with in the future, possibly in conjunction with Buil2Kill Records. The finer details are being sorted out, and Covid 19 has given us a bit of extra breathing space. It was needed coz of my divorce, the personal fall out from it, my stint back in Anti-System, the guest spot in The Take and the artwork stuff I do. Plus actual

full time employment and an operation last year has delayed our second record ridiculously I know. It'll be worth the wait I promise!

**AB** Who would you say have been your favourite band to support so far?

**@S:** We've played with some great bands already it has to be said. System Of Hate are old, old brothers of mine! We love playing with them! But my old mates Discharge, My Dying Bride, English Dogs, Christian Death, Chaos 8, SYD 31, Dawn Of Elesium, Subvicion from Scotland are all brilliant bands. Plus Sometimes The Wolf, obviously, are a joy to gig with and on a massive upswing, they really a band to watch and such a great bunch of lads. Plus Auger from Whitby

**AB** You are thinking about bringing in a drummer now - how do you think that will change the band's sound and song-writing process?

**@S:** Songwriting wise I'm not sure it will change much. I have a pretty solid idea of how a song should sound before I take it to the recording stage. I tend to slave over an idea for ages before it gets laid down. Sometimes I write on guitar first, sometimes bass. other times I'll have a lyric and vocal pattern first. Half the music on the last album was H with me adding bass



lines and lead guitars, then rhythm, all onto his basic idea. Id alter the arrangements into a more berse chorus type set up coz he was a nightmare for crazy numbers of bars in songs that would be impossible to follow live. I realised that us being a more verse/chorus type band sets us apart as an industrial band, purely coz we are from a more hardcore punk back ground instead of dance music. But it's no bad thing in our view anyway. ;)

**AB** You do all of the artwork etc for the band - how do you come up with the compositions?

**@S:** The artwork was something I have been very particular about from the outset really. I had a specific vision for what should be our visual output, from the very inception of the band really. The lyrics lend themselves well to some very stark and eye catching,



even disturbing imagery. There's a lot of very dark and graphic language and subject matter in Juratory's songs. So the artwork will obviously need that gravitas or it will cheapen and lighten what's being conveyed. There's a wealth of investment very carefully placed in the artwork and lyricism being put against the soundscapes and I've put a lot of time and effort into making sure the covers and shirts we have all fit that aesthetic. The Hand Of Sight design is something I drew back in 1989, but it sat in my portfolio for nearly thirty years until it had the right home. Sometimes you've just got to play the long game eh? ;)

**A** **B** Is there anyone out there that you'd like to take the time out to thank?

**@S:** Firstly, I want to thank H for starting this journey and both W and A for helping out live to fill out the sound. Our manager at Landstar, Stu, who's been a friend of mine for 30 years and counting, but saw what we were doing and helped us realise our potential. I've never been in a band that had its album in HMV and all over the internet on the day of release before and I can't say it wasn't a good feeling.

Also my brother Fred Mottier in Mont Pelier who has helped me more than I can say over the years. Beki from Chaos 8 for the brilliant backing vocals and the coppers who came to make sure we weren't murdering her! (TRUE STORY! lol) Roddy in Glasgow, Ste Farr in Scarborough, Natasha Kikx in Paris, the fine people both Biel (in Switzerland) and Biesmont Luxembourg, plus Sean McCann my brother and the best driver/tech in the punk scene!

