

**BOOTHAEVEN'S** magazine issue four, summer 2020. Interviews with Tin Savage, Gagged, James Trejo, Pressure Pact. Other contributions by Jason Hook and Spoiler.

# Look, it's Boothaeven's Magazine again

## LIVE BLOOD DEATH

Yo. Yo, Eggbo, how many legs does a dog have if you call his tail a leg?

Four! Saying that a tail is a leg doesn't make it a leg. That's an Abraham Lincoln quote, minus the 'Yo, Yo...' (that's just the NY hardcore talking).

Per usual the foreword is going to be poor. It's becoming a trademark thing and I decided to stick with it. Nonetheless I consulted an online 'writing tips'-source just because. Apparently what makes an OK introduction is to start off with a subtle joke and to end with a word of appreciation. The funny thing is that I don't know any jokes, so I will focus on the latter.

And you know what? I am genuinely grateful to all who showed interest in the zine and/or contributed to it. Thanks, I don't take this for granted.

In fact, I even understand the slacking interest in these type of DIY zines. Decennia ago similar amateurish pages used to have their proper role within the underground music scene but through time they're outplayed by other types of media. Nevertheless I feel like they continue to be a valuable part of the hardcore/metal culture. But I get it if you don't get it.

## DESTROYER OF WORLDS

I also get it if you're in a band and don't care for answering random questions for a flaky DIY interview that's not even making its appearance on the internet. Sure, makes sense, why not.

But here's what I don't get: how you, and you, and you are being all enthusiastic about doing an interview at first and then out of nowhere are giving me the complete silent treatment... Not even 'caring' enough to simply say "hey, on second thought: to hell with your stupid interview"- Bieber, Please.

Ow, and that reminds me of something. Here it is: "Kurt Cobain killed himself one month after Justin Bieber was born. He knew."

Joke: check.

Thanks: check.

Foreword: check.

Yes, this is indeed going to be another winner.

The Damned

Music that was played a lot whilst making BMIV; may it be as inspiring to you.

- Vomit Forth - Northeastern deprivation.
- Offenders - Fight back
- Mindforce - Swingin' swords, chopping lords
- The Proletariat - Soma holiday
- Cro-Mags - In the beginning
- Pissgrave - demo

contact: lowiegeers@gmail.com

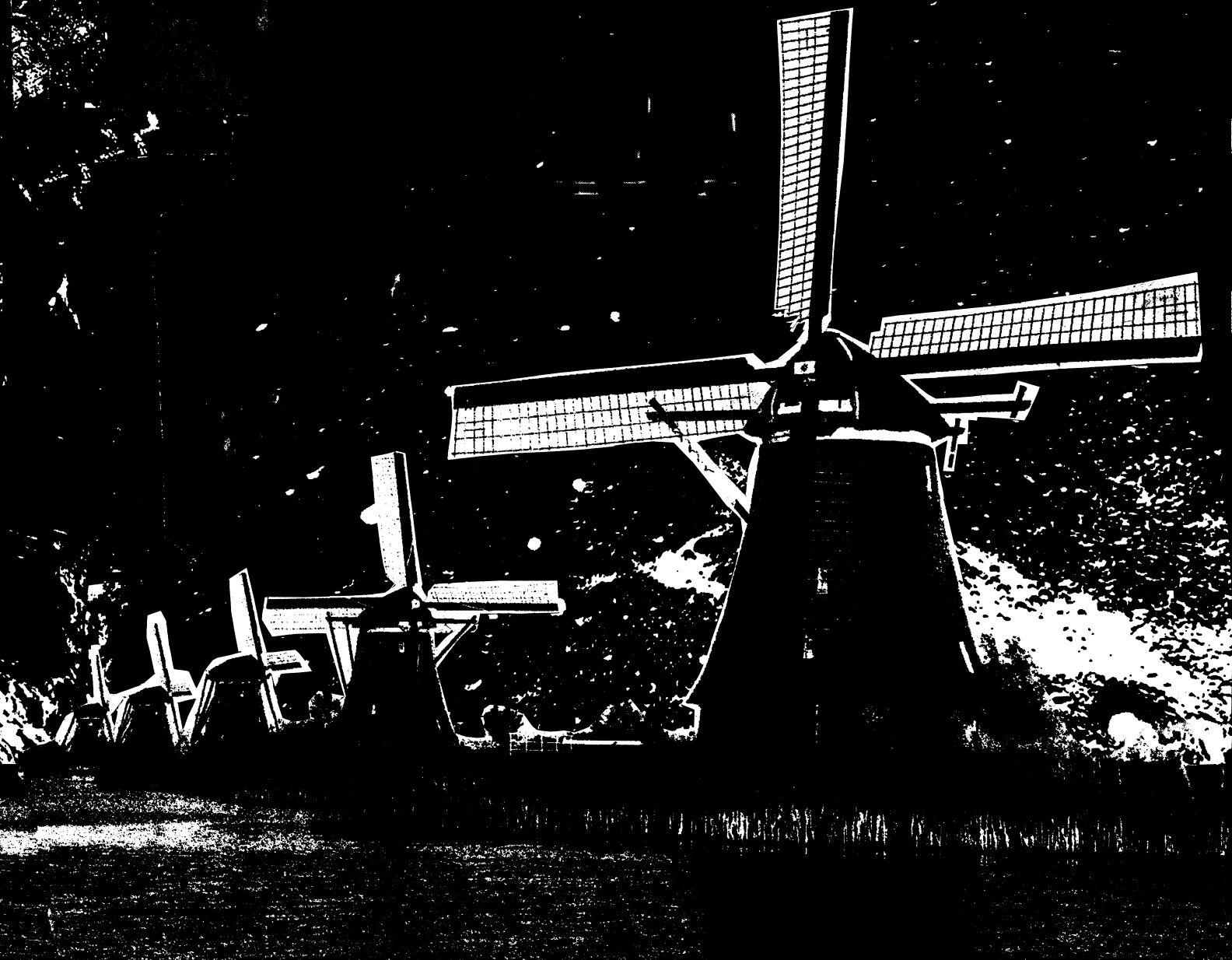


## PRESSURE PACT

"A red, blue, yellow and green copy of Minor Threat's self-titled record collection framed on the wall. It's a solid and bold piece of decoration."

Interview with Rance von Bray

Band pictures by Kevienpictures





## SCARED OFF THE STREETS

Pressure Pact's music seems to have bits of all types of punk music in it: certainly early Boston HC, a bit of D-Beat, old NY stomping tunes, a touch of Oi! and maybe some hints of faster old time metal. I think it's fair to say that Pressure Pact isn't doing anything new, but the music is played with total abandon and enthusiasm and that sure works. Is Pressure Pact an ode to hardcore? What are the things you are looking for in hardcore and how does that reflect into Pressure Pact?

Pressure Pact is an ode to hardcore, for sure. The four of us come from pretty much the same area, but we are totally different people. We always know how to hit the spot on how we are interacting with each other, 'cause that's what happens most of the time when people meet and start a band. You hang out a lot more and find similarities in each other's interests.

There are different angles and approaches within our band's music and appeal which makes Pressure Pact include the different styles of hardcore's and punk's subgenres. The whole band started with the idea of "Hey, there's no band in the Netherlands yet doing what the U.K. has been doing the past years and we gotta put the Netherlands on the map. Want to start a band?". Those U.K. bands we specifically referenced were the (then) more recent NWOBHC bands like Violent Reaction, The Flex and Arms Race. These bands were still new-ish and already had perfected a mix between the genres you mentioned, and we dug it a lot since it's fast, heavy, nasty, and stomping throughout most songs.

In our band, every member goes the hardest on one specific type of subgenre. Whether that be the d-beat classics, Revolution Summer bands, the grimier S.H.I.T. and Blazing Eye style (The Cosmosians, The Breed) or jumpy fastcore

(Raylin, Azijnpisser). That's pretty much what we throw in the blender and we end up with Pressure Pact as it is.

The band pays tribute to the pioneers in a more direct way as well by covering some classics of theirs: Cro-Mags' *Hard Times*, SSD's *Who's to Judge* and DYS's *Wolfpack* come to mind. Why these specific tunes?

All these songs are a throwback to the very distilled bottom of modern hardcore. Of course, there's the usual bands like Black Flag, Minor Threat etcetera, and they certainly are hardcore, but these three songs listed are songs from bands that really amped the crew idea, anger and sincerity to a next level. Secretly, I think it might be the slight jock attitudes that gives the bands the punch and energy.

*Hard Times* always was a song that the four of us could all play, I think before we even met... Lennard and I used to play in the powerviolence band Maagzuur a few years ago and during soundchecks or rehearsals we would jam the song, 'cause it was something "smooth, nice and slow" to get yourself warmed up with for the spastic hammering of instruments to make powerviolence. Then, when Pressure Pact formed and did our first rehearsals, we started out with a handful of covers (and some of these are on our first demo). *Hard Times* got mentioned as a cover and without any negotiation or practice the four of us could already play it. The most fun about this song is the yelling near the outro which Lennard always performs in full vibrato John Joseph style.

*Who's To Judge* is a more recent one that we got into a few weeks before our release weekender in December last year. SSD was on our list of bands we wanted to cover but we didn't want to do *Glue*, *Boiling Point* or any of the straight edge

songs. *Who's To Judge* has a killer build up in the intro which is followed by solid thrash with super-fast vocals and it all disintegrates into the primitive slower rhythm halfway the song. It's a really fun one to play as it features a lot of unusual patterns and corners.

*Wolfpack* is undoubtedly the most unifying hardcore song we know of. Even though the instrumental side of the song is nothing crazy, the lyrics and vocal approach make up for it. All people in a hardcore crowd can relate to the lyrics "March the streets, thirty or forty strong, united against a world that's wrong".

I saw a videoclip where the band members switched roles to play that song. Is it something you do often?

The whole switching around of duties within the band happens every rehearsal when we have a short break. The short break becomes a longer break though.

Because *Wolfpack* is easy to play, we decided to do the switcheroo for the release weekender as well. Niek on vocals is so sick since he'd never really done this before and when he got into the crowd at the Humanimaal show, everyone lost their shit, including Niek.



Frites

Grillburger

Op's recept  
gaat als  
een kroket!

Milkshake

Kroketten



Helfendebitel  
1,60

Cherry  
2,50

Randendebitel  
1,60

Salade  
2,20

Witloof  
1,60

Quaatsje  
1,60

Stamppot  
2,20

The new album was recorded and mixed by Georgios Maxouris and released through Wolves Of Hades. Not your typical hardcore label and producer thus. In what way do you think Pressure Pact gains by Georgios' approach to recording and releasing music? On the other hand: you had the mastering done by Will Killingsworth who's involved in tons of hardcore releases. What were the finishing touches he added to the S.O.T.S. release?

