ENPENT DELAYS



SUIS LA LUNE * MATHS * BASTIONS
WELL WISHER

COVER ART BY **PAUL D'ELIA** — SEE MORE OF HIS WORK AT

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EVERYTHING TAKES SO LONG, AND EVERYTHING GETS IN THE WAY. UNI-VERSITY BOTHER, ILLNESS, LAPTOP DYING AND LOSING A LOT OF FILES, GETTING MUGGED, BEING TOO BROKE TO AFFORD TO PRINT THIS.

AS SOON AS ONE FIRST WORLD PROBLEM IS DONE WITH, ANOTHER WOBBLES INTO SIGHT. I GOT MUGGED AND THEY GOT MY PHONE, WHICH WAS THE MOST FRUSTRATING AS IT HAD PICTURES ON THERE I HAD AN IDEA TO USE IN THIS ISSUE — AND SO I HAD TO RETAKE SOME OR FORGET OTHERS ALTOGETHER WHERE NEEDED. FROM MY LITTLE GRIPES OF THINGS GETTING IN THE WAY, ALL THIS IS, IS LIFE. AND A PRETTY FUN ONE, OVERALL. FOR TIMES I'VE ACTUALLY CHOSEN NOT TO BE MAKING THIS, I'VE WATCHED BANDS, READ BOOKS, HUNG OUT WITH AWESOME PEOPLE AND HAD FUN.

THIS IS NOT A BAD MANY MONTHS BY ANYONE'S STANDARDS. IT HAS MADE ME APPRECIATE THE WORK AND EFFORT EVERY OTHER PERSON

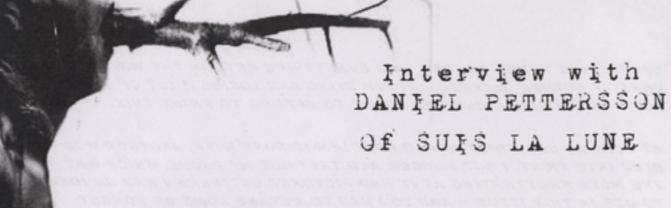
WHO RELEASES FANZINES, MUSIC, OR RECORDS,
OR ANYTHING ELSE DOES. LIFE ALWAYS GETS IN
THE WAY OF ANYTHING YOU WANT TO DO OR
THINK YOU WANT TO ACHIEVE — BUT THAT
IS NOT NECESSARILY A BAD THING.

HAVING SAID ALL THIS, THANK-YOU TO THE PEOPLE WHO HAVE ASKED ABOUT THIS ELUSIVE THIRD ISSUE. IT IS APPRECIATED. THANK YOU

TO THE BANDS INVOLVED
IN THESE PAGES. AND
FINALLY TO PAUL D'ELIA,
WHO HAS DRAWN THIS
FANTASTIC FRONT COVER
- HE HAS DONE WORK FOR

BANDS SUCH AS BLACKLISTED AND POSTERS FOR MANY MORE, SO IT IS GREAT TO BE ABLE TO HAVE SOMETHING OF AN ARTIST I'VE ENJOYED FOR A TIME ASSOCIATED WITH SOMETHING OF MY OWN. HIS WEBSITES ARE ON THE INSIDE FRONT COVER FOR YOU TO HAVE A LOOK AT MORE OF HIS WORK. I HOPE YOU WILL TAKE A BIT OF TIME TO CHECK IT OUT.

PMA MMXI



Hi Daniel, how are you and where are you today?

Hi Matt! I'm fine, thanks for asking. I'm currently situated in Gothenburg on the west coast of Sweden, where I as the only member of Suis Ia Lune live and work.

Can you introduce yourself and the rest of the band briefly?

Sure! My name is Daniel and I play drums in Suis la Lune. The rest of the band consists of Henning on vocals and guitar, Andy on bass and Karl on guitar, they all reside in Stockholm today which is where we mostly get together to rehearse and record every once in a while.

We've been doing this band despite the distances since 2005 and although it has been frustrating at times to not be able to rehearse and tour as often as we sometimes would like we still love what we do, and will probably keep doing this band for a lot longer.

How did Suis La Lune come to be? Were there any initial ideas or plans you all had from the outset in terms of what you wanted to sound like, or even what you wanted to do with the band?

Well, it all started with me and former guitarist Robert once discussing our similar taste in music and how we both always had wanted to do a band that sounded like the old emo stuff we were listening to at the time.

Robert knew that Henning, from his school, and Andy, who lived up north at the time, were into the same idea so despite having members in four different cities at the time we decided to get together to rehearse. We recorded a demo the second weekend together and all of a sudden we apparently had a band and shows to play. Members of Suis la Lune also play in a number of other bands, such as Sore Eyelids, Skeletor, Years Passing, and I'm pretty sure a handful more who I've heard about in passing but not managed to check out – with this in mind, I was planning to ask about where creative focus lies for you all individually or collectively (in Suis La Lune or out of it), but I'm glad to hear that you're likely to continue creating music as this band.

Is it possible to guess as to whether the separation has meant it has been easier to create these separate projects without affecting Suis la Lune plans? Or even whether the forced distance (and the frustration from that) has meant that you each still approach Suis la Lune with as much energy as before to make the most of what limited time you do have together (as a lot of bands, it seems, tend to split up after a comparatively brief period of time, burned out)?

Yes! That is a possibility that has crossed our minds as