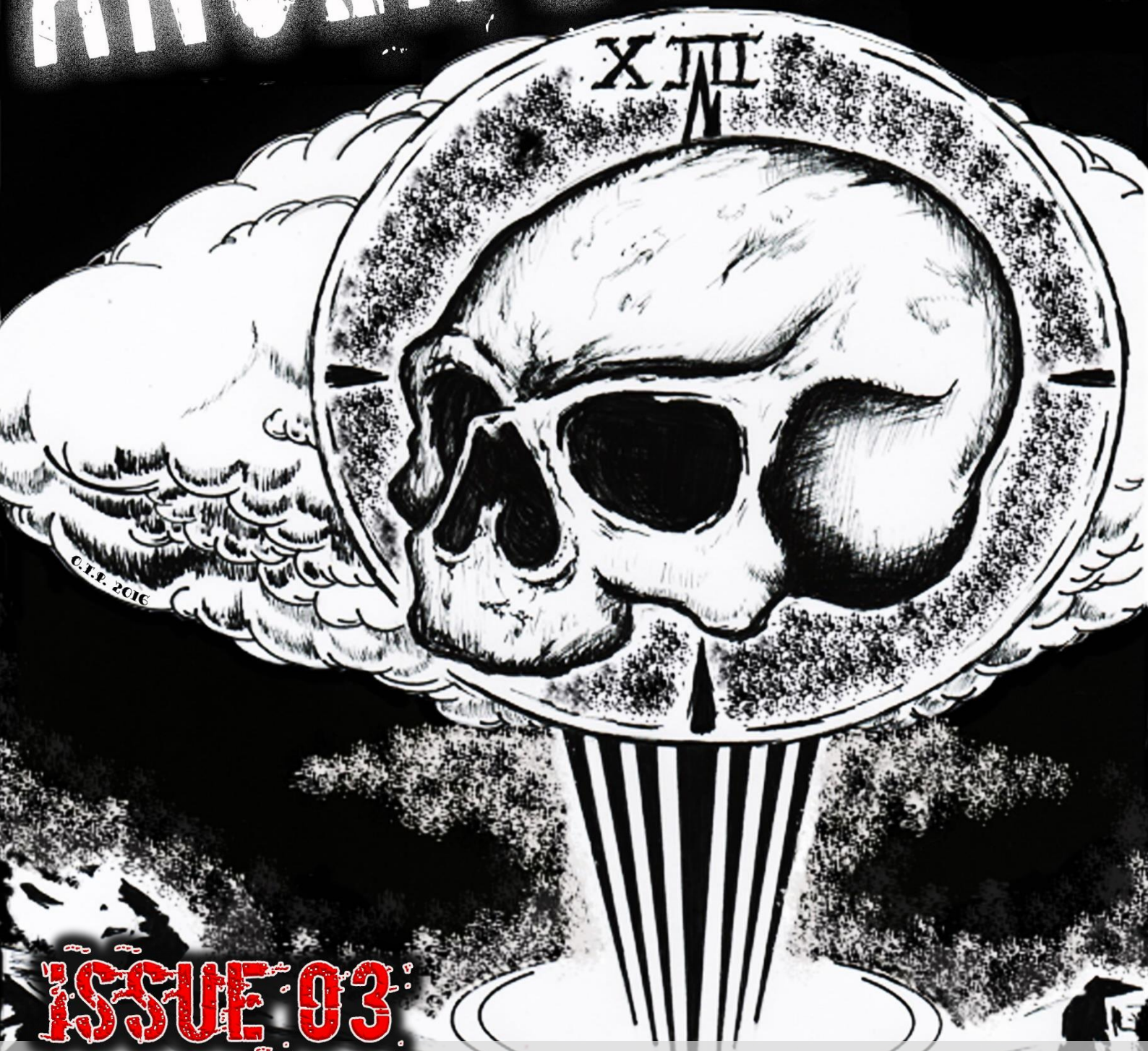


# ANGER BURNING



**ISSUE 03:**

**DISCHARGE / BURNING FLAG / WARWOUND / ANORD /  
KEYSIDESTRIKE / STONEY //**



# ANGER BURNING EDITORIAL

IT'S BEEN A WHILE SINCE ISSUE TWO. SOME MIGHT SAY "TOO LONG!" OTHERS MIGHT SAY "OH NO, NOT ANOTHER ONE!" WELL, I'VE DECIDED TO DO A THIRD ISSUE AND THOUGHT ABOUT HAVING THEMED SECTIONS IN EACH ISSUE GOING FORWARD.

ALONG WITH THE OLD GUARD OF HARDCORE PUNK - DISCHARGE - FEATURED IN THIS ISSUE, THERE ARE NEW AND UPCOMING BANDS SUCH AS ANORD AND BURNING FLAG.

IN FACT, THERE IS SOME MIDDLE GROUND WHERE WE HAVE NEW 'OLD' BANDS AND OLD 'NEW' BANDS IN THE FORM OF WARWOUND AND KEYSIDE STRIKE RESPECTIVELY. THE LATTER GIVES THEIR EXIT INTERVIEW AS THEY TAKE A HIATUS FROM THE SCENE FOR THE FORESEEABLE FUTURE.

I ALSO INTERVIEW THE TOUR DE FORCE THAT IS PAUL JOHN STONE, A.K.A. STONEY, ABOUT HIS LIFE AS AN ARTIST, SHOWCASING SOME OF HIS CREATIONS, SEVERAL OF WHICH MY BAND, DECONTROL, HAVE MADE GOOD USE OF AND INDEED ONE OF THEM ADORNS THE FRONT COVER YOU'VE JUST TURNED. IN FACT, HE ALSO GOES FROM INTERVIEWEE TO INTERVIEWER AS HE TAKES ON DISCHARGE.

THE FORMAT IS DEVELOPING WITH EACH ISSUE. I'M LEARNING THE CRAFT AS I GO AND HOPEFULLY YOU'RE ENJOYING READING IT AS MUCH AS I AM CREATING IT.

THIS ZINE IS GOING FROM STRENGTH TO STRENGTH AND AGAIN I'M TRYING TO INNOVATE AND TWEAK THE DESIGN WHERE I CAN. I'M NO DESIGNER AND THAT MAY SHOW I GUESS, BUT I LIKE TO TRY AND YOU SHOULD GIVE CREDIT TO A TRYER, YES?

THE FOURTH ISSUE WON'T TAKE AS LONG TO FOLLOW UP, AS I ALREADY HAVE SEVERAL IRONS IN THE FIRE AND AM AWAITING INTERVIEW RESPONSES AS THIS GOES TO PRESS.

I HOPE THE FOLLOWING PAGES ENTERTAIN AND INFORM YOU...

ENJOY!

LOVE, PEACE & ANARCHY

**PAUL, NOVEMBER, 2016.**

**WANT TO SAY WHAT YOU THINK OF THIS ZINE? GO TO OUR FACEBOOK PAGE OVER AT:**

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# BRING ME THEIR HEADS!



**Anord hail from Newcastle and have been bringing their own brand of noise for about a year now. We catch up with members Niall, Trev, Paul & Sean.**

**AB** Tell us a bit about the band...

**Niall:** Vocals, **Paul:** Guitar,  
**Sean:** Bass, **Trev:** Drums

**@N:** The band first got together in January 2015, when I posted on Facebook about wanting to form a hardcore D-Beat or Crust-style Punk band with a strong left-wing political edge. I originally planned to form an Irish-themed Crust band but it turned out slightly different, though the Irish edge is inescapable with anything I do, artistically!

I was contacted by Trevor the drummer and by another friend Joe, who also played drums but also

guitar. We met up in a pub one evening to arrange styles and places to rehearse etc, and within +-a week or two we had our first jam and the band was born. We were the three founders of the band.

Joe did one gig with us but had to leave because he was moving back down south so numerous line-up changes occurred over the next few months. We had a lot of input from Mick, who played bass with us from March till December before having to leave due to other commitments and Sean joined us on guitar in August 2015, after Joe left. He contributed a lot to the band's song-writing etc. He switched to bass after Mick's departure and has continued to do so on the new instrument. Most recently, Paul has joined us on guitar and done a couple of gigs and already contributed a great deal on new songs etc.

**@T:** 'An Opera of Violence' was our first recording: 9 tracks coming in at just over 20 minutes and a DIY release. In hindsight, I would say it was a bit rushed but we just wanted to get some tracks out.

**AB** What does the name 'Anord' actually mean?

**@N:** The name means 'chaos' in the Irish language. I was in Ireland one Christmas in the early 90s and found the word in an Irish language dictionary, randomly. I thought, that is the name I'm having for my band, and 20-plus years later, I finally got to do it.

**A B Who creates your artwork for you?**

**@N:** I do the artwork, almost all of the time. The other guys in the band come up with ideas, too, like the first band t-shirt which Trevor conceived of and got produced by a mate. The rest is painted or drawn by me.



**@T:** There is a new t shirt design in the pipeline and all I'm saying is: "Thatcherised Junta"

**A B What subjects have you covered so far in your songs? Is there a common theme at all?**

**@N:** We mostly do social and political stuff in our song lyrics. I write all the lyrics, basically, and the other chaps add bits and pieces, too and often come up with original ideas for which I knock together some lyrics and fuse with my own ideas.

The themes we deal with vary from grand-scale world political stuff, such as attacking international capitalism and imperialism and the wars and misery they create around the world.

We also look at things locally and how such injustices affect individual people both in this country and others, as well. I like to sometimes rant about these things and throw facts at people about what's going on, particularly in the song 'Every Eight Minutes' which deals with this country's disgraceful racist laws and mistreatment of immigrants and refugees, and the despicable press for perpetuating it.

In other songs, like 'Atomised Society', I create fictional characters and mention factual people, too to illustrate how people live, suffer and die in Western 'civilised' countries.