We are friends with Georgios for quite some time and when we had enough material for recording our

first EP, Georgios offered his recording skills during his internship at E-Sound Studios. It's a bigass studio with lots of room, great equipment and quality that we had never expected to be recording our hardcore punk with, so we were overwhelmed and impressed to say the least. The guy that runs the place came down to the studio in between recording and told us that Elton John had recorded some material there sometime. Fuckin' A! The result of the first EP was amazing, so without hesitation we went back to E-Sound Studios to record there again.

Georgios' approach to the actual recording of the music very straight to the point. He already knew exactly what microphones, amp setups and everything would fit nicely to our music and sound. He knows when someone can do better takes, when to add or remove some details, and overall is a great person to professionally work with.

Will Killingsworth always listens to their customers and has very fair pricing! Our music really got audibly pushed a little to the edge which is exactly what we wanted for our music. We highly recommend everyone in our hardcore circles to master their music at Will.

I don't think I read a negative review for the S.O.T.S. record so far, so I assume the direct feedback you guys receive must be overall positive as well. What were the most remarkable things people said or wrote about the album so far?

Jeff DeSantis, bass player in Wallbreaker, compared us as the best band in Europe that fills the void in your empty hardcore heart since Boston Strangler disappeared. Pieter Voost, guitar player in Haemers, told us recently after our double show in Ghent that we are like a new age SS Decontrol. Both references to some of the most solid

Boston hardcore bands are very heartwarming.

hassouffle  
patrikadel  
FEBO de l'ekkerste!

rundvleeskroket  
FEBO de l'ekkerste!

grillburger  
FEBO de l'ekkerste!

kaasburger  
shoarmaburger  
FEBO de l'ekkerste!

febo burger  
FEBO de l'ekkerste!

kipkrokantje  
FEBO de l'ekkerste!

FEBO

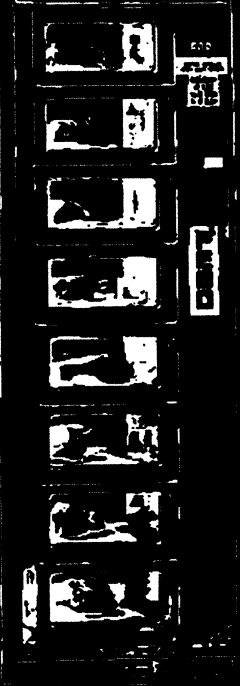
I noticed there's a pressing of the S.O.T.S. album on gold colored vinyl and an OBI strip. You actually have a fanbase in the Far East? Are there record collectors in the band?

Not too long ago we found out that the guys in Crucial Section from Japan really dig our stuff. Even so, that they invited us on a Japan tour with them this September! Absolutely insane. Let's just hope covid-19 dies out quickly and we can pick up our momentum again.

The obi-strip is just pure hype for the people that love the aesthetics of it. We love how it looks and so do many others. Georgios proposed to us that we did a limited run of gold vinyl with obi-strips around the cover sleeve, so we instantly went into the designing process. We took a lot of inspiration from the old VAP Inc. Japan obi's from when the older crucial U.K. bands were getting released in Japan, and a lot of other obi's that have the super sporty, almost Pepsi-Cola-sponsored, style to them.

Joep owns nine copies of the same Abba - Arrival record and has a cool Minor Threat self-titled record collection. A red, blue, yellow and green copy framed on the wall. It's a solid and bold piece of decoration.

Speaking for myself, I don't really have any particular collector experiences, besides that I love my copy of the "Heresy - Voice Your Opinion - 異端者" record + flexi very dearly and that I recently traded with Jos Houtveen, bassist of Lärm and Seein' Red, one of our limited S.O.T.S. records for an original "Ripcord - Harvest Hardcore" seven inch.





The cover artwork of the S.O.T.S. record was done by Nicky Rat and it's a total winner! Who's idea was it to work with him? Did you give him total carte blanche?

Well, there's a story on who did what art and what happened during the process. The artwork of most of our bands is usually done by the members their selves, but for this record we decided to outsource the job to someone we all know makes insane artwork. The core idea of the artwork is to have a picture of our friend Moritz, originally by Geen Woorden Maar Plaatjes, incorporated in a setting of total havoc and chaos to really display the paranoia that the title song S.O.T.S. is about.

We asked Nicky if he would be down to create the artwork for the entire cover. He agreed and started working on it. The result was amazing, but due to different opinions within the parties involved, we decided to propose slight adjustments. Between the deadline of the pressing and the process of the final version of the artwork, Nicky had obligations in a different country, so couldn't stay in touch as much. That meant that we were getting closer to the deadline of the pressing without finished artwork. So, we took the core idea of the cover art and let

Lennard do the drawing. A few weeks/days before the release weekender of the S.O.T.S. record, the final and completed version of Nicky's art showed up on the flyer for the Antwerp Music City show, but the record was in production already by that time. We still used that version of the cover art on one of our new t-shirts and it looks fucking amazing, so we want to thank Nicky Rat for making the art and all the hassle from our side that came along with it!

The current cover art on the front is drawn by Lennard and I did the lettering. The rear cover art is done by Nicky Rat.

That being said, the skinhead on the cover looks oddly familiar, yet I cannot put my finger on it... Is it inspired by an old picture of a young Vinnie Stigma maybe?

The cover skinhead is our beloved Moritz, a.k.a. Cro-Ritz, a.k.a. SS-Decontroritz, a.k.a. Agnostic Froritz and so on. He is a good friend of ours, our fill-in bass player, one of our biggest fans, and plays in numerous local bands like Raylin, The Breed and T.Gondii. You can surely consider him a Yung Stigma.



The beloved Moritz





Speaking of. The early AP members had to be bald skinheads; I guess it was some sort of a conditio sine qua non to be in the band at that time. Do you feel pressured to tuck your shirt in your pants when with Pressure Pact or just the mandatory haircut?

Shaving your head reduces your body temperature as tucking your shirt in your pants maintains overall body temperature. It's all in harmony.

I noticed you thanked 'heel fucking België' on the debut tape. You're welcome! What's cool about Belgium?

In the Netherlands we have a strong but small scene, a network of friends, but the styles are so different from each other. That's a really good thing and we are very thankful to be a part of the Dutch

scene that inspires and challenges each other to look at things from a different perspective, musically.

In Belgium, the scene is in a way a lot purer, in a sense that every

genre and scene have their own dedicated participants. Plus, when we just started out with Pressure Pact, we only had a few little shows in the Netherlands and then suddenly it felt like we were mostly playing sweaty and cramped shows in Belgium from that point on. These are the most fun ones, thanks to venues like Antwerp Music City and Den Bristol amongst others.

Pressure Pact closed our Benefit show for Second Chance Staffords & Pitbulls this year in Ghent after playing another show earlier that day in Den Bristol (also in Ghent). How exhausting was that? Would you recommend playing two shows a day?

Musically, yes. When you play two or more shows a day, you're all fired up and locked into the setlist that you've made. Socially, no, because it sucks having to leave a show or party with friends and cool bands when you're in a good mood and when you arrive at the next show it feels kind of weird just dropping in and trying to settle in, you know?

At the end it wasn't that exhausting because both curfews of the shows were around 10 in the evening, but I can imagine that still having to play another show after that would get exhausting.

At some point during that set your singer did a forward roll into the audience. That might not be as spectacular as HR's back flips, but it's definitely up there somewhere. What are the coolest, weirdest or simply most remarkable things you've seen other P.P. bandmembers do while playing?

Olav from Crucified did a shitload of backflips during our set at The Funhouse in 2019.

The first time we played Den Bristol, the Raw Peace release show in 2018, there were literally clouds of dust forming in the venue when people would start moshing and once we got home, we all had so much dirt in our snout.

Joep is always gushing sweat like a waterfall when he's playing and that's remarkable by itself.

Lennard knows how to tease the crowd by inciting some dancing and sometimes hits his head with a mic or other objects in the heat of the moment.

Niek has the most solid stance I've ever seen a guitar player have and whenever he is on a picture of one of our shows, lots of times his face looks like the old school Doomguy getting hit or the grinning when picking up a chainsaw or BFG.

Unless my kit isn't bolted, duct-taped, or placed against some kind of cinderblock on the stage, my kit always moves like two feet away from me when I kick the bass drum. This is the most frustrating thing to happen during drumming and we lose a lot of momentum in our set, because I have to keep pulling back the bass drum and adjust my kick pedal. At one show in Eindhoven, a sound guy was getting on my nerves like that particular piece of shit ogre always does, and the bass drum problem kept happening repeatedly. After our last note was played, I flipped over the entire drumkit in anger and was fuming of anger.

Et finalement: what would be a nice, maybe even slightly unrealistic, thing to have on a future Pressure Pact release?

A Van Halen solo.



29.02.2020

HARDCORE MAYHEM

BOOTHARVEN's magazine presents a hardcore/punk benefit concert for SCSP (Second Chance Staffords & Pitbulls vzw)

featuring:

PRESSURE PACT

CHAIN REACTION

ANIMAL CLUB

HARMERS

GAGGED

SANTO, 9050 Gentbrugge

Peter Benoîtlaan 78

8 euro

Starts at 18h.

Ends at 22h.

# PRESSURE



SCARED OFF  
THE STREETS

20:00

met:

new LP

release party

RAW  
PEACE PARASITE  
DISS GUY

Onder Stroom  
11, TAVERNIERKAAI  
2000 ANTWERPEN

# PRESSURE PACT


NEW RIVER STUDIOS



SUNDAY 28TH OF APRIL

-PERMANENT DEB  
CULPRIT LAST AFFROM

- DOORS 6PM £5 OTD -



**GAGGED**

**"The sheer energy, the rage..."**

**Interview with Kristof Mondy**  
**Band pictures by Kevienpictures**

In order to briefly introduce the band: Where does Gagged find its place in today's spectrum of hardcore punk, both sonically and conceptually?

Well that's a nice one to start. You know every band starts in someone's head because he or she was listening to this or that record that strikes the exact notes and at that time you wanna do a

band just like them? So when VVOVND\$ went into hiatus I knew I wanted to go back to the fast paced hardcore that has always controlled my life. At that time I was listening to the new Vile Gash record on Youth Attack (a lot), so I started writing simple songs in the vein of Vile Gash and searched for band members. I dragged Jenci along and found Niels, he dragged Toon on board and there we were.

And from the moment those others join the sonic aspect changes. Everyone brings his luggage to the party and the music meanders into some new direction. But I like the direction so yeah it works. I think we're in the Neanderthal stomping hardcore now that mixes fast with uptempo punk beats. As for the conceptual part, well I deliver all visuals. I strive towards some harsh punk ethics. Ripped paper, high contrast images, drawn skulls -either or not deformed-. But all starting from a rather negative outlook on life. I'm a happy person (dad) but I need the confrontation with the temporary, especially in my art...