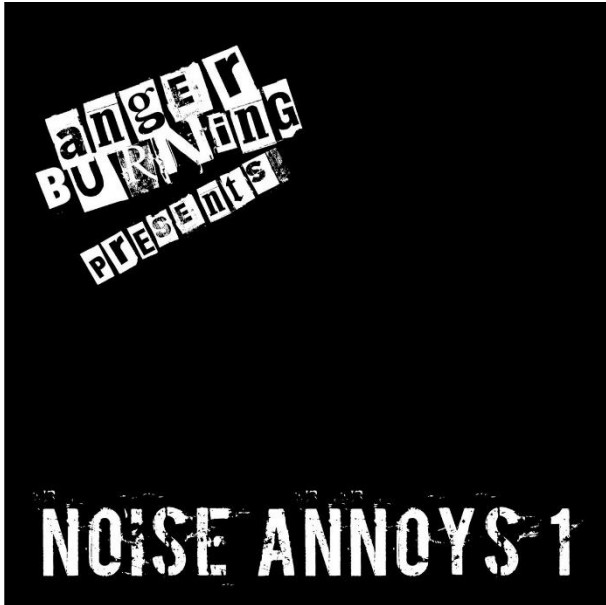
All the venues around the UK, especially Shev n Maz at the Bull. We can't do what we do without venues to do it in.

## Facebook

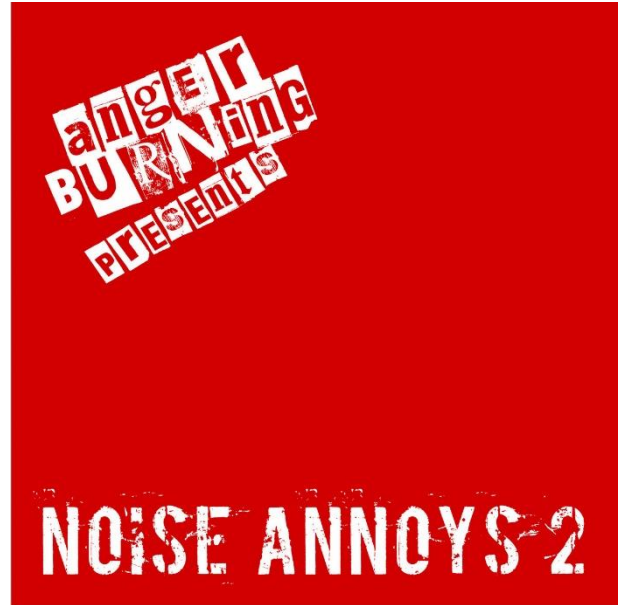
<https://www.facebook.com/juratory>

# CHAOS CONTROL

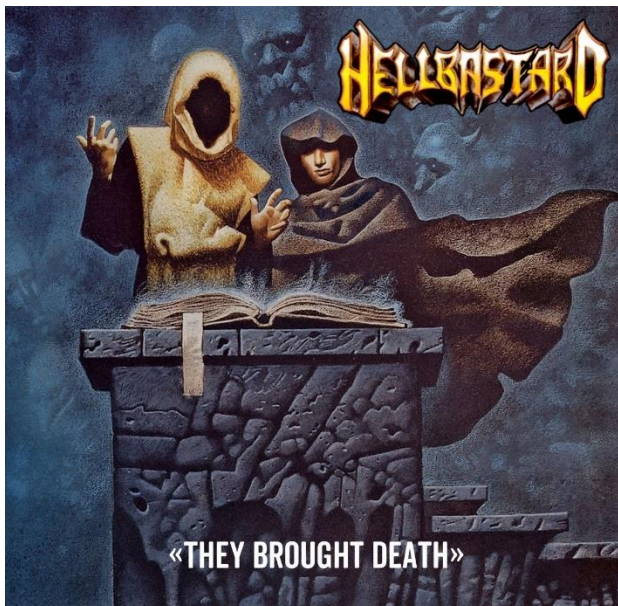
Always putting the artist first



7" vinyl EP in poster sleeve, featuring:  
The Undaclass, Razorblade Smile, Satanic Malfunctions,  
Denial, Confront Stage, Anti-Bastard



7" vinyl EP in poster sleeve, featuring:  
Sanction This!, Pro Patria Mori, Bastard Face  
Civilised Society?, Insurrection, Decontrol



10" vinyl of the full TBD session  
Available in four colours and special edition black vinyl



7" vinyl single  
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<https://chaoscontroluk.bandcamp.com>

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