In some songs, we just shout about being angry for whatever reason, but predominantly society, and political corruption, racism, sexism, state violence and the effects such things have on people are what we talk about.

All of my political points come from an unrepentantly left-wing, Marxist viewpoint with a strong element of Irish 'Fenian' viewpoints, as well due to my growing up in the Irish community in England in the 70s and 80s.

**@T:** Like Niall says, he writes the lyrics the rest of us put the odd couple of lines forward and he might use them or take the idea and come up with something else.

**A B You recently (April 2016) appeared at Ivory Black's in Glasgow as part of a punk DIY all-day event. How did the show go, as it was your first gig outside of the North East England region?**

**@N:** That gig went really well! I felt very positive after doing it. The crowd seemed to really warm to us and several people were jumping up and down to our songs. We definitely seemed to get some new admirers in Scotland!

**@T:** For our first away gig we did alright the crowd seemed to enjoy themselves all the other bands played a cracking set. Good day out loads of laughs, banter and "Tarmac". Thanks to Roddy for putting us on the bill and the lads from Decontrol for sharing transport.

**@P:** Ivory Blacks was a blast, apart from my E string popping 3 songs in (once again thank you, Stoney, for lending me your guitar) the response was very positive.

**A B** You're now a four-piece band, trimming down from having two guitarists. How has that affected your musical style?

**@N:** It hasn't affected us too much. Paul is more than able to hold his own as a single guitarist for the band. For now, we're happy to continue as a four piece.

**@T:** Becoming a four piece was an easy decision that we were forced to make, it hasn't affected our music style at all if anything it's just helped the four of us gel more.

**@P:** To be honest, I feel we are a tighter unit as a 4 piece and I am experimenting with effects pedals to find the perfect sound.

**A B** With Paul coming in on guitar and Sean moving from guitar to bass, that must also have had several effects on your sound?

**@N:** We still have the same style as we did before but, if anything, it's perhaps improved. Sean tends to play more dark and aggressive basslines, which seems to fit well with the direction we're going in. Paul's influence has been positive from the beginning, and his guitar sound works well with us. He has influences from early 90s bands such as Nirvana, etc, which adds an interesting element to our sound.

**@T:** I would say the sound is improving all the time.

**A B** I know there are plans to record an album soon. In terms of the recording schedule, are you revisiting any older songs, now that the band's dynamic has changed?

**@N:** We'll definitely be revisiting some of our older songs! We're very proud of the songs we composed at the very beginning, to a greater or lesser extent. Our first composed song, 'Standing In The Dole Queue' has always been a popular one, as has 'The War Machine' and 'Every Eight Minutes'.

We'll be adding some new ones, such as 'Listen To The Screams' 'Go And Kill Yourself' and 'Little Town Of Bethlehem' which will show how we've developed while still keeping with our own style.

**@T:** We will be recording some of the tracks from the first recording for a couple of reasons, main one being the songs have evolved quite a bit and we are going to take our time recording and mastering this time around.

**A B** What's the expected due date for the album? Will we see it this year?



**@N:** That's still not certain at the minute. We're hoping for some time around October or November, all being well.

**@T:** October is looking good sometime to aim for but like I said before not rushing it this time around. It will still be a DIY release, but better than our first one.

**A B** Who have been your inspirational artists, musically/lyrically?

**@N:** For me, it's a very broad and varied shop. I'm very influenced by such obvious artists as GBH, The Exploited, Discharge, etc.

And with more Crust elements such as Extreme Noise Terror and in particular the early stuff by Deviated Instinct. Their first album, 'Rock 'N' Roll Conformity' is a big favourite of mine and a huge influence.

Also, I love the brutal and post-apocalyptic style of Voivod. That's been inspirational to me.

Also Shane MacGowan with his angry and melancholy songs from the Irish diaspora in Britain.

I'm also greatly inspired by less likely bands such as Killing Joke, The Birthday Party, Nick Cave And The Bad Seeds, Swans and Einstürzende Neubauten.

I'm also very interested in Punk bands in Germany such as Pestpocken and Bomben Alarm, and Polish bands such as Wlochaty etc. I find political songs and songs about anxiety and the human condition universally inspirational.

**@T:** Punk, Metal Thrash/Death Rock 'n' Roll, Jazz, Crust, Ska. Too much to choose from, but rather than mention the same band names as Niall: Macabre, Morbid Angel, Nuclear Assault, Vital Remains, Hellkrusher, Gong, Hellbastard, Razorblade Smile, Ozric Tentacles, Panzerbastard.

**@P:** Personally, I take influence from almost all guitar based music, from blues to screampcore, but my biggest influence would be grunge/70's punk.

**@S:** I'm into UK82 and all good noisy hardcore punk rock. Discharge, Extreme Noise Terror, Chaos UK, etc.



**A B** Everywhere we look, we see venues closing down or becoming restricted as to what types of live music is played. How do you see that affecting the North East, if at all?

**@N:** Venues closing down is always a bad thing! And restriction of what music is allowed has always crushed musical variety and creativity. This is nothing new and there has always been those of us who have resisted this shit.



I have noticed subcultures being increasingly marginalised over the past few decades and this is very damaging to culture and society. It breeds apathy and bigotry against creative, underground people and it divides us even more than we are already, which is a deliberate and damaging act of ruling class violation. It's in their interests to stop us from resisting their powerbase, so this is one of many ways they do it.

**@T:** I miss the old Riverside [club]. I personally think the government is trying their best to kill off and stop people socialising and enjoying themselves in public.

Many a revolution was started not just in pubs/social clubs but in coffee houses. Over the past 20 odd year or so Newcastle's alternative scene has lost a lot of great venues/watering holes: The Broken Doll, Farmers Rest, Mayfair, Riverside, Barley Mow, Egypt Cottage. We can't afford to lose any more.

**@P:** It seems all people want today are cover bands and there are very few places left for real bands with original songs.

**A B** Are there any particular causes that you support actively?

**@N:** I'm not as active as I used to be, but I've always supported revolutionary movements and national liberation struggles



against imperialist invasions and interventions.

I used to be closely involved with groups such as TCAR (Tyneside Community Action Against Racism) and FRFI (Fight Racism! Fight Imperialism!) and was involved in campaigning to stop libraries and community centres from being shut down and from refugees and migrants from being deported.

Our song, 'Every Eight Minutes' was inspired by my experiences as an activist in support of refugees. I'm not so much involved these days, but I do still support such things as opposition of taxes which persecute the working classes and persecution of ethnic, sexual and social minorities.

I openly support a united, independent Ireland with Britain not occupying or controlling any part of it and I fully support Palestinian resistance against the genocidal racist state of Israel.

In short, I support working class

resistance by any means necessary.

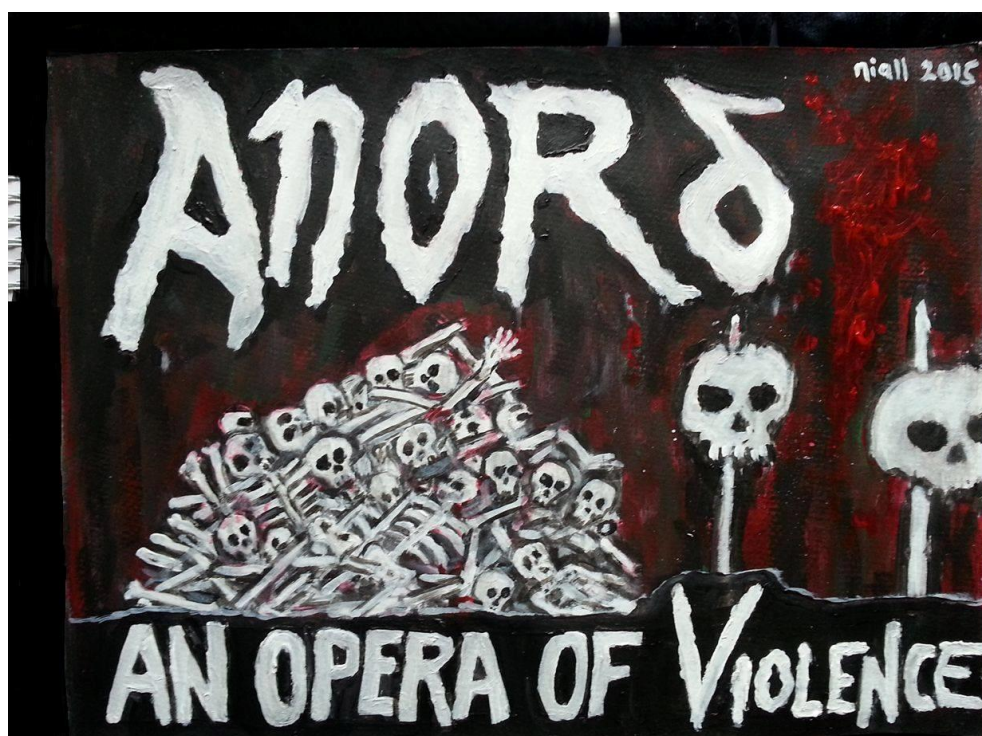
**@T:** Lawful Rebellion and Practical Lawful Dissent. Google them and get involved.

**A B** Have you been featured on any compilations that you'd care to mention? If so, how have they been received?

**@N:** We have featured with the song 'The War Machine' on an online compilation called 'Street Voices III' by some guys in Germany. I haven't heard much in terms of reception but I think it went down well.

**A B** What are your plans for the future?

**@N:** Good question! Obviously, we'd like to get more gigs and to play in countries overseas and get our music heard by people all over the world.





We have no interest in being rock stars but we do want to get an audience with common interests to ourselves.

I hope to be able to record many albums and maybe even feature on a soundtrack of some independent films or something like that.