Gagged recently changed its vocalist. It's fascinating to hear tracks from the EP performed with the new singer (cf. Bandcamp). They sound very different now: less distressed or agitated but a lot rougher and more blunt. Did you look for a singer who approached the songs in such a very different way on purpose? Will this have its influence on the songwriting?

Well first off Niels and I decided we didn't want the effects on the vocals anymore. All respect and love for Jenci, he always pulled that off and knew exactly what he was doing, but we felt that Gagged needed a rougher approach. Secondly: we looked for someone we could play in a band with that has some good rasping vocals. We did a

first round of try-outs in September and had chosen to work with Jens but he got hit by Tinnitus stress pretty bad so we had to start the search all over.

After our weekender with Permanent Debt we wanted to keep Kevin Svartvit on board but since he resides in the Netherlands that was gonna be hard. So I eventually bumped into Maxim and when he tried out we all felt the pieces coming together. We felt that his voice could add something to the total package and started off from there. This will have an influence on the songs for sure, but we're not changing the kind of riffs or the sound...





Gagged is indeed a great band to experience live and your enthusiastic/energetic bass playing style definitely has its share in that. Would you agree that a live setting shouldn't necessarily be the same as a studio performance, especially not in a HC context. After all, the majority of the audience didn't show up with the same expectations as when they would go out to see a jazz combo for example. Does that make sense to you? Which experiences influenced you the most as a bass performer (not so much sound wise thus)?

Well I've always been the bassist that gives everything on stage. Yeah I strike the wrong note from time to time but I just can't hold down the energy a live show unleashes in me. I need to feel the riff, and I like the riff so I show. So yeah I think the live versions of our songs differ from the studio recordings. And if the audience is there to have a good time in the pit, to indulge in the band's performance from the back or to shoot some pictures then that's fine.

There's a new Gagged record in the making, right? Can you already tell us something about it? What should we expect from it; do you consider it to be a logical continuation from the EP?

Yes! So looking forward to completing this. What can you expect? Well more of the same and enough new to keep you guys siked! We had already completed five songs before COVID-19. In the meantime we wrote +/- five songs during lockdown and we want eleven tracks in total so we still have some work. It's not easy to cope with this lockdown thing, we kind of hoped to record over summer but that is not gonna happen now. As for the songs we definitely wanted to keep the vibe from Cut Off All

Flesh, Rats Among Us and Imperfect Contrition. We really like playing those songs live and that live vibe remains the most important for us!

As far as bass influences go I'd definitely have to mention seeing bands like Botch, Converge, The Locust, Das Oath but also Type O Negative and Slayer live. The sheer energy, the rage... I love that! I must say I took a lot from Converge in my setup (amp and pedals) like 10 years ago. Now I just have some pedals, I know what they do and what extra they can bring so I work with that. And each new guitarist I play with gives me hints. From Niels I learned that the Pro Co Rat does about everything.

Obviously Gagged isn't your first band. Many people know you for your involvement in bands as Spineless or Amenra amongst others. What's it like to start again from scratch with Gagged? Isn't it somewhat discouraging that Gagged probably won't get the broader

attention that Amenra receives nor those big underground crowds from the H8000 high days? What would you perceive as a satisfying accomplishment for Gagged?

Well you might raise your eyebrows now but I actually love starting from scratch! Yeah, Gagged will never play the audiences and the venues and the tours that AMENRA does but that's normal. Gagged ain't easy to sit through, not everyone can cope with the upright fuck off harshness. AMENRA have become the masters of their own genre. It's so unique and at the same time accessible. I still love them with all my heart! And I'm grateful they have taken Gagged to their show in Liège June '19. That was incredible for us. And they took VVOVNSD along as well and that really boosted VVOVNSD, but I never start a band with the intention to pick up credibility where my last band left it...


As for the H8000 high days, I really live in the now and don't look back that much. But yeah those days were cool. Late '94 through '99 raised me for future musical endeavors... But with Gagged it's different. I can only wish for shows on a regular base, weekender tours, the same and steady song writing (and recording). And if there's an option to play a sold out 200+ capacity venue we'll take it off course!

There seems to be a renewed interest in Belgian 90s metalcore bands, especially for the ones affiliated with the H8000 scene. Those late 90's bands and shows were my entrance point into hardcore and probably for a lot of others my age as well. We didn't discover hardcore through Negative Approach or Youth of Today but via Congress and Deformity. I guess we dove into the hardcore culture, but not so much into the hardcore sound. From that point of view: do you think it makes sense to say that the popularity of the H8000 sound (and its aftermath) made

it difficult for HC= music to really flourish in Belgium?

Hmm that's a tough one. I kind of recognize what you're saying. If you didn't listen to the edge metal of those days and lived in the H8000 area you didn't get to see your favo bands, period. I was part of the H8000 scene, playing in Spineless but I listened to a lot more than the average H8000 sounding bands. Don't get me wrong, I loved that period, I loved seeing

Congress three times in one weekend back in '95. But I also listened to all those crust, d-beat, punk, powerviolence bands. I saw those bands in Antwerp and Ghent or even somewhere in Limburg. We drove three hours to see Mean Season and Into Another on a weekday. Late 90's and early 2000's definitely took me to Antwerp on numerous times for a Scheld'apen or Lintfabriek show. The Ghent frontline shows were ace as well with the Locust and Converge. So I think it was possible but you just needed an open mind to those bands, you needed an entrance. If a friend didn't tell you about this or that band then you're right, you didn't hear/find those. I remember Swing Kids playing Ieperfest in '96 or something and the hall emptied in a second. I was sitting on stage, wouldn't miss it for the world...



Gagged sometimes uses the 'Hardcore for the hardcore' credo. What do you mean with that phrase exactly (and how does that show within Gagged)? Brendan Radigan from The Rival Mob explained his take on that same motto in Chunks Magazine #3 as follows: "What HC4 HC4s about has to do with my interest in music as a whole. I'm interested in many kinds of music aside from pure hardcore and because of this I've got to experience some music cultures outside of hardcore. Bottom line, those people, god bless em, are just as big fated boring chumps as any asshole I've met through hardcore. [...] Hardcore, being my biggest love due to

*its ever charmingly Geo-Magnon approach to the sensibilities, for Hardcore - without any shame of admitting it. Not that I don't love other music, but if you wanna try to make me feel bad about liking Youth of Today, you might get a slap."*

Ha, HC4THC... Yeah I launched that one when I was making the demo layout. To me 'hardcore for the hardcore' means I play HC for the sake of HC and everything that surrounds my HC world... Music wise that means hard, in the face, upbeat and pissed off tunes. I want to go back to those roots of writing music. And my surroundings in this HC world is the whole subculture that has controlled my life since the early 90's. So many friendships, so many people I love seeing back at the shows. Playing (and listening to) hardcore music just for the sake of all that!

I read an article about the Ieperfest wherein, I think, Bruno Genet/Pyrrhus explained that the organisation could rely on a loyal crowd visiting the fest yearly but that it was difficult to attract a new and younger audience. You're a dad: what makes HC less appealing to the younger generation? What does that imply for the future of HC?

Netflix! Uhm that came out easy. I was talking about this with Christina from Nonplus [a HC band from Copenhagen/Malmo] and I honestly believe that Netflix makes it too easy to stay at home and binge watch whatever. And indeed the times Bruno is referring to are the times where there were no streaming services like Netflix, there were few smartphones, so internet was less accessible. Back then it must have been the fact that there was something better somewhere else...

But it's always a personal choice to get up from the coach and decide to go to this or that show at

night. And what bands are playing has a huge impact on people. Let's not forget that Belgium has become a pretty lame public. Like you're referring to in the interview with Shark Attack [Boothaven's issue 3]. But maybe that's just the circle of this answer being round. It's a lot of old people attending and we're anxious to break our legs if we mosh...



In the first issue of my mine, Mark McCoy commented on the song 'Like Weeds' by His Hero Is Gone: "D-beats always offend me, but this song fails for many reasons: the melodramatic calm-before-the-storm intro, the awkward blastbeat transition and the downshift into the emo gallop cook this goose to a crisp. The "threatening" political lyrics are especially embarrassing given how many do-nothing losers this band inspired." I'm pretty sure that you don't share his opinion as far as the song itself goes, but how about HC/punk's social relevance? Do you (still) believe we can make a change?

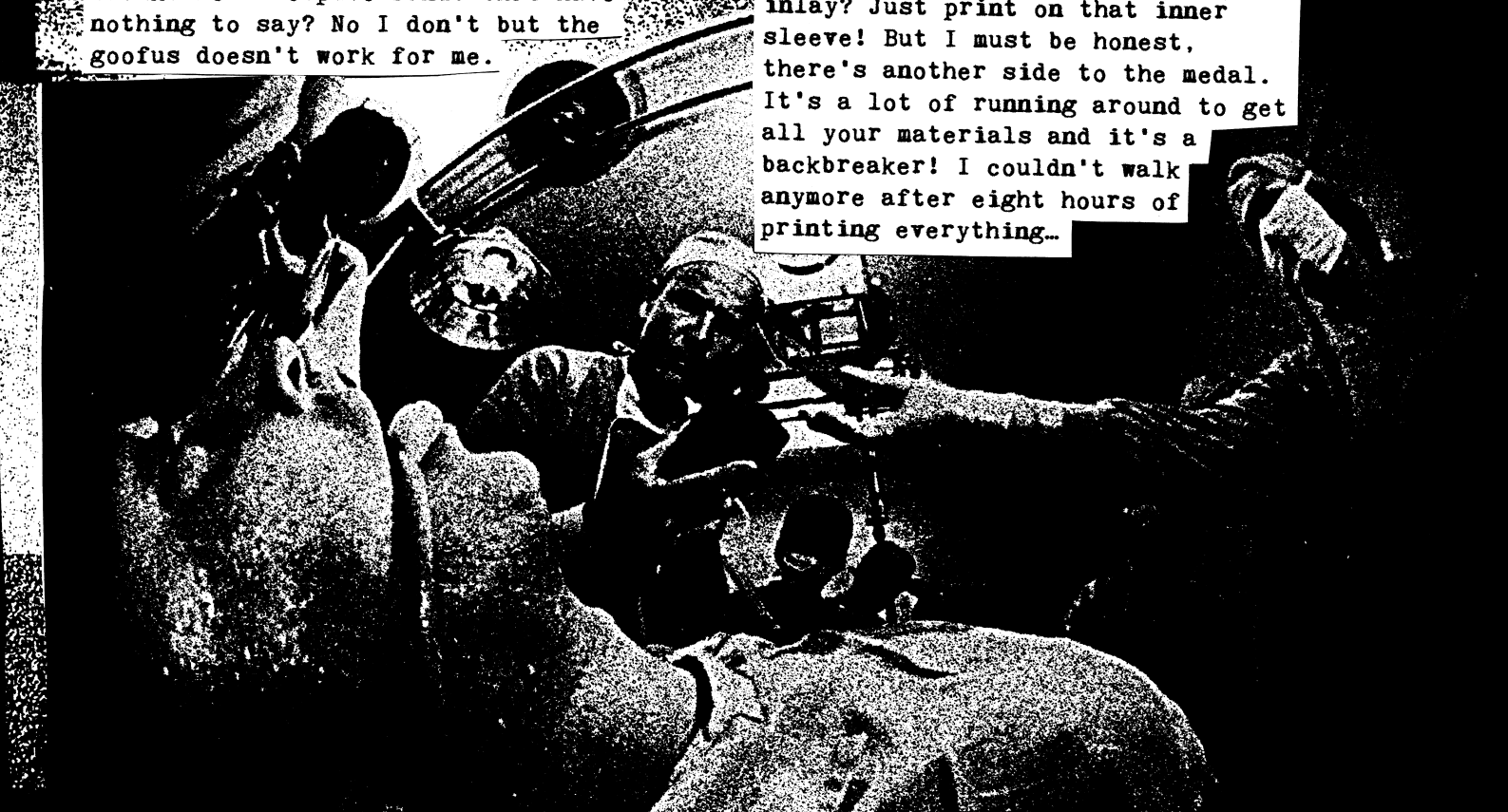
Hahaha, you gotta love Mark McCoy! Well I don't follow his stand on the song Like Weeds. HHIG meant a huge deal to me, and they did change things for the better. They approached it their own way and made a lot of people think about industrialism and capitalism. They lived what they preached and you can only have the most respect for that.

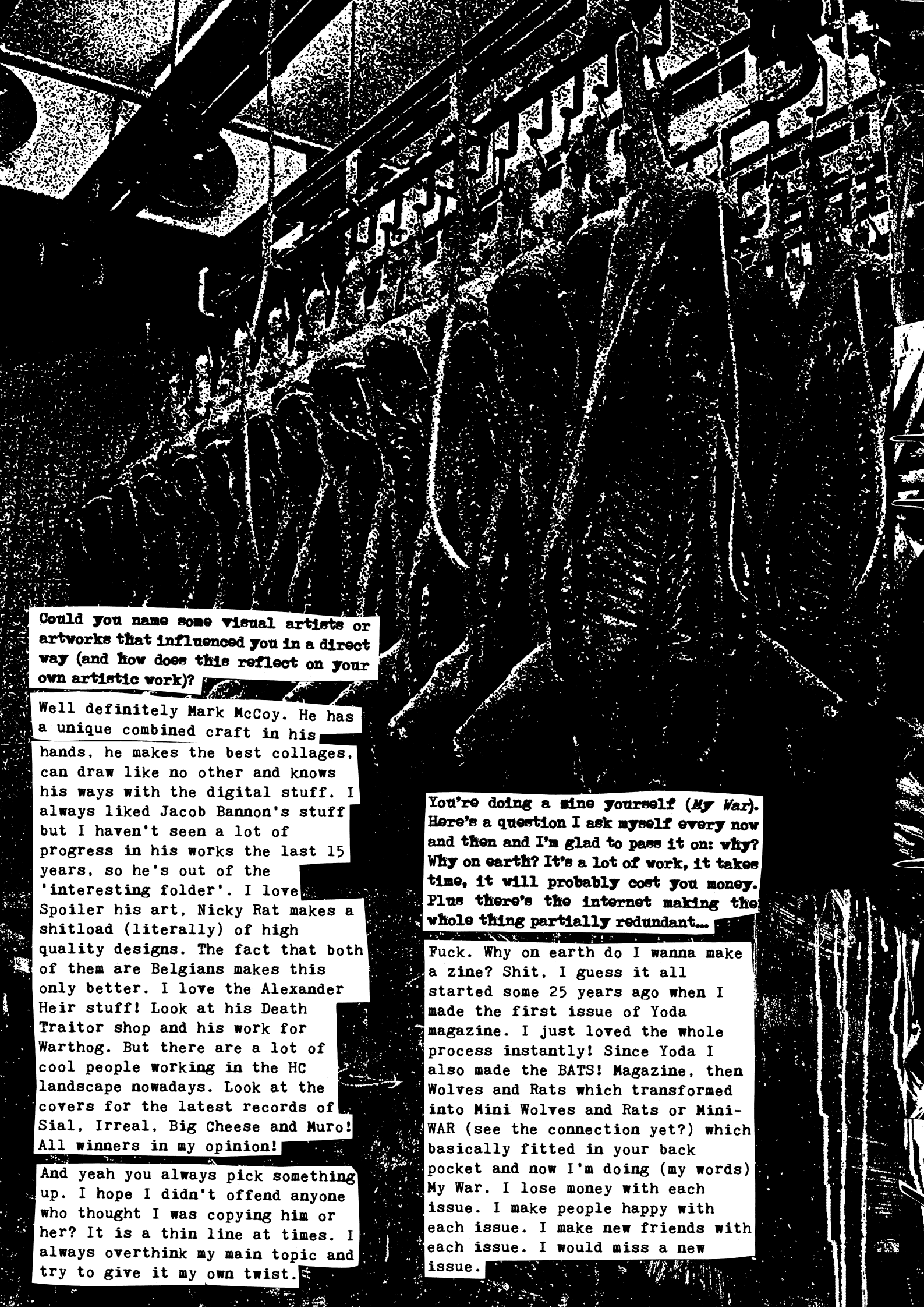
As far as the social relevance of lyrics go I agree. I haven't written a lot myself but I have my personal and political beliefs and I don't mind to preach those through my bands. There's still a majority in the audience that gives a fuck about what the bands they listen to stand for. So yeah there's a social relevance, people read lyrics, lyrics make people think. Do I despise bands that have nothing to say? No I don't but the goofus doesn't work for me.

We already mentioned Mark McCoy in the previous question, but I'll do it again in reference to Gagged's debut EP. That turned out to be one fancy, little artefact! You really went all the way with the aesthetics (silk screened EP, silk screened inner sleeve, silk screened cardboard sleeve). The presentation reminded me of the work-intensive novelties from Youth Attack! Personally I would consider that to be a compliment, but I know YA! gets criticised for it as well. Do you think there's a tension between a more outspoken artistic take-on-things on the one hand and a punkish nonchalance on the other hand (even within a DIY setting)? Where would you situate Gagged in this matter?

First off, I've always adored Mark's way of working. I used to buy the YA! releases blindly. YA! has become a household name for everything that looks and sounds ace! The visual side of anything related to YA! has influenced my artwork a lot.

So when we decided to press a 7" with Gagged my brain instantly went in overdrive to create a package that was worth holding in your hands. So I knew this was gonna be a one-sided record with silk screen on the back. I just love this way of working using the basics to the fullest. Vinyl as part of the sleeve, so we print on the vinyl. The inner sleeve is already there so why waste more paper for the inlay? Just print on that inner sleeve! But I must be honest, there's another side to the medal. It's a lot of running around to get all your materials and it's a backbreaker! I couldn't walk anymore after eight hours of printing everything...





Could you name some visual artists or artworks that influenced you in a direct way (and how does this reflect on your own artistic work)?

Well definitely Mark McCoy. He has a unique combined craft in his

hands, he makes the best collages, can draw like no other and knows his ways with the digital stuff. I always liked Jacob Bannon's stuff but I haven't seen a lot of progress in his works the last 15 years, so he's out of the 'interesting folder'. I love

Spoiler his art, Nicky Rat makes a shitload (literally) of high quality designs. The fact that both of them are Belgians makes this only better. I love the Alexander Heir stuff! Look at his Death Traitor shop and his work for Warthog. But there are a lot of cool people working in the HC landscape nowadays. Look at the covers for the latest records of Sial, Irreal, Big Cheese and Muro! All winners in my opinion!

And yeah you always pick something up. I hope I didn't offend anyone who thought I was copying him or her? It is a thin line at times. I always overthink my main topic and try to give it my own twist.

You're doing a zine yourself (*My War*). Here's a question I ask myself every now and then and I'm glad to pass it on: why? Why on earth? It's a lot of work, it takes time, it will probably cost you money. Plus there's the internet making the whole thing partially redundant...

Fuck. Why on earth do I wanna make a zine? Shit, I guess it all started some 25 years ago when I made the first issue of Yoda magazine. I just loved the whole process instantly! Since Yoda I also made the BATS! Magazine, then Wolves and Rats which transformed into Mini Wolves and Rats or Mini-WAR (see the connection yet?) which basically fitted in your back pocket and now I'm doing (my words) My War. I lose money with each issue. I make people happy with each issue. I make new friends with each issue. I would miss a new issue.

# INTERVIEW

That being said: do you still remember the first sine(s) that really spoke to you? Do these sines somehow resonate in what you're doing with *My War*?

Zines that spoke to me? Well I always loved PunkPlanet and Heartattack. Then MRR followed. I always loved everything the late Thomas Reitmeyer made. God I love that man, miss his input for all my projects. Rest in peace buddy.

OK, let's finish this interview with a musical recommendation from a seasoned heavy music aficionado. From time to time you come across a band or release that really fuels your enthusiasm for this heavy music thing. Some releases that stood out in that way for you the last, say, five years or so?

Fuck. That's hard. Last five years? Well I'm always digging in the present so I'm gonna start in the here and now.

From 2020

Sial - Tari Pemusnah Kuasa  
Big Laugh - Manic Revision  
Blind To Faith - Unstoppable War

From 2019

Extended Hell - Mortal Wound  
Nosferatu - Sollution A

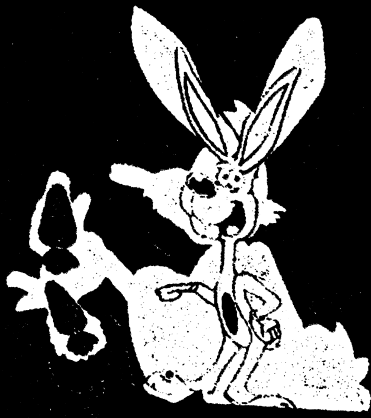
From 2018

Lingua Ignota - All Bitches Die

From 2017

Muro - Attaque Hardcore Punk

And next to that I can assure you DYS, SSD, Poison Idea, Discharge and Disclose will never fail you.



# Big MO

## Phobophilic - Undimensioned Identities (Blood Harvest, Rotted Life, 2020)

Phobophilic is a band from Fargo, North Dakota. Yes, indeed, that Fargo. Movie nor TV-series depicted the city of Fargo as a hotbed for death metal, but of course the screen isn't to be trusted all the time. The written word then? Well, Chuck Klosterman, author of 'Sex, drugs and cocoa puffs', has another book titled 'Fargo Rock City: a heavy metal odyssey in rural North Dakota'. There's a pair of unlauts in the title and a corpse-painted cow on the cover and that all seems pretty metal to me. "The magma of heavy metal was thousands of miles below the snow-packed surface of Wyndmere, North Dakota", notes Klosterman. But that was 1983. Fast-forward to 2020: global warming in, snow-packed surface gone, magma out, et voila, there's Phobophilic with their MLP 'Undimensioned Identities'. Truly great for one in need of adding something to her or his critically acclaimed, yet already saturated Incantation discography.

## Bekéth Nexëhmü - De Fördolda Klangorna (Amor Fati, 2019)

Without a doubt Bekéth Nexëhmü is one of the more interesting projects by the unreasonably prolific Swartadauduz and by extension one of the more interesting bands in today's underground black metal scene. However, a 3LP long demo compilation of bleak atmospheric BM/ambient is simply too much. I'm pretty sure walking the 1665 steps to the top of the Eiffel Tower would bring me some rewarding sights and what not, but I don't feel like doing that either.

## Protocol - Bloodsport (11PM records, 2019)

Listened a lot to the Protocol EP while making this zine. Why? Maybe only because it's the hardest and meanest HC record I heard in a long time. It's called 'Bloodsport' and that's a 100% match. Not the elegant Jean Claude Van Damme karate-do, but fucking brick in the face. Tong Po kicking the pillar type of hardcore.

## Combust - The Void (Edgewood, 2018)

First off: this one has them bouncing drums. Imagine being in an empty gym, having a basketball in your hands and slamming it onto that shiny-polished wooden floor. Yeaah, there it is: the sound of the bounce. What else? Combust makes early 90's NYHC music and they're quite good at it; they remind me of Outburst and Breakdown and that's cool. What's even cooler is Outburst and Breakdown. What else? When I listen to the song 'The Void' I tend to hear voices in my head. More specifically John Joseph's peculiar singing voice doing 'Seekers Of The Truth'. I don't mind. Bottom line: Combust's The Void EP makes me want to play a NYHC playlist, but it doesn't necessarily have to include Combust songs.

## Drain - California Cursed (Revelation, 2020)

Bought this record with a coupon from the Hollister store. It sounds like it would have been huge when metalcore was at its peak. Metalcore is passé but Drain seems to be popular anyway. They had it coming: the band's jolly Slayer crossover HC might be lacking depth but it also sounds instantly familiar. Furthermore it's generously seasoned with heavy clobbering parts and a bit of Schwarzenegger poetry. Add some Californian beach swag to it along with the Revelation sticker of approval and there you have it: your finest OK entrance level HC.

## Big Takeover - Madhouse (Triple B, 2020)

If the average height of a Belgian male in his prime is 178,6 cm, then Big Takeover's hardcore would be 174 cm: mediocre at best. And besides, who's still waiting for another Hatebreed part in every single song if even Hatebreed couldn't pull it off much longer than one EP and an LP?

**BIB** - Delux (Pop Wig, 2020)

Contemporary and clever sounding hardcore from a band that succeeds to compose actual songs. BDB: But darn brutal. BIB is like the protagonist in a make-over show. The final outcome might appear to be all smooth, chic and lustrous, while in fact it's still that same dreadful piece of filth it ever was. Also: it's a six-piece band and not because there are two vocalists. There's only one and he has the looks of someone who's reading Vogue Magazine very often; in my zine that's nice.

**Electric Chair** - Performative Justice

(Iron Lung, 2019)

Cover artwork is ridiculously stupid, much like that white guy with corn rows I just made up. The rest of the EP is spot on fantastic. Early hardcore punk à la Gang Green, Kraut, Battalion of Saints, F.U.'s or more recently the equally fantastic Loose Nukes. Isn't this it, the shit? Yes, the shit it is.

**Big Cheese** - Punishment Park (Quality Control HQ, 2020)

Rhetorical question: Can it just be so that 2020's best NYHC record is coming straight outta the UK?

**Internal Rot** - Grieving Birth (Iron Lung, 625 Thrashcore, 2020)

It's fair to say that I don't really know how to write a proper review, and I sure don't know how to write one about a grindcore release. That it's aggressive, monotonous and fast and short and Napalm Death-alike? No shit, Sherlock. About Internal Rot. Basically, if Insect Warfare tickled your fantasy, than Internal Rot shall tickle it too. Plus, it's on Iron Lung and 625 Thrashcore and that counts for something as well. Guess, if this review learns you one thing then it's how I got that first sentence right.

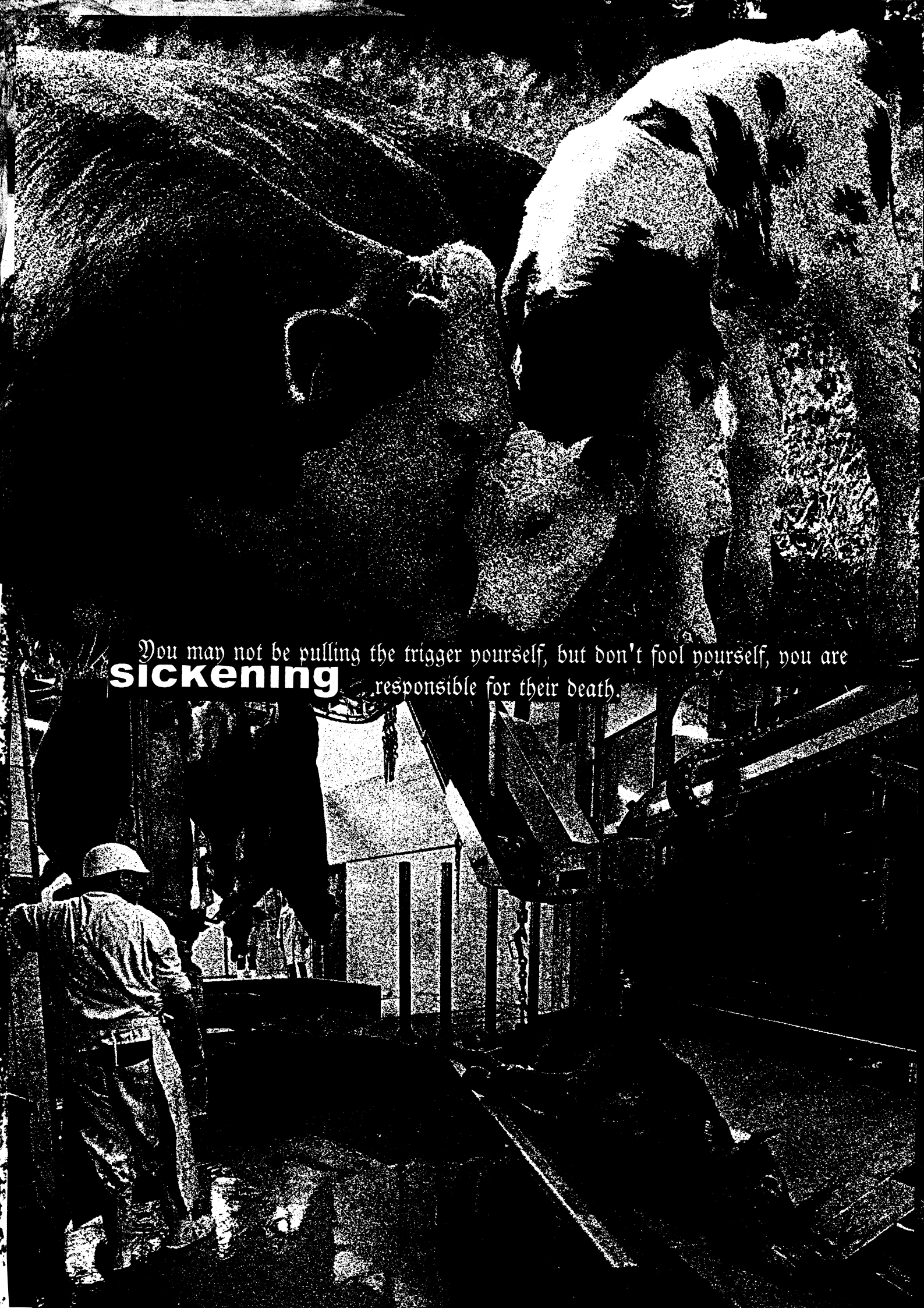
**Cryptworm** - Reeking Gunk of Abhorrence (Me Saco Un Ojo, 2020)

There's that one reviewer who namedropped 'Limp Bizkit' when writing about the new Cryptworm... Yeah, that's bad. Certainly not hearing that and I know my Bizkit: born in '85, I'm from 'his generation'. Just like Cryptworm did, I would go for Undergang. From the way it looks to the way it sounds this gunk of putrefaction reeks of Undergang, sans gêne. And though I fancy it, I'm also convinced that a more personal touch would have been desirable. Ah well, you know how these nu-metallers roll these days.

**Animal Club** - Clear Vision (Kick Out The Jams, 2020)

Clear Vision is a youth crew-ish EP thus a dose of generic hardcore is quasi inherent to it, yet we wouldn't want to see it any other way. However, the Club seems to know how to twist and shake that old magic hardcore formula so it brings forth more contemporary sounding old school hits. One foot loosely tapping in the late 80's HC youth culture, the other firmly pirouetting in today's hardcore. How about that for a two-step? Quoting Mr. Chain Reaction Bjorn Dossche: "In my mind this [HC] is a young person's game, it's up to the youth (...) to take this thing and put their energy, their rage, their love into it." (Tried 'n True zine 1). So you ask, so the youth serves: lots of energy, a little less rage and a big scoop of love. Love, Love, nothing but love.





You may not be pulling the trigger yourself, but don't fool yourself, you are **sickening** responsible for their death.



**JAMES TREJO**

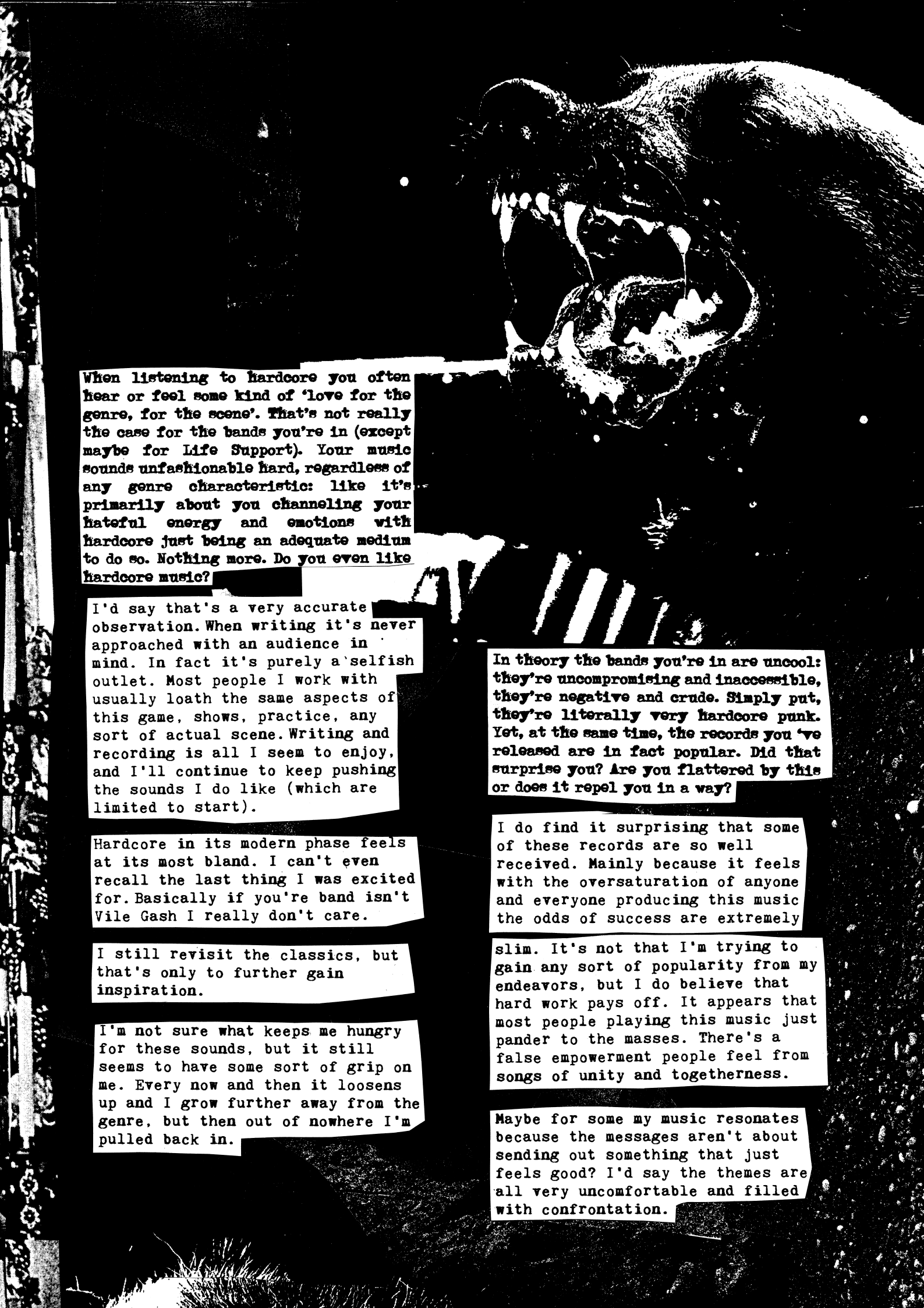
(Cadaver Dog, Civilized, Culture Shock, etc.)

"I find it unappealing to be loud about pretty much anything."

CADAVER DOG band pictures by Furn Zavala







When listening to hardcore you often hear or feel some kind of 'love for the genre, for the scene'. That's not really the case for the bands you're in (except maybe for Life Support). Your music sounds unfashionable hard, regardless of any genre characteristic: like it's primarily about you channeling your hateful energy and emotions with hardcore just being an adequate medium to do so. Nothing more. Do you even like hardcore music?

I'd say that's a very accurate observation. When writing it's never approached with an audience in mind. In fact it's purely a selfish outlet. Most people I work with usually loath the same aspects of this game, shows, practice, any sort of actual scene. Writing and recording is all I seem to enjoy, and I'll continue to keep pushing the sounds I do like (which are limited to start).

Hardcore in its modern phase feels at its most bland. I can't even recall the last thing I was excited for. Basically if your band isn't Vile Gash I really don't care.

I still revisit the classics, but that's only to further gain inspiration.

I'm not sure what keeps me hungry for these sounds, but it still seems to have some sort of grip on me. Every now and then it loosens up and I grow further away from the genre, but then out of nowhere I'm pulled back in.

In theory the bands you're in are uncool: they're uncompromising and inaccessible, they're negative and crude. Simply put, they're literally very hardcore punk. Yet, at the same time, the records you've released are in fact popular. Did that surprise you? Are you flattered by this or does it repel you in a way?

I do find it surprising that some of these records are so well received. Mainly because it feels with the oversaturation of anyone and everyone producing this music the odds of success are extremely

slim. It's not that I'm trying to gain any sort of popularity from my endeavors, but I do believe that hard work pays off. It appears that most people playing this music just pander to the masses. There's a false empowerment people feel from songs of unity and togetherness.

Maybe for some my music resonates because the messages aren't about sending out something that just feels good? I'd say the themes are all very uncomfortable and filled with confrontation.

Not that long ago Cultnation did an article on the current Denver HC scene (which seems to be more than OK). They not only described the city as being somewhat isolated from the rest of the country, but at one point in the article Denver was depicted as a "weed-infused, brewery tour, edible nightmare". Do you think that's accurate? Isn't that symptomatic for most big cities nowadays?

It's seems that everything is now homogenized, right? The US just feels like one giant synthetic city, filled with trash pleasures. Denver is now faceless. No unique flare of any sort. Very few tried and true establishments are still in existence. Their replacements seem to all cater to what the new demographic wants. But you're seeing the same thing happening everywhere. It seems a big appeal is to erase history and create one thing that the majority can endlessly consume.

I find it alarming how many cities are welcoming a lot of this. What will come of any of this? I'm not one to not embrace change, but more of the same? I guess time will tell. This pandemic might end up changing the course of a lot of this. We'll see.

Could you give us a short story or anecdote from your personal life that's representative for today's Denver (being positive or negative)?

I recently just got approved to buy my first house, and it's

disheartening that I couldn't even afford to live in the city I've called home my entire life.

You don't really struck me as the Straight Edge Youth Crew guy at all, yet with Culture Shock you were involved in making some mean XXX bangers. How important is the edge for you and why did you gravitate towards it?

I find it unappealing to be loud about pretty much anything. Why does everyone have to be so upfront about their convictions? I believe you're a fool to think that anyone truly cares about what you're yelling on about. I'd assume that most people prior to Culture Shock didn't know I claimed. Unless you knew me I don't think you could pick up on it. To be unassuming is kind of how I function.

The importance of anything is always personal. My reality growing up was full of alcohol/substance abuse. Rejecting that was only because I saw the damage that was being done. It now seems that modern society encourages most of the things that perpetually tear it apart. Why would anyone sensible want to partake in any of this? Is escapism that appealing? "Wake up to the real deal!"

Together with Shaun Dean you're in a band called Snarling Hate. A 100% match, one would think... After all, his take on hardcore with Cold Sweat might be as gnarly and in your face as your musical endeavors. Yet, surprisingly Snarling Hate isn't that hateful and negative as one would expect it to be, neither musically nor lyrically. How did SH came into being and did you intent to channel 'minor optimism' in the 'How to Kill' EP?



I feel no reason to repeat past endeavors. It's redundant. Both Shaun and I wanted to produce something that no one would expect us to. Strive for something new. I believe we accomplished this.

I had the songs written for a while. My vision was to explore the raw sounds of bands like Iron Cross

and Nabat, and create something of that caliber. I also wanted to attempt to throw in a little melody in the chords and notes, but at the same time keep the bulk of it as assaulting as I could. Contrasting elements can be fun every now and then. Approaching Shaun to do vocals just felt right. When I finally heard his vocals over the tracks it was beyond expectations. He's a true legend and I'm honored to work with him.

McCoy went above and beyond coming up with the cover art and layout. His execution I believe was crucial to the final product, and extremely complimentary. The minimal art says everything with showcasing very little. I believe he's the best in the game on many levels.

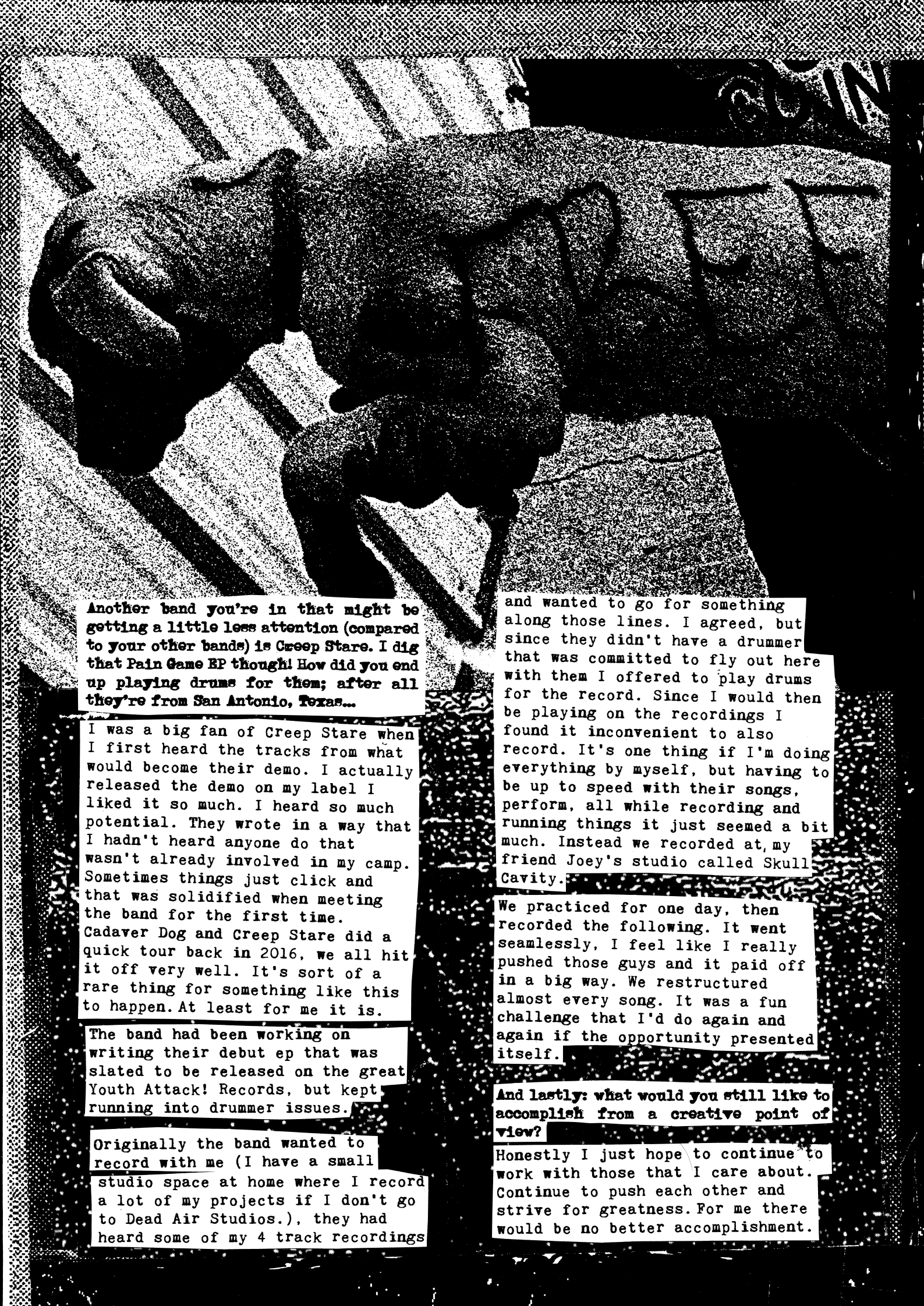
While I'm typing these questions there are riots all over the United States instigated by the death of George Floyd. The Snarling Hate song Takeover seems to be very relevant for this situation... You end the song with the words 'We will win'... Will we really or should we just believe that? A winners mindset has no comprehension of losing. It's all or nothing.

Funerary Despair, a black metal project you're in, released the great tape 'Solitude' a few years ago on the equally great Fallow Field label. Can we expect more from Funerary Despair in the future? The black metal scene isn't as tolerant as the hardcore scene (and that's an understatement). I assume you don't have the urge to blend into that scene and are OK with the outsider position, but aren't you utterly disgusted with a lot of the narrow-minded views that still flourish in that scene?

I personally wouldn't even know what genre FD would fall into but I'm not sure I'd consider it BM. I'm so far removed from that world that I'm not sure what's tolerated and what isn't. I would argue there's narrow minds on all aspects of underground music. From my experience the loudest ones never act on anything.

The three of us involved have expressed interest in doing more with the project or even something else entirely. I'm sure we will at some point when everything aligns again.





Another band you're in that might be getting a little less attention (compared to your other bands) is Creep Stare. I dig that Pain Game EP though! How did you end up playing drums for them; after all they're from San Antonio, Texas...

I was a big fan of Creep Stare when I first heard the tracks from what would become their demo. I actually released the demo on my label I liked it so much. I heard so much potential. They wrote in a way that I hadn't heard anyone do that wasn't already involved in my camp. Sometimes things just click and that was solidified when meeting the band for the first time. Cadaver Dog and Creep Stare did a quick tour back in 2016, we all hit it off very well. It's sort of a rare thing for something like this to happen. At least for me it is.

The band had been working on writing their debut ep that was slated to be released on the great Youth Attack! Records, but kept running into drummer issues.

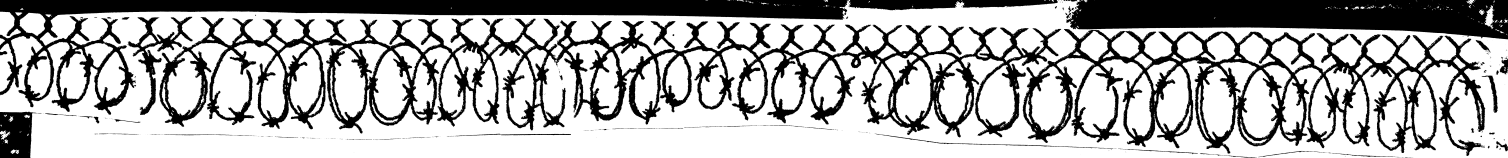
Originally the band wanted to record with me (I have a small studio space at home where I record a lot of my projects if I don't go to Dead Air Studios.), they had heard some of my 4 track recordings

and wanted to go for something along those lines. I agreed, but since they didn't have a drummer that was committed to fly out here with them I offered to play drums for the record. Since I would then be playing on the recordings I found it inconvenient to also record. It's one thing if I'm doing everything by myself, but having to be up to speed with their songs, perform, all while recording and running things it just seemed a bit much. Instead we recorded at, my friend Joey's studio called Skull Cavity.

We practiced for one day, then recorded the following. It went seamlessly, I feel like I really pushed those guys and it paid off in a big way. We restructured almost every song. It was a fun challenge that I'd do again and again if the opportunity presented itself.

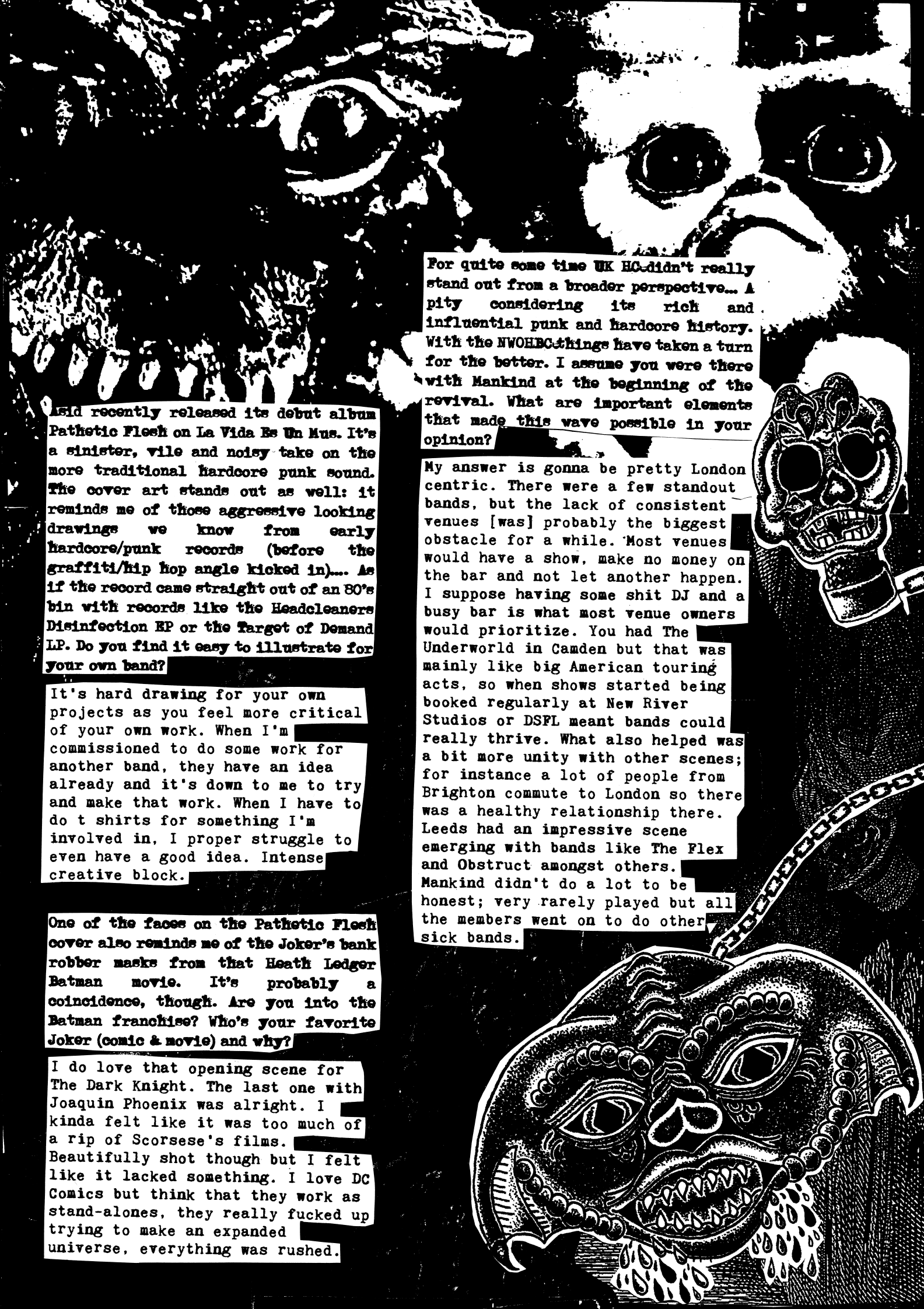
And lastly: what would you still like to accomplish from a creative point of view?

Honestly I just hope to continue to work with those that I care about. Continue to push each other and strive for greatness. For me there would be no better accomplishment.



**TIN SAVAGE**

"Love to see a drawing from Stigma himself"



Asid recently released its debut album Pathetic Flesh on La Vida Es Un Mus. It's a sinister, vile and noisy take on the more traditional hardcore punk sound. The cover art stands out as well: it reminds me of those aggressive looking drawings we know from early hardcore/punk records (before the graffiti/hip hop angle kicked in)... As if the record came straight out of an 80's bin with records like the Headcleaners Disinfection EP or the Target of Demand LP. Do you find it easy to illustrate for your own band?

It's hard drawing for your own projects as you feel more critical of your own work. When I'm commissioned to do some work for another band, they have an idea already and it's down to me to try and make that work. When I have to do t shirts for something I'm involved in, I proper struggle to even have a good idea. Intense creative block.


One of the faces on the Pathetic Flesh cover also reminds me of the Joker's bank robber masks from that Heath Ledger Batman movie. It's probably a coincidence, though. Are you into the Batman franchise? Who's your favorite Joker (comic & movie) and why?

I do love that opening scene for The Dark Knight. The last one with Joaquin Phoenix was alright. I kinda felt like it was too much of a rip of Scorsese's films. Beautifully shot though but I felt like it lacked something. I love DC Comics but think that they work as stand-alones, they really fucked up trying to make an expanded universe, everything was rushed.

For quite some time UK HC didn't really stand out from a broader perspective... A pity considering its rich and influential punk and hardcore history. With the NWOHC things have taken a turn for the better. I assume you were there with Mankind at the beginning of the revival. What are important elements that made this wave possible in your opinion?

My answer is gonna be pretty London centric. There were a few standout bands, but the lack of consistent venues [was] probably the biggest obstacle for a while. Most venues would have a show, make no money on the bar and not let another happen. I suppose having some shit DJ and a busy bar is what most venue owners would prioritize. You had The Underworld in Camden but that was mainly like big American touring acts, so when shows started being booked regularly at New River Studios or DSPL meant bands could really thrive. What also helped was a bit more unity with other scenes; for instance a lot of people from Brighton commute to London so there was a healthy relationship there. Leeds had an impressive scene emerging with bands like The Flex and Obstruct amongst others. Mankind didn't do a lot to be honest; very rarely played but all the members went on to do other sick bands.





You made 'the' NWOBHC-flag. That's great! I find a good self-made banner hanging behind a band to be a powerful feature ... It's like a statement: 'Now we 're here and

we're ready to rock you!'. Hardcore bands should do this more often, wouldn't you agree? What's the story behind the NWOBHC-banner (& who owns it now)? Do you have other great hardcore/punk flags in mind?

Uhm, the OG one that was on the back of the Arms Race record got lost in America I think, so I did another for the last Arms Race gig. I love a good banner, it really says something, I think. Warthog had a cool one and The Flex have a dope Leeds Hardcore one. Subdued have a sick one that's like all ripped up and shit, proper steezy. I love doing them and would love to do more in the future.

Could you give us a few inside stories that are already legendary now (or will be in the future) related to the NWOBHC?

An old one but I went on tour with Arms Race and Violent Reaction in 2017. I saw an old stiletto switch blade in a petrol station and convinced Charlie who played guitar in both bands to buy it as it was only 15 euros. Then later when we're in the room upstairs, where the bands are meant to sleep. There's no wifi so we're all bored. I'm jumping around on the beds and shut and wrestle with Charlie. It's all fun and games until I feel a sharp pain in my arse/inner thigh. The switch blade only popped open and gone through his jeans and stabbed me in the arse/leg. Proper moronic shit hahaha! Had to pay 50 to get stitched up, was only a few stitches, a mere flesh wound some might say.

You did the design of a Stigmatism shirt, namely "the black", "the blue" & "the red Fin" shirts according to Spoiler's internet page. Considering the fact that Stigmatism is pretty much a tribute to early AF & Madball, it's suitable that you went all Kevin Crowley for that design. Should we consider the guy to be the most influential NYHC-illustrator? What made you gravitate towards his illustrations?

I had no idea about the colours. Yeah I think the band name comes from some old NYHC story of someone getting the eye knocked out its socket. The demo art has a boot stamping on an eye so I wasn't to draw someone getting it knocked out their head. Kevin Crowley is a massive influence, mainly the technique of pointillism, but I love Sean Taggart as well.



You know how to draw your bricks. That seems trivial, but it's certainly a valuable quality for anyone who wants to illustrate a way into the hardcore scene.

They are a great space filler; walls are part of the urban landscape, bricks and mortar. They complement a punk band more than a scenic country side but fuck sake they are a pain in the arse to draw on repeat.

Within a hardcore context most of us know you for your drawings and illustrations. However, you do paintings as well. It's curious to see how different these works are ... It seems like they're a lot brighter (not only in coloration) and more 'decent' in a way... More Matisse, less metal. Are these the toned variations of your 'hardcore work'? For instance is there a different approach subject wise? In general, do you find it more satisfying to finalise a painting?

I love painting and I wish I had time and enthusiasm to paint more. I find that there is a slight crossover with my drawing but to me having them as separate things is ideal. I love fucking around with colour. I plan to do more pretty soon so that's something to look forward to. Originally I was gonna do more detail on them but thought they looked better with just the base coats and block colour. Paintings are a process; you can get lost in one and have loads of fun and the end result can be a load of shit, but finishing one feels great.

Here's a quote from Indomito, the tattoo artist: "We're looking for a strong visual and emotional impact to bring important issues to attention in times where nothing really shocks anymore. Doing cool stuff is good but it's not enough, we need to give back - not just take" (in: Forever More, 2017). Can you relate to this as an artist?

I think it's good to bring attention to important issues but an artist shouldn't feel guilty for wanting to paint or draw for the sake of making something that looks good or helps them destress. Some of the best art comes from turbulent times and the work itself can itself not be political. The Undertones singing about girls and chocolate bars during the troubles in Northern Ireland is just as valid as The Stiff Little Fingers who were more overtly political. Art can be an escape from the shit

going on outside, as long as we don't bury our heads in the sand.





OK, suppose you're invited to curate a hc/punk influenced exposition... Not a concert or fest, but an exhibition focusing on the visual aspect of the subculture showing certain items. Name a few things you would try to track down to showcase?

I'd like to see stuff on a bigger scale. Art in punk rarely gets bigger than an LP or a shirt. It would be a nice change to have some massive things. Imagine a 10 ft painting or drawing by Sam Ryser from Dripper World. Or maybe a small animation from Spoiler, would be dope.

As for specific things I'd love to see some famous LP covers like the drawing for Agnostic Front's Cause For Alarm or Kevin Crowley's OG flyers! Fuck it even a drawing from Stigma himself.

You're probably well-placed to give suggestions on finding great sandwiches in New York, but what about London? What

are the things to do and visit when in London these days?

In London you got to get a curry in Whitechapel, Lahore or Needos. Peppers and Spice Caribbean in Dalston. Mangal 2 Turkish grill, pie and mash from G Kelly's. We don't have a good sandwich here, a salt beef bagel is alright but those bodegas in NYC that open super late are so sick. We have loads of sick art galleries, Tate Britain and Tate Modern are great and also the Gagosian. Have a pint in a decent pub; Wetherspoons are cheap but the owner is a wanker so support a local boozer.

And to end this interview. What's a must see Philip Guston artwork?

The painting "Painting, Smoking and Eating" and maybe an earlier one like "To Fellini". Just so you can see the different styles he did and how he rejected abstract expressionism for figurative work in his old age. Paintings have to be seen in real life though, so try and find out if there is one in your city. Phone screens don't do em justice.



# SOMETHING ABOUT THE BLEH!

## The introduction

Hashtag Hardcore n 5. Daan asks Spoiler to write something about Madball's Ball of Destruction EP. Spoiler delivers. When analyzing the song "We Should Care" Spoiler mentions its "classic party skin mosh part" as well as the "New York classic "Bleh!". He continues the article with an anecdote about Freddy explaining the origin of the Bleh-sound but what he doesn't tell us is the origin of the Bleh-sound. Ma-jor-cliff-hang-er. No, no, no, one cannot expect me to be functional in a world with urban mysteries like that: if the Bleh-sound isn't just an awesome sound but in addition has some kind of a history to it then I want to know the story. Thus I started stalking Spoiler. The result is what's written below. You're welcome.

Also: Mr. Jason Hook threw in a little playlist celebrating some notable Massachusetts' Blehs (or other Bleh-ish sounds). And that's Jason 'South Shore' Hook as in the guy who writes hardcore/punk for the Boston Hassle, not the guitarist of the awkward heavy metal band Five Finger Death Punch. Yeah, you're welcome again.

## The revelation, by Spoiler

Do you know why the greatest recording of all time ends with the sound of someone yelling "Bleeh!" into a mic? I first heard the United Blood EP back in 1995, and I loved that sound. I heard it again a few years later on the Ball of Destruction EP. Now I loved it even more. Those were perfect records and I'd yell along with the Bleh parts whenever I played them, even though I had no idea what it meant. It didn't seem to matter, it just sounded cool.

In the late 90s or early 00s, Madball played the Lintfabriek. It was a big deal. Madball had blown up and were playing huge venues, but they were down to play small punk clubs for dedicated hardcores. Freddy loved being on that stage. I remember he said the show reminded him of being back home in New York. He said the Lintfabriek was the CBGB of Europe, and he meant it. No barricades, no bouncers. Just a mess of skinheads, straight edge kids, and random 90s spin kickers all slugging it out in a packed sweaty venue.

Madball played a lot of older songs and I was going off. When they got to the end of "We Should Care" I jumped up on the crowd right on cue to yell "Bleh!!!" along with Freddy and realized there were a bunch of us yelling along. I thought my night was complete. I still had no idea why I loved to yell Bleh, or why Freddy yelled it, but it felt cool.

Freddy was so psyched on the crowd he actually followed it up by telling us where that came from. I felt like he was speaking directly to me because I was dying to know the answer. No way in hell anyone in that room wanted to know more than I did. Twenty years later I can't quote him word for word, but he said hardcore was always about crowd participation, about getting involved, about getting on stage with the band and singing along before diving off the stage. But what do you do if you don't know the lyrics? Get up on stage anyway, grab the mic and just yell Bleh! That's what you did. Can you imagine Vinnie Stigma in the pit in 1983, getting so excited about hardcore he jumps up on stage with the band, realizing he doesn't know the words, and just yelling some nonsense sound into the mic? Can you imagine us still talking about it decades later?

In one way, I was right all along. It didn't mean anything and it didn't matter, it just sounded cool. At the same time, that simple explanation sums up everything that matters about hardcore. It's about energy, interaction, involvement, equality and unity. It's a visceral, physical expression. Screaming into a mic without saying anything - it says so much.

"It is not a shame to be knocked down by the Five Finger Death Punch."

The "bueh", the hardcore battle cry, the pre-mosh call out, the yell of excitement, the release of frustration. The "bueh" can have many different sounds, ranging from a scream to a straight up shout. Here are my five favorite Boston (or Boston adjace) "buehs".

The playlist, by Jason Hook

**Think I Care - Phase**  
(Think I Care, 2003).

This first song of the band's 2nd EP. I was fortunate enough to see this band several times. From the beginning of this band's time until the end, they always brought pure rage and power every time they played. The "bueh" is more of an "arrrrrggghhhh" and comes at the 0:20 mark of the song. Try not to mosh while listening to this, I dare you.

**No Tolerance - Not For Me** (You Walk Alone, 2015).

No Tolerance shot a much needed jolt into the Boston Straight Edge Hardcore scene. A city known for its straight forward, no nonsense approach to the genre, Boston had been lacking a band to carry the torch. Then No Tolerance came along. The band was made up of members from a slew of well-known Boston HC

**SSD - Get It Away** (Get it Away, 1983).

SSD are Boston AND hardcore legends. One of the first BHC bands to really make a name for themselves. On top of the actual musical output, the stories of the "Boston Crew" repping the city and Straight Edge are classic tales of HC past. Like Think I Care, this is more of an "arrrrrggghhhh" than a "bueh". The song actually contains two of them! One at about the 0:30 mark and another at 1:30. Will this record ever see a vinyl repress? Who knows...

heavy hitters from the past, present and future. The "bueh" comes around the 1:01 mark right before a room clearing breakdown that will make you want to throw on some construction gloves with X's on them and mosh hard!

**Straight to Hell - Why Should We Stop The War?** (Straight to Hell, 2002).

While Straight to Hell are not a Boston band (they are from Providence, R.I.) I absolutely cannot deny that the use of grunts and growls at the beginning of this song fire me up and make me want to pump my fist in the air. Very much like No Tolerance above, this band was made up with members from various well known Rhode Island Punk and HC bands. They were only around for a few short years and burned very bright. Go search out their releases. No time stamp for this one; just start the song and **PLAY IT LOUD!**

**The Trouble - Teenage Terror** (Nobody Laughs Anymore, 1998).

This band was an essential part of my interest in Punk and Hardcore. A Boston band that was at its height when I first started going to shows. Anyone from this area who got into this weird music around that time regards this band as a cornerstone of the genre. This one is open for debate, around the 0:57 mark there is a "ahhhhhhhhhh" that could also be confused for actual lyrics, but has always been "ahhhh" to my friends and I.

替狗 BLEH!  
BLEH!  
BLEH!

THE STRANGLAH'S

GONNA MAKE

YOU

PAY

BHC

XXY