**@T:** Definitely more gigs. We are busy planning on hitting the TARMAC early next year, a vinyl release of some sort and having fun along the way.

**@P:** Gigs all over the country and as Trev said, have a giggle along the way.

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

**@N:** So many people! All of our friends have been invaluable in giving us unconditional support from the beginning. The other guys' wives and partners have also all been amazing in supporting us.

I'd love to give endless thanks to my friends who were never short of encouraging and to my ma who always helped me along and supported me and to my da who I wish was alive today to see what I'm doing now. My mates Dan, Zesty, Swoop, Anthony, Janessa, despite almost never turning up to our gigs, have always been supportive and my good friend and comrade, Jay, in the north of Ireland has always been a great supporter, along with Séamus down in Bristol, too.

Thanks to all of them and to Sonia, Lynn and Crystal, the wonderful lasses in the lives of the other three guys.

**@P:** I'd like to thank Niall, Trev 'n' Sean for having me in the band, Also I'd like to thank Decontrol, Keyside Strike, everyone at the Bull and all the other bands for making me feel so welcome. And of course the wife (Crystal) for keeping in touch with Trev all along.

**@T:** My wife Lynn, for her continuous support and for putting up with me. Love yee hew, Niall for his lateness, Paul for his dedication to the band and Sean for being able to play bass. A big thank you to everyone else who matters you know who you are.

**@S:** I'd like to say thank you to Sonia, Zoë and Katie.

**AB** **Anything else?**

**@N:** We'd like to say special thanks to Decontrol, Sanction This, Razorblade Smile, The Fiend and the wonderful people at The Black Bull in Gateshead for supporting us and helping us along the way. And to you at Anger Burning. We love this zine! It's always a proper canny read!

Also, I want to say to people to never give up fighting back! These bastards rely on us not caring and not supporting each other. Support communities who are being persecuted and support people fighting back!

**@T:** It's not a ferret it's a pig. Had enough, Nazi, or do you want some more?

**@N:** Right! Stop that! It's silly!

**FACEBOOK:**

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

# CRASHING & BURNING!



**Burning Flag hail from Halifax, UK and are whipping up a storm with their brand of DIY punk rock. We catch up with Jonesy & MD...**

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

**Md - Vox.**

**Jonesy - Guitars.**

**Matt Fortune - Drums.**

**Mark Midgley - Bass.**

**@J:** We formed late 2013. We all knew each other from way back, and some of us have played together in the past, we were struggling to find a singer, then we found M.D (thanks, Scoot), who by the way had never sung in a band. We worked hard and got a set together, and played our first gig with GBH in February 2014 (thanks, Brown).

We released a 3 Track EP titled 'Still a Lie' which we recorded at the 1in12 Club, Bradford with Bri Doom and have a self-titled Album out which we are very proud of. We are in the process of writing our second album, which we will be returning to Skyhammer studio to record, hopefully it will be out early next year.

**A B** You performed at Download Festival in 2014. How did that come about and what was it like to be at a more 'mainstream' event?

**@J:** Yeah, that was a weird one. We got voted online to play the unsigned stage, I think that's what happened! Everyone who ran the stage was cool, the gig went well and we got a good crowd. But, Download is a corporate festival which is not really us. We are a DIY band, so it was all bit alien to us.

I don't like these big festivals, too many rules, too corporate, too much evidence of everyday life. It's not what I enjoy about festivals, there's no freedom. The Dirty weekend festival (now Common Ground) was much better! It was an experience though.

**@M:** Aye, I love Common Ground - people should check that festival out!





Photo: Saw Woodman

**A B** Has the music press taken any interest in the band since you appeared at Download?

**@J:** Not really to be honest, as I said, we are total DIY. We ain't kissing corporate arsehole. We are not part of that Kerrang/Download thing and have no desire to go down that route thanks.

**@M:** We have had a few decent reviews, but I'm sure it was nothing to do with Donington.

**A B** Where have you enjoyed playing the most? Home gigs or Away? Why?

**@J:** Both really, a good gig is a good gig, no matter where it is, if people are into it. We've done some great gigs, supporting Subhumans in Leeds & Wakefield, supporting Discharge in Leeds & Birmingham. The Sacrilege / Doom / Warwound 30th Anniversary re-release party in Birmingham was a good one. The Doom Chile benefit at the 1 in 12 Bradford, and The Dirty Weekend Fest in Cheshire 2015 and our first

gig with GBH (Arden Rd, Halifax) as it went so well and we got great support.

**@M:** I've loved most of our gigs, as long as people have a good time I'm happy. We are limited due to resources, we've had offers in Canada, Holland, Spain, Portugal, Croatia, but we need something solid & reserves to cover us.

The worst gigs are when the sound is crap & we have 3ft square to play with. My head has detuned Jonesy's guitar a few times mid song & I do value my teeth.

I prefer to travel, it's great to see new faces and bands, meet and get to know people! At the moment, people are actually coming to see us on purpose, more than once, shouting with us. That's very cool.

We appreciate all the gigs we've been given, personal favourites for me have been the London ones. Scum Fest 10th Anniversary (cheers SF collective!) where the Strong Video was recorded (Thanks Skinny) Crash & Burn at the Devonshire Arms



(Cheers Si) and the Brixton Gig at the Vegan Bar (Cheers Em & Nick) were all suitably mental. We don't want to miss anyone out here - cheers to everyone who's asked us to play!

**A B** What are your plans for 2016/2017? More touring? More albums? Anything else in the pipeline?

**@J**: We are recording a new album in a few weeks so that will keep us busy sorting art work & all that. We are playing Jock's birthday bash tonight, and a few others, we are always open to gig offers so anyone putting on gigs get in touch.



**A B** How have you found Bandcamp as a channel for album sales? Has it met your expectations?

**@J**: Bandcamp? Fuck knows, I'm a technophobe, over to you Md.

**@M**: I thought we should come off it (as a sales platform) as soon as the VAT issue reared its ugly head. I don't think we should be on it now. We should sell our own music via our own website & at gigs.

In theory it's a great platform, and it gives us access to people, and them to us, but I think we should only offer limited free

streaming, so people can check us out.

It hasn't met expectations for me, but it's a dripping tap, which is better than a kick in the teeth, I suppose.

**A B** How do you feel about social media and its effect on the masses? Are we taking too many pictures of our food and pets?

**@J**: Fucking hell, I know it has its uses but people just put any old shit on there and think it's of some importance or interest. It's not something I use, I've only just got a mobile phone, It's all a distraction from real life.

**@M**: I deleted what I wrote. I'll tell you when I see you. If you don't laugh, I'll know I did right deleting it. If you do laugh, I'll kick myself. Cheers.

[Note from Paul: Interesting! To find out what THAT is all about!]

**A B** How about the use of social media to promote the band? Has that had any tangible effect at all?

**@M**: Yeah it has, but that's been taken away to a certain extent. We lost short of 2000 followers through no fault of our own and now bands have to pay if we want all our remaining followers to see our posts, what a joke. Having said that - it does help us to get the word about for gigs and stuff, and it's amazing for connecting with people from all over the world, but I find it very frustrating. It could be so much better, but without it we'd be a bit lost I reckon.





## John Bolloten Photography

Photo: John Bolloten

**A B** Would you ever consider doing a split EP/album with anyone?

**@J**: Yeah man, with anyone who's on our wavelength!

**A B** 'MD': that stands for 'Mad Dog,' right? How did you get that nickname?

**@M**: Erm... Jonesy says it stands for "Merry Down." He's lying, that's not true. It stands for "Muddy Doc's." I'm lying too. It could have been from the night I tried to ram raid Woolworths with my head. It was an epic fail. It's all lies... or is it?

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

**@J**: Loads mate, how much space you got? The Halifax Hikers, Skinny Graphics, The Scumfest collective, Extinction of Mankind, Jock & GBH, Adi Martin - our Driver, Ian Glasper, Anti-system. Everyone who's supported us, encouraged us, given us a gig, bought stuff, etc etc.

**@M**: All the above and more of course. We try to thank people as we go but most importantly, and I know I speak for the band here, we'd like to thank the genuine people, who we consider our mates. Good people are few & far between: we are lucky to have a good few around us.

Thanks to everyone who loves what we do, and to you Paul, this is our first written interview, appreciate it, cheers fellow.



John Bolloten Photography

Photos: John Bolloten

**A B** One final word from you both?

**@J:** Support your DIY scene, Kick out the Tories!

**@M:** Don't be a sheep, or buckle when the tide's against you.

### FACEBOOK:

<https://www.facebook.com/pages/Burning-Flag/186537781428243>

### WEBSITE:

<http://burningflagofficial.wix.com/burning-flag>



John Bolloten Photography



# END OF THE LINE



**Raucous rockers Keyside Strike have been around for ages, dishing out their unique 'psy-core'. The recently split, so what we have here is the exit interview with Stoney...**

**AB** Give us a brief potted history of the band and your output...

**@S:** Right the band started (fitfully) in 2002, first gig was in Newcastle in January 2003. Basically I had a couple of years sitting on my hands, writing songs and not playing in a band from September 2000 when I left Lowlife UK to move up to Darlo. I got more fidgety not playing gigs, and seeing bands class themselves as "old school hardcore", but with nothing I recognised as old school

about them. Hatebreed n Madball is not old school hardcore, so a piss poor copy of them surely isn't. I decided there was some schooling required.

Release wise, Keyside Strike has put out plenty of stuff, 4 albums (including a compilation of demo and comp' tracks), 3 split 7"'s and the Dogs - Strike CD. Plus, a ton of compilation CDs all over the place.

Grin And Bear It (Hobsons Choice HCR 01D)

Hit Me Again.... (Hobson's Choice HCR 02D)

9 doses Of Psy-Core (Hobson's Choice HCR 03D-P)

....Back From Hell! (Steel Town records (vinyl) STR 017)

....Back From Hell! (Hobson's Choice CD HCR 04D)

Iron Cross split 7" on Koi Records

Rust split on Rebel Sound Records

North East/South West split on Randal Records - with Crashed Out, Bricktop & Fighting 48th

Dogs - Strike: 7 Deadly Sins on Nunny Dave Records (NDR 03) - with English Dogs

**AB** You branded Keyside Strike as 'Psy-Core' - is that Psychedelic or Psychotic? ☺

**@S:** The whole Psy-Core thing came about coz I became firm friends with Demon City Wreckers from Tucson, Arizona via Myspace (RIP).

They were a psychobilly band with a chunk of hardcore at the heart of their style and Ed (guitar/ artist/ song writer) coined the phrase for their sound.

Hardcore Psycobilly's y'see? Me n Jason (vocalist, rest his soul) would talk almost daily on Myspace, and we agreed that both bands had a similar style but coming at the thing from different ends of the scale, us being a hardcore band with rock n roll/psychobilly riffs n the like. I've always loved blues n psychobilly music n try to get that style of riff into my song writing here n there. Lowlife had a couple of tracks that are exactly the same type of song as say, Hit Me Again, For Blood or Back From Hell. Basically psychobilly songs but played faster and harder with electric bass. I was busy booking a European tour for Keyside and D.C.W. when Jason was hospitalised, and died not long after from organ failure. It was a tragic, sad time, and the psy-core tag became much more important to me because of that. Sort of marking Jason's legacy in our own way. We eventually did the tour with Stitch Hopeless & the Sea Legs from Phoenix who were good friends of D.C.W. and then us through them, in 2008.

**A B** You've played alongside some pretty big names - several of which are featured in this issue. Which have been among the most enjoyable gigs?

@S: Discharge has never let us or themselves down (ignore Grave New World lol), Murphy's Law (long time family from NY) were always mental fun, Poison Idea was an absolute

dream come true, Street Dogs were just a pleasure to play with and again long-time friends, gotta mention Jock n G.B.H. who I've known forever and are never less than utter gentlemen, Sick On The Bus never ever fail to be brilliant, the Upstarts obviously and how could I not give maximum props to Wakie and English Dogs? You simply have to love them. Over 13 years we were lucky enough to play often with bands I grew up listening to, can't complain.

We got the nod to play Rebellion twice and I admit I loved bein' invited to the party instead of being perennially on reserve, we got 1300 people in to see us at 1pm on a Saturday.

I've seen less for bigger bands with better slots, but we seemed to be stuck not getting another look in after 2010. Mad Sin, King Kurt, Cro-Mags, my old mates Agnostic Front, our brothers in Koffin Kats played one year, just a brilliant experience. Sham 69 and Peter & the Test Tube Babies were great at Nice 'n' Sleazy fests as well.

**A B** Was there ever a time when a record label was interested or did you go DIY all the way?

@S: We were signed to Steel Town Records on a handshake deal for ....Back From Hell! It came out (after an interminable wait) on vinyl in Germany. The next album was due to be released on another German label. But after the fiasco of May/June this year and the "hiatus", I don't see that being any time soon. If at all. I have 90% of the record written, but when or



forgotten 1/3 of the new tracks I had written by now any way.

**A B** Keyside Strike has been around for some time. What were the factors that led ultimately to its demise or at least long-time stasis?

**@S:** Thirteen years of virtually constant gigging up n down the UK, off to Europe every other year at least and a West Coast Tour. Not shabby for a true D.I.Y. outfit, if I say so myself. In all honesty, the piss poor attitude about dropping the band in the shit from members and letting down promoters and friends just got tiring.

I've personally never pulled out of a gig on very little notice, and when that was considered fair by an ex-member it boiled my piss. Juvenile, ignorant and unacceptable, I was warned about their shitty attitude before I asked the person in question to join. My mistake really for trusting them I suppose.

**A B** What would it take to reform Keyside Strike in the future?

**@S:** Dunno. I have an option to do something recording wise, and really punctuate what could have been. But don't really feel like it at the minute. I'm trying very hard to not let the infectious poison that is negativity, blight feelings towards it all. I just kinda feel like I've been trying to run through treacle for years, pulling the cart that I was trying to steer y'know? A band shouldn't feel that way.... I did it coz I loved it, but the joy gets sucked out of it when you feel like you're being taken for a ride.

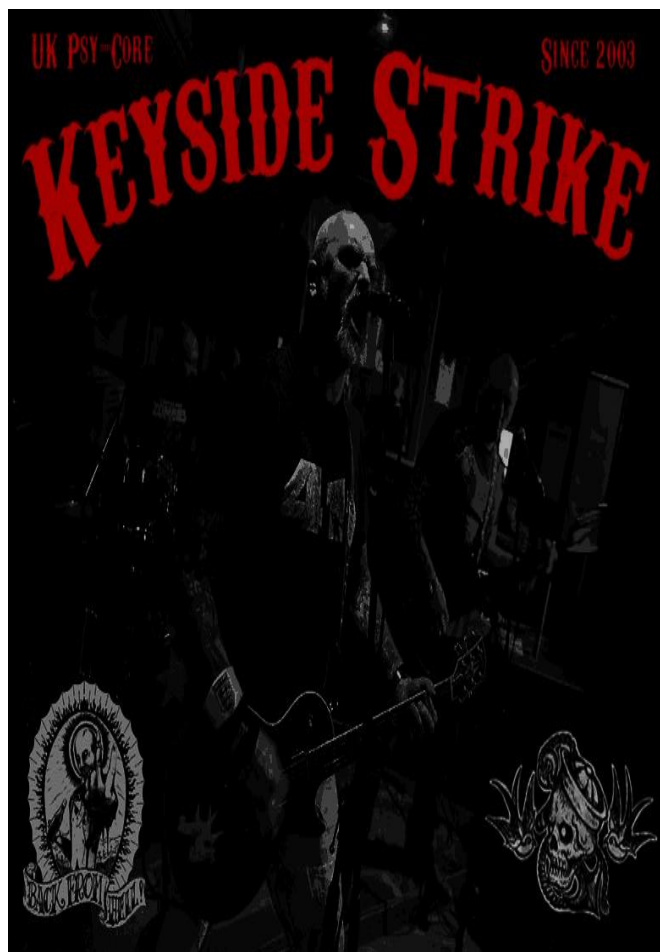


**A B** The '7 Deadly Sins' split with English Dogs was great - are plans still going ahead with the 10" vinyl version of that?

**@S:** Rebel Sound are putting it out on 10" at some point, but there's a few factors at their end that's holding up any new releases at present. Hopefully it'll get sorted out and then get the release it deserves.



We all worked really hard on the release. Me n Wakie put endless hours into the lyrics, and I made damn sure the Keyside tracks weren't gonna look feeble or be over shadowed by whatever songs the Dogs had in the bag musically. I think the three songs I wrote for it are some of the best Keyside tracks I ever wrote.



I always made sure we had solid songs to record, and put an extra bit into those three, I had no intention of letting Wakie n the lads down with "filler" songs, they HAD to be as good as possible. I think the tracks sound exactly like you'd expect from Keyside and would sit on our own albums and be stand outs at that, easily enough.

**A B** Do you think the second collaboration with English Dogs will ever go ahead, given Strike's current situation?

**@S:** With Keyside being on indefinite "rest" and the Dogs currently on a year off pretty much, I'd say it was unlikely at this point. Never say never though eh? We started talking about the subject matter for it, but as I say, it's now a bit complicated.

**A B** What about other (non-Keyside Strike) collaborations with Wakey perhaps?

**@S:** Dunno, we did talk about something about a year ago, but Juratory has become way more than Ian or me ever expected. From a little side project to write n record some stuff for our own amusement. to a fully-fledged band in its own right, with some very good gigs and an album we are really proud of. Not a lot of spare time left really.

**A B** Your albums were released as DIY - how much effort was that to undertake?

**@S:** Hobson's Choice Records was named for very obvious reasons. A couple of labels talked about doing things over the years, but there was always some stumbling block or massive delay. Back From Hell took over a year to get released, despite being recorded, mixed, mastered and artwork all done and ready to go. Drove me half mad with frustration.

It was way easier to just get on with it ourselves to be honest. Put our money where our (or my big) mouth was.



**A B** Were you ever approached by other record labels?

**@S:** The label I was goin' to go with next, are frankly a much bigger, more organised set up. It just didn't pan out I suppose. It's a shame the way things panned out, a real pissed away opportunity, but since as a band you're only as solid as your flakiest member, what can you do? Especially as a three piece, if one of the number is constantly an issue you are knackered. As the lone driver, I was sort of everything all at once, you know it's like being writer / frontman / artist / agent / manager / chauffeur and it gets old. It'd been that way for about 4 years and I got utterly sick of it.

**A B** Would you consider a record deal as an incentive to reform the band?

**@S:** I've a potential to record the new songs and release them. Can't really go into too much detail and don't want to either jinx it, or spoil the surprise if it comes off. The whole thing would potentially be really exciting if I can figure out a way of making it happen.

**A B** How do you see the digital channels that are on offer? Do they help or hinder the scene?

**@S:** Personally I don't like downloads. I want the proper cd/album/7" y'know? I put a lot of effort into making the releases look as good as possible, I want the lyrics in there as well. As a record collector for years n years, I love going over the whole package. Read the lyrics, info, thanks list etc. It's how we used to find out about new bands to check out years ago. Who are they mates with, do

gigs with, wear the shirts of. All that good stuff.

You don't get that with condensed MP3 track in your ear buds on an I-Phone. I've just shied away from setting up download things because of it. I've talked to other bands and you get pennies in the long run, I just didn't see the point.

**A B** What's your opinion of social media? Can it truly be put to good use?

**@S:** I use social media constantly, I keep in touch with friends in bands and scenes all over the world on a daily basis. I used to write letters to bands and wait 6 or 8 weeks to get a response. Now I talk to Parris from Cro-Mags, Dan from No For An Answer, Tezz from Discharge, Tony from Whiplash/Cause For Alarm or whoever whenever I want and get info, gigs, cd offers etc instantaneously. Or just swap war stories with like-minded people who happen to have made records I love.

Plus, being a bit vocal and political I enjoy a good debate here n there. ;)

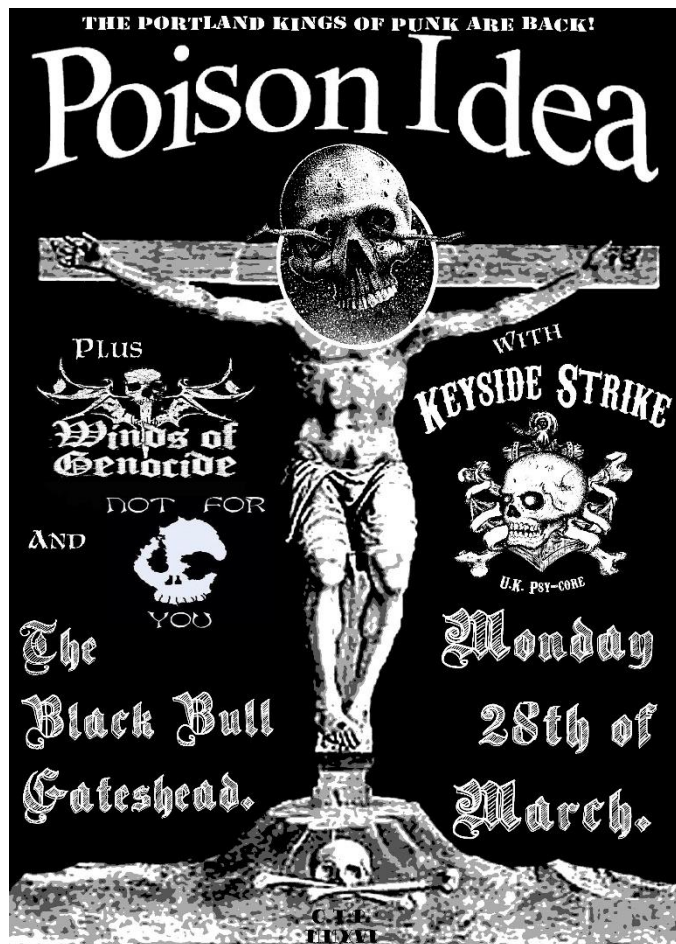
**A B** Was MySpace better than Bandcamp for you in terms of exposure of the band?

**@S:** Myspace was brilliant for bands, until they killed it with stupid ads and endless changes. Facebook isn't as good, but it's what we have now.

**A B** The pizza box merchandise idea was great - how did you think of that?

**@S:** A German label did a version of it I think. I saw it and thought it

was a brilliant idea, I took it, refined it and off you go. The Iron Cross split pizza pack sold out quickly and I saw one on Ebay sell for £100! So it goes, the guy made a good profit no doubt about it.



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

**@S:** Everyone who supported the band over the years, all the people who came through the ranks. About 24 I think at last count. I made some lifelong friends and lost a few on the way.

I'd like to give special thanks to Scott Northrup, Ed, Mike, Jordan n Stitch and the whole Arizona crews. true brothers from another. Also Fred and Anti-Clockwise in France! For always going above and beyond

for Keyside Strike! Bon chance, mes amis, merci!



**A B** And one final word...?

**@S:** Try and take positives out of a situation, learn from the downsides of whatever you do. If nothing else, you'll learn what to avoid next time. if you get your fingers burned, you'll know not to do it again and be better for it! P M A ;)

**FACEBOOK:**

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

So there you have it. The final words from the band. Until the reins are seized again, we'll just have to make do with what they left behind...a cracking legacy!





# A HUGE BLACK CLOUD!



**Warwound have reformed and are on an aural assault all over the globe! Taking time out of their busy schedule, the band recount how it all came to pass...**

**A B** So, tell us a bit about the band.

**@S:** Warwound are an old school D-Beat hardcore punk band originally hailing from Lichfield in Staffordshire, England. The current line-up is Damian, Stevie, Ian and Rat, who live from Tyneside to Herefordshire, by way of Stoke and Nottingham. Everything Warwound recorded from the old days has been collected and released on the Huge Black Cloud record in collaboration with Profane Existence and Spinal Vinyl records.

**A B** What caused Warwound to fold originally and become ultimately The Varukers?

**@D:** Warwound were relatively busy for a small band in early 1983, three demos had been recorded and local gigs around the Lichfield area (where all original members lived at the time) and they were regular & good fun. However, that was the extent of it. When The Varukers placed an ad for new members in 'Sounds' magazine, Damian & Andy auditioned & were offered places in a band that already had a record deal & toured worldwide. Warwound, as it was, ceased to be. Some younger friends from the same area adopted the name and carried on for a while later.

**A B** The band has had such a long hiatus - what catalysed the reformation?

**@S:** Part of it was Damian being ready to do it and partly a chance encounter. Rat was on his way to South Shields in Tyneside to work on The Vile material with me when he bumped into Damian at the train station in Newark. After a conversation and a few discussions about line up we met for a jam in Nottingham and clicked from day one.

**A B** The current line-up is indeed a who's-who of hardcore punk. Was that planned at all or was it just a case of available talent at the time?

**@S:** As Rat and Damian had bumped into each other in that Newark train station and started talking about Warwound, so the current line up just grew from there. Rat and I play together in The Vile so were already connected through that and



although I play guitar in The Vile I originally started with them on drums and have also covered for Stick on a number of occasions with The Varukers. Drummers are always difficult to find so I suppose it was an easy choice for Rat. I was interested in playing guitar with Damian, he was originally the bass player in Warwound and initially intended to resume bass duties. Rat and I really wanted him to play guitar as he rips on it but he would only agree to do it if Ian played bass, so Damian asked him and Ian agreed to come for a jam.

I agreed to play drums as we seemed to be gravitating towards being a four piece so we met up and jammed and kicked arse from the first note. The rest, as they say, is history.

**A B** Coming from disparate areas of the UK, it must be hard work practising etc? How do you all manage it?

**@S:** We have to put extra effort in to make it happen but you kinda get used to it. It's much easier to keep in touch these days so that helps a lot. We write riffs and send ideas back and forward so when we rehearse we hit the ground running. It's hard, but if you want something to work, you do what's necessary to make it happen.

**A B** The crowd at the recent Obscene Extreme festival seemed to enjoy your set... how was it for you to play out in front of that lot?

**@I:** They were a fantastic crowd, really up for it, and the atmosphere at that festival was quite unlike anything I've encountered anywhere else. Just look at the footage, with all the pool inflatables flying around! It was a crazy gig, but they made us feel so welcome, from the moment we walked onstage to the moment we left. They were stage diving within 30 seconds of us playing the first note, haha!



Also, bear in mind that Brussels Airlines had lost all our equipment on the flight over, so literally 5 minutes before we were due onstage, we were still running around backstage, trying to borrow guitars and bass drum pedals - even plectrums and drum sticks. We had NOTHING, and there were a few minutes there where it looked like we weren't going to be able to play.

But, thankfully, the international punk community that we belong to is very trusting and generous, and people who we hadn't met until that moment were prepared to step in and help us out by loaning us their own instruments. And our old friends in

Memoriam sorted us out with effects pedals and cables and stuff, and it all came together at the last minute. A fantastic, heart-warming experience, and Curby, the promoter, really looked after us, so we were very happy.

**A B** You've been hitting Europe hard recently. How did that come about? Was it demand or simply part of a planned invasion to win hearts and minds?

**@I:** There's no plan as such other than trying to get out and play good punk music in front of people that want to see it. Obviously as four old veterans it's more exciting if we can somehow hit

Photo: Philippa Day



places we've never been to before, but we will go and play anywhere that people are prepared to have us. We're not bothered about making money, so there's never any discussions about 'shifting more units' or 'upping our profile' or 'breaking new territories' etc... if we can cover our costs and it looks like fun, we'll probably do it.

**A B** Are there plans for more UK dates? I'm sure there are plenty of people out there waiting for a chance to see you play.

**@S:** We will definitely be playing UK dates and as we are currently demoing an album, we want to play our new material to as many people as we can. Like Ian said earlier, if we can cover our costs and people want us we will pretty much play anywhere, we're wanted.

**A B** What do you think of the current South East Asia scenes?

**@S:** Wherever we find ourselves in the world punk seems to find a way to live, breathe and prosper. South East Asia is somewhere we haven't been, however the punks out there are making it happen and standing up for their way of life the best way they can. We salute them and punk all over the world.

**A B** Are there plans to record new material? If so, do you have producers in mind?

**@I:** We have always said we want to be a band that records new material, and we're not content to just live off past glories. Although as die-hard fans of many years of the Sacrilege songs that Damian wrote (and the 'Another Religion Another

War' material he did with Rat in the Varukers), some of those songs will always be in the set. But it's important to us that we validate ourselves as a band by producing new material that is relevant today, and we are all too creative to just rest on our laurels and not write new songs.

Punk isn't about nostalgia, it's about the here and now and creating an alternative for ourselves.

**A B** Will it form part of an album or an EP perhaps?

**@I:** We have two songs on a split 7" with Minneapolis band, War//Plague, coming out in the US on Dr Strange Records and as a CDEP in Japan on MCR, but more importantly we are working on the debut Warwound LP, which will take the Warwound formula hit upon by Damian Thompson over 30 years ago and bring it screaming up-to-date.

We're demoing songs for it right now, and they are fast, nasty and intense, with a raw metallic edge to them, and although we're not reinventing the wheel, we're certainly putting our own stamp on it.

**A B** If you had to choose between Bandcamp and Facebook for the band to use as a promotional tool, which would you rather keep?

**@S:** We use the most popular social networking and email to communicate and promote Warwound. However, playing gigs and getting out there and talking with punks all over the world, good old word of mouth and a reputation for playing hard and fast whilst staying humble works for us as a band.

Photo: Danny Adams



**A B** Has there been any interest from record labels or do you prefer the DIY approach?

**@I:** There has been some interest from record labels, most of them pretty small and grass roots, but we are leaning towards financing our own recordings, so we own them, and then we can proceed by licensing them ourselves.

Damian runs Spinal Vinyl Records already so we have a way of releasing our own records. That said, we also don't have a lot of money, so we're currently figuring out the best way to raise the cash necessary to record our LP... maybe if the right label - i.e. who we TRUSTED - was prepared to invest in our album, we might consider it.

But artistic control is very important to us. We're too long in the tooth to put up with some label telling us what to do and when. We want to record and tour when we feel like it - not when they need us to for their marketing campaign or whatever.

**A B** Have you been interviewed in any other magazines? I'm thinking Terrorizer, Iron Fist, Zero Tolerance etc. Are you bothered?

**@I:** Terrorizer and Down For Life are both going to interview us, but it makes sense to wait until we have something coming out, so we can let people know about the new release.

It's always nice to get chance to air your views to a whole new set of people, but it isn't the end of the world if you can't, and the grass roots fanzine network can always be trusted to write about

underground music when no-one else will.

But we're not elitist in any shape or form, so if we can reach out to some mainstream metal kids, for example, and get them interested in Warwound, and hopefully by extension UK punk music, and just punk music in general, that's a good thing.

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

**@I:** We have to thank Dejan Podobnik, who just drove us around Eastern Europe with no Sat Nav or map - or brakes! He is a wonderfully patient, exceptionally generous human being, and we'll no doubt be working with him again in the future - just because we like him so much. And that's what it's about for us - playing this music around the world and making new friends as we go.



**FACEBOOK:**

<https://facebook.com/warwoundofficial>

# THE BROKEN LAW



**Just like their design above, Discharge are enjoying their recent makeover. Stoney quizzes Tezz & Jeff to see how the rejuvenated band are making new waves in the punk world...**

**A B** Discharge has been on an upsurge that took some by surprise this year. The new line up has all but silenced any critics or nay-sayers with the brutal assault on the senses, live and with the new releases. Was there much band discussion about JJ joining, after being Broken Bones frontman on the Dead & Gone 12"?

**@T:** Not a big discussion really, at all. Something had to be done, so got it done. That's about it really. No ifs ands or buts. It's done: it's a new era!

**A B** Does it alter things having JJ as frontman, especially lyrically? Are there any issues with an American outlook as part of Discharge for the first time in its history?

**@T:** Well, JJ does what's asked of fans of the band and stays to the formula but I'm sure, as the band moves on, he will show more of his own talents.

**A B** Personally, I hear little bits of Cro-Mags/Sheer Terror style NYHC and other less UKHC sounds in some of the new trax. Obviously Tezz has a long history of being in Battalion Of Saints, Ministry and with JJ being in Dead Heroes back in New Jersey before he came over and ended up in Wasted Life before Broken Bones. Is it something you are aware of, or just a growing of the Discharge sound in general?

**@T:** Well, what can I say? Now it seems that we're all just in this rut of everybody sounds like someone else, because let's face it, all the good riffs are already done. It's a bit harder coming up something that sounds like it's yours and yours alone, so saving the best for last, I think.





**A B** How did the change from 4 piece to 5 piece with Tezz adding crunch on second guitar come about?

**@T:** Well, I wanted back in, so I put it to the band and it took a while, but eventually it happened and it makes a world of difference.

**A B** Having heard the demo versions of 3 or 4 of the End Of Days tracks it was obvious to me and a few other lucky folks that the new album and line was on to something monstrous. Were Nuclear Blast in the frame from off? Was Discharge already out of contract with Candlelight at that point?

**@T:** The first demos were funded and done by the band, looking for a new deal. No Nuclear Blast, until they heard it. Just like that! Booosh!

**@J:** We had no contract with anyone at that point. We self-released "New World Order" as a video just on YouTube, just to get something out there and to show what we were about. Next thing, we were approached by Nuclear Blast then a few other labels contacted us that wanted to put out our new album.... we were pretty undecided at that point what to do, especially with such big labels contacting us but in the end, we decided Nuclear Blast was the best choice for us.

**A B** Was the West World deal in place for the back-catalogue re-issues in place before End Of Days took off, or was it a something that was being sorted out as the snow ball effect of what is clearly the success story of 2016?

**@T:** No deals. Oh, yeah, we spoke to some London label; just words, that's about it.

**@J:** None of us were even aware about the Westworld releases or had any idea the entire back catalogue was being rereleased until I had an email from them one day sending me a jpg image of an ad for the releases and asking if we'd post it on social media for them. We haven't seen anything from that, not even a single copy of one of the albums.

**A B** It's fair to say the success of End Of Days has been one of the biggest things in UK Hardcore in years. What's been the best part about the whole thing for you so far?

**@T:** The best thing to come out of it so far is the gigs: the fests, the new faces, the old faces. It's all coming. It's all part of the build. It's great. The fans have stuck by the band: it's great!

**@J:** I'd have to say Discharge finally getting the recognition it rightfully deserves and being a part of it. Everyone's copied the style or covered the songs and became successful from it... apart from Discharge.

**A B** There's been a lot of stuff written since the album's release putting it squarely at the same level of intensity as Hear Nothing See Nothing Say Nothing. How do you lads feel about that? It's interesting to get your perspective on it, especially with Tezz being back in the D-beat mix again, how do you think the new stuff compares from a writer's point of view?

**@T:** Well, there again, it is what it is. Me and Bones have this gift and to share it is the best. To share these insane ideas with our fans is just great. And as far as Bones and his ideas on it, he don't say a lot but I'm sure he thinks the same as me on that. We just want to give the fans what they want, so there's a lot on the cutting room floor.

**@J:** I don't think it's much different at all really. Same war but different battles. Hear Nothing reflected on the Cold War and Nuclear Holocaust and what was happening at the time. End Of Days is reflecting what's happening in the world today, but it's still the same anti-authoritarian point of view.

**A B** The UK and American political scene at present is in meltdown, what with "Brexit", the Labour party committing suicide and the US presidential campaigns. What's your take, and does it at least give lyrical inspiration?

**@T:** It's just fucking shit! We don't tend to let it touch us. Me and Bones, that is. The others deal with things their way. Jeff puts things into words. Fuck pollatiks – can't even spell it well!

**A B** What's in pipeline for Discharge over the next few months? Obviously the re-arranged U.S. gigs are coming up. what was the issue with previous dates? Visas and the like I'm guessing?

**@T:** Shit went bad for me as far as going to the USA. Could not get in. So: fuck the USA. Hopefully next year, as I spent the biggest part of 20 years living there, so as you



can imagine I was gutted not to get in.

**A B** There's a very obvious Discharge influence in the New Orleans sludge sound to my ears. Are you looking forward to doing shows with Eye Hate God?

**@T:** Discharge has touched all stars in music. As far as that sludge sound, it's probably due to how the band used to tune, as there was nothing to be had like a guitar tuner. So, we made our own tuning. Now the funny thing is all well most bands in this pocket have all tuned down just as we decide to tune up. It's funny, weird, if you think about it, hee hee.

**A B** How do you see the next 12 to 18 months panning out? The right wing has been rearing its ugly head, and political events are giving them an excuse to be more vocal/ What's your take on it all?

**@J:** It's a sad state of affairs. As the saying goes: "Those who don't remember the past are condemned to repeat it." Mankind is its own worst enemy. Donald Trump's just been elected and with the whole Brexit thing, it's given the right wing a green light to come out openly about racism as its suddenly become acceptable. I think things will get worse but I hope it doesn't.

**A B** How's the Hagstrom deal working out? Having had a play on one of Tezz' Swedish beasts I know they are tasty "meat n potatoes" axes. Did Rainey take some persuading to rest the Kramer?

**@T:** Hagstrom: great guitars. Awesome. Love 'em. Plus, I got

Seymore Duncan pickups in them, so no fucking prisoners! And, Rainy loves his and that Kramer is fucked: needs a lot of working on!

[Rainey got his Hagstrom Swede bass recently and has been using it to great effect at the last few gigs before the recent American Tour. Karl Morris (ex-Exploited/Broken Bones/UK Subs and Billyclub guitar wrangler stepped in to cover bass duties, due to Rainey not being allowed in.]

**A B** Bones and Tezz have gone through a ton of different guitars over the years. Any that have got lost or sold that you wish you'd kept?

**@T:** I had an old Gibson Les Paul Goldtop. It was a gift to me. It had P 90s in, but like an idiot, I put a humbucker in it. It was awesome, but lost the value.

**A B** What's your top 3 tracks to play off End Of Days?

**@T:** Oh, well, my fave? We don't do yet, as we don't practice enough. 'Infected' is good, 'Broken Law' and the other one - I can't remember the name as I don't listen to it - always working on new stuff!

**@J:** at the moment: 'Killing Yourself To Live', 'Raped And Pillaged', 'Broken Law'.

**A B** While we're at it, favourites from the older material?

**@T:** Old stuff: State Violence, and as a band, we now play 'Protest and Survive' and 'Hype Overload' which runs into our first single but now vamped up 'Realities Of War'. As I was the drummer who invented (well, not invented but you know what I mean) and now I'm up front doing

what I want to do in the first place, it's fucking great!



**A B** JJ with Huggy did with artwork for End Of Days, obviously using the superb art by John Heartfield as a source. Is that something you felt was part of the Discharge heritage and kept a continuity running through the artwork that Cal did in the 80's and onto now? I know JJ has a passion for Pushead's art (same here!). Did Pushead ever get back to you about supplying some artwork?

**@T:** As far as the artwork, that crying angel is great. I don't see too much TV, so I don't get the Doctor Who thing [ie the similarities of the angel] and my bro Bones knows nothing, really, for that. It got the brush.

**@J:** John Heartfield was a great anti-war artist and his art really captures the feel of Discharge's music....and as the saying goes "if it ain't broke don't fix it." Although we didn't use his art on The End Of Days we used it on the single for the New World Order 7". We did try to get in touch with

Pushead and it was really hard trying to get a contact for him.

We talked to Gerardo from Nuclear Blast about it and he was gonna try and help us find him.... funnily enough a few days after we spoke about it he LITERALLY bumped into him crossing the street in NYC, they discussed it. He said he was a huge fan of Discharge but he was just too tied up to get involved in anymore projects at the time.

**A B** On the subject of artwork: what's everyone's favourite piece of Discharge art, be a 7", 12" or shirt? Obviously, the band graces the backs of any number of jackets, walls and every punk or hardcore kid on the planet owns or has owned a Discharge shirt at some point just abouts. Usually several! ;) Not to mention any number of major players in thrash metal and the crossover scene.

**@T:** Yeah, as far as logos/shirts, it's always great to see and yes, we we still hold the same look to our logos. It's our thing - every band has their thing and yes that's ours.







**@J:** Probably the Discharge "face" logo... and we just recently found out who it was after all these years but we'll keep it a secret!

**A B** Are there any plans for anything from Broken Bones? Or is it in park for the foreseeable future? Obviously, Discharge is full steam ahead right now, but it's a fair question since 4 of you are in both bands.)

**@J:** Seems a bit pointless really doing both bands with the same members... but we've got too much on our plate with Discharge at the moment to do anything with other bands.

**A B** After over 35 years of being at the forefront of UK punk, spawning an entire genre (sorry, but I tried to not mention D-Beat n failed!), what's the one thing about the band's illustrious history that stands out?

**@J:** Probably.... the dark and mysterious side of the whole Discharge image.

## **FACEBOOK:**

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

## **WEBSITE:**

<http://thenightmarecontinues.yolasite.com>

# ART OF STONE



**Stoney is a well-known stalwart of the North East England punk scene. Perhaps more known for his music, he is also a talented and accomplished artist.**

**A B** When did you start drawing?

**@S:** Hmmm, like everyone else I s'pose, I don't really remember "not" drawing really. As I got older I got really into the artwork on album covers. Specially from about '81 onwards when I discovered heavy metal. Whitesnake's 'Come An' Get It' and Iron Maiden's 'Twilight Zone' 7" were the first metal records I bought in March 1981.

Both covers are classics of the genre. So I was onto a good start eh?

**A B** What are the major influences on your style or perhaps what motivated you to start doing artwork 'proper'?

**@S:** My favourite artist is Pushead, has been from the second I saw the glory that is 'Now I Have Your Attention What Do I Do With It?' by his own band Septic Death. Spawning an obsessional collecting gene in my brain to this day for his artwork.

I loved 2000 A.D., especially Bolland and Bisley art, Derek Riggs artwork and Mark Wilkinson who did Marillion's covers and a fair few of Fish's own covers amongst others. Plus, Joe Petagno for his Motorhead stuff. But the likes of H.R. Geiger, Dali, Petibone, Woodruffe. Lots of stuff can influence me and catches my eye.

I used to trace and copy band logos and design imaginary covers as a youth. I only really started drawing a lot from about 13 or 14 years only to be fair. It was always my dream to do album and single covers, I got there eventually. I was signed up to do Graphics Design in college, but found out my mum n dad knew three people who'd done the course, they were all unemployed or worked in factories, so I sacked off 4 or 5 years' poverty n got a job. But over the years I've really into doing flyers from being in bands and wanting our flyers and shirts



to look good, and honed my "style" on that.

I hate seeing crap gig flyers or merch, why bother if you can't be arsed to make the effort, just don't.



**A B** What techniques do you tend to use?

**@S:** I use pen and ink shading on paper with a pencil rough sketch that I then draw over in ink, (I used to do a bit of stipple shading with Rotring pens, but it's tedious and makes my riffing hand ache, shading in cross hatching is more comfortable and I've developed it into my own style of sorts). Photoshop has been something I've been working with over the last couple of years and I'm now getting reasonable results that I'm happy with.

I used to use a much more basic program, but eventually moved up to the proper job, on version of

Photoshop I had given. I've done a bit of pastel work in the past and did 12 months as a sign writer on a Y.T.S. But oils are not my medium at all. Too messy, not a huge fan of water colours or acrylic paints either. I prefer monotone pen n ink on paper to be honest, I'm really into iconic imagery and find that medium more satisfying. Then I'll work on the image in Photoshop.

**A B** Which medium do you prefer? Digital or good old analogue?

**@S:** As above I've really got into the combining of both. The Dogs-Strike ep was prime example of that. I drew the wolfen skull and anchor and added the rope around it. Then scanned it in and went to work on the rest. The "Last Super" pastiche' inside probably took way longer than the front cover did.



**A B** What's been your most well-received piece of art?

**@S:** Probably the most seen piece is the Gimp Fist "Clock Work" skull/triangle design and logo I re-drew from Jonny's original rough design. That shirt and variations

must be on a shit ton of shirts and was used on the front of the box set that came out a couple of years ago. I still have ink drawing somewhere.

I drew the Just Another Country shirt for them as well. The English Dogs "Since '81" shirt has sold a bucket load as well. I was really pleased with that design and how well it went with everyone. The Dogs – Strike cover got a lot of praise and I am very proud of the whole project, I put endless hours into getting that whole thing as good as it could possibly be. The original Keyside Strike swallow logo was always well liked.

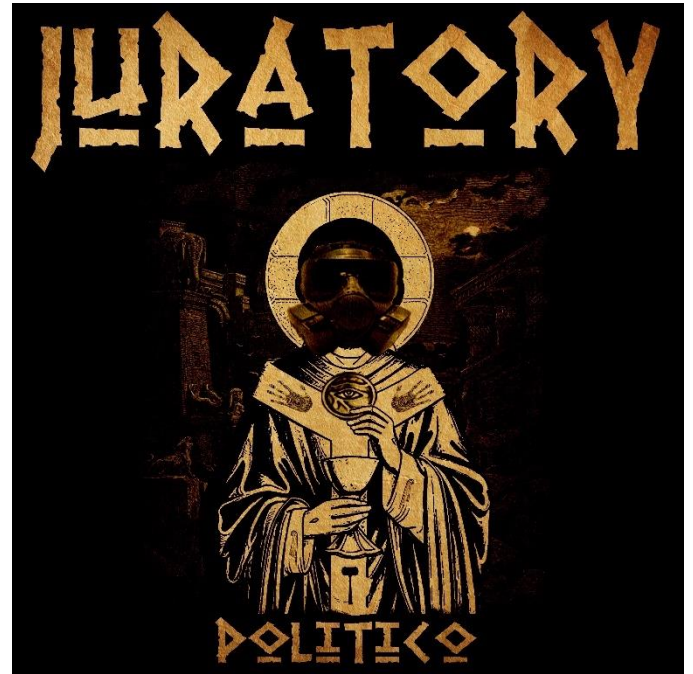
I really like the 'Fear Is The Key' cover as well, 'Skullington' was part of a design I found on the net and after a bit of tweaking and altering he came to life and gave the whole design a sort of depth/3d look I really like.



The Keyside shirts were always pretty popular, the Psy-Core Pirate ship and skull/anchor tattoo design with the baseball style logo I drew

by hand were both really popular designs.

I'm really enjoying the art I've been doing for Juratory recently, it's a combination of things I'm interested in and the stuff that's coming out of my fevered mind and is making me happy, if nothing else.



**A B** How long does it take on average to produce your pieces?

**@S:** There's no typical answer for that. Some pieces are a couple of hours, some end up being hours and hours and hours of tweaking and alterations. I did the cover for Oil City Shakers CD, and did about 8 different covers before settling on a design I'd originally done for Last Rough Cause. Then did a bunch of variations on that to get the one they used. It looks pretty good though, and that's the main thing. I've got 6 or 7 album cover designs in reserve for something else now lol.

**A B** Have you had any commissions for art for projects?



@S: I've done a few pieces for bands other than my own, Decontrol (lovely lads, great band. Now where's my fiver?). Quite a few bits Discharge, though sadly I lost out on the album cover, I've done a lot of promo design stuff for them though. Oil City Shakers I've mentioned. Days Of End (featuring Heath who was in my first gigging band Nailbomb UK and then Stamping Ground).

I did an album cover that I'm re-designing coz the line-up changed radically after the recording. Plus, shirt designs for bands like Bricktop in Tucson. I did the vinyl cover for Gimp Fist's Your Time Will Come LP, the covers for the Rust split with Keyside Strike and the North East - South West 7" split with Crashed Out, Bricktop, Fighting 48th and Keyside.

# JURATORY



I've done some art for Poison Idea for a shirt or stickers, possibly a record label, but whether it gets used or not depends on a few things I s'pose. Also done the Blood 4 Papa shirt design for Parris Cro-Mags. Plus, I did a shirt design for Crashed Out a few months back, not sure when it'll get printed but Spin n the lads seemed happy enough with it.

# BLOOD 4 PAPA



I've done a load of logo designs for mates' bands over the years though and I have done flyers for gigs all over the world via the glorious internet whether I can attend or not. It's something I like to do for people if and when I can. Gigs as far flung as Sydney Australia, California, New York, France, Southend, Gateshead, the list is endless.

**A B** What are your favourite subjects for compositions?

**@S:** I'm a sucker for skulls, I just like drawing variations on that subject. In truth I've not done much drawing in little while due to being busy with recording and designing the Juratory album. The hand/eye design on the front cover is a piece I drew in 1989 but never had the right project for. I love the synergy of that being on the cover, but it's perfect for the cover and I've used it as part of other art on the cover as well, linking the art thematically with it. On the flip side, I hate drawing hands and will not be attempting any portraits ever. I'm no good at them at all.

**A B** Have you ventured into sculpting? Thinking of modelling clay rather than stone and chisel...

**@S:** I've done some relief carving in wood, but nothing with clay since I was at school. I've made some American Indian pieces that are on my chimney breast. An old mate made me a couple of pieces years ago and I wanted some more to go with them so figured I'd have a go. They came out ok. But by hell it took ages.

I did alter a sculpture I bought, from a woman's face to a skull n skeleton though. it's an alabaster figurine of a crouching woman wrapped in what looks like bandages. I used my Dremmel to carved the features into something like a Pushead style sculpture. I saw it in a sale and thought it'd be worth a go, I think it was about a tenner and reduced from about 30 quid, never seen one like it since but I

saw the potential in it straight away.

I'll get a couple of pics of it at some point, I really like how it came out. The sculpture turns out to be a bit pricey, I did some googling while doing this, it was originally done by Ed Van Rosmalen and called Fortuna Vitrea. There's one (unattacked by a Dremmel-wielding punk) at £50 on Ebay!

**A B** How about tattoos? Has anyone been inked with your designs?

**@S:** There's a few of my designs on people, a few Keyside swallow tats about and I've draw stuff for mates here n there. My Mrs has a few tattoos I drew up for her, and that's always a safer bet than getting your partners name eh? Lol





**A B** Do you run through several prototypes before committing to one definitive version or is your art more free-flowing, generally?

**@S:** I usually draw out an image until I'm happy with it, or bin it in disgust if I pissed off with it. I got into bother in art at school for that. No rough sketches to show design development, coz the composition I was happy with got inked on. So the rough sketch was covered with ink.

I actually only took art in 6th form in my spare time as well. My mates were on the course and I'd go in at dinner time and use the facilities with them. teacher came in asked about my work and after a few weeks realised I wasn't in the art class but was churning out lots of art as good or better than some of his class! He put me into the '0' level candidates 'n' I got an '0' level. Result.

**A B** Would you consider large scale art such as wall-painting perhaps or are you more desk-based in scope?

**@S:** I've painted 12 foot by 8 foot boards before, but not since I was doing sign writing. There was still a couple of my boards in Bradford 5 years ago from back in 86! Felt pretty good to see it still there up there to be honest. I think the building got pulled down a couple of years ago sadly.



**A B** Do your artwork subjects ever creep into your music or vice versa?

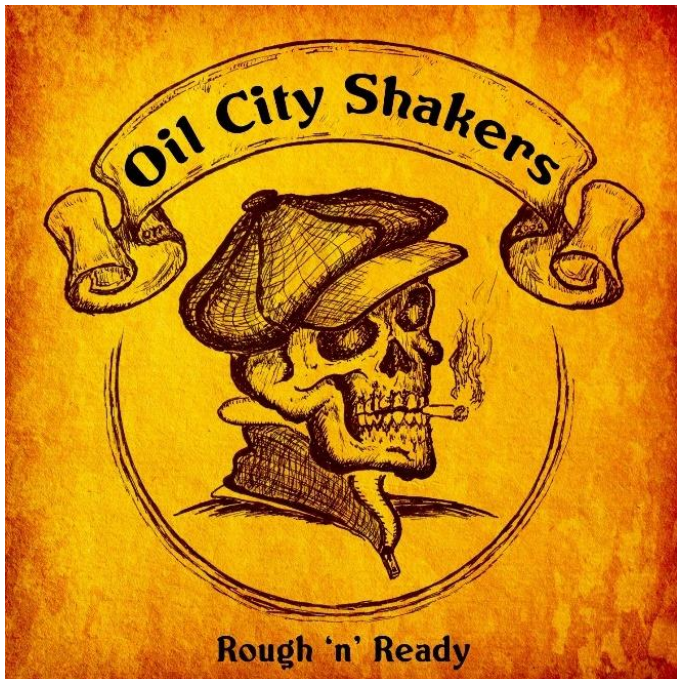
**@S:** The art usually follows the music to be honest. It's a lot easier to design to order than write a song to order y'know? Sometimes I'll just draw or get an idea to work with that appeals though.

**A B** What would you say to someone who was thinking about taking up drawing as a serious profession or major hobby? Any words of wisdom?

**@S:** As a profession I'd say find a career in something more lucrative, not many starving doctors, lots of starving artists. Tattooing can pay really well, but it's not for everyone, I got offered an apprenticeship years ago, but couldn't afford to go months unpaid as is customary. But as a hobby? Hell yeah, I get a real kick from seeing my stuff on shirts, covers, stuck up with other flyers in shops.

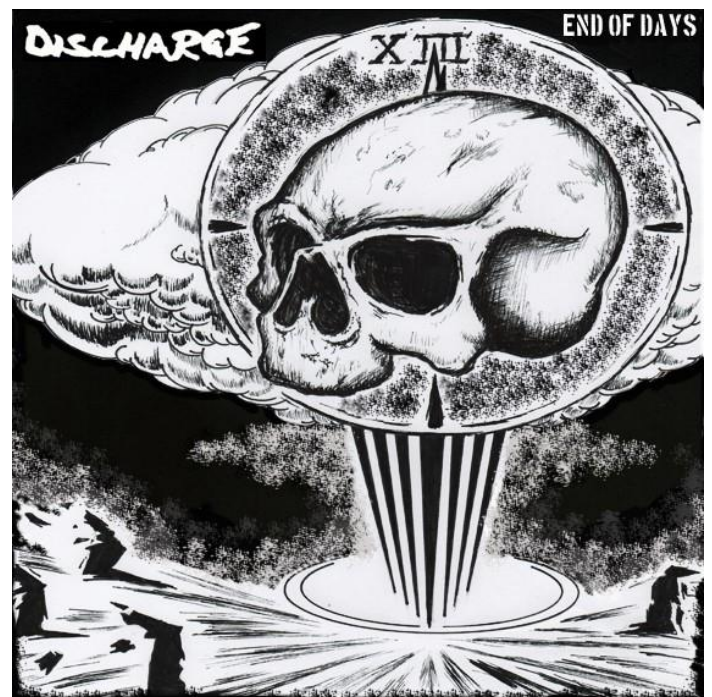
Sometimes I see my old flyer designs get re-used by bands in America or Europe, that's pretty cool. I re-drew the Misfits/Necros graveyard design by Pushead years ago for a poster for my own amusement and didn't put the Necros on.

Years later my old band Lowlife supported the Misfits in Bradford, so I put Lowlife on in Necros font. Some bootlegger in Thailand booted the LOWLIFE version onto a shirt and it turned up on eBay! I thought that was cool as chuff to be fair. Lol.



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

**@S:** Everyone who took the time enjoy the flyers and art I've done over the years, the bands who've used my artwork, especially the fine folks who walk around wearing shirts or enjoying CDs n vinyl I've been involved in.



**FACEBOOK:**

<https://facebook.com/paul.stone.507>











the 'information' and 'communication' fields. The 'information' field is defined as:

...the study of the nature, creation, organisation, storage, retrieval, dissemination and use of information, and the study of the social, cultural, economic and political aspects of information and its use. (p. 1)

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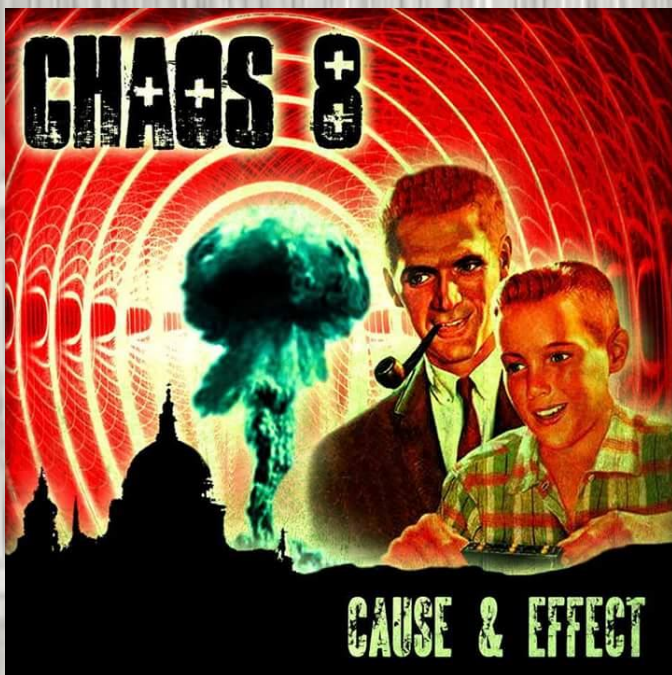
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## RELEASES TO RELISH



### CHAOS 8

The band's new album now available on CD. Contact them via Facebook for a copy!



### SOULS OF JACK KETCH

The new self-titled EP. 4 tracks of very brutal metal. Available from the band and Big Cartel.



### DECONTROL

The sophomore album from the angry anarcho-punks – all killer and no filler! Available from the band and from Bandcamp.com.



### UNCOFFINED

Another serving of cracking doom metal of death from Durham's finest. Available from Memento Mori records.





**BENEFIT GIG**

# THE BLACK BULL GATESHEAD XMAS BASH....



**XXXMAS**

**FLEXED**

**Florence Field Lids**

**FRI DAY 16TH OF DECEMBER**

SPECIAL POETRY SLOT BY

**HARRY GALLAGHER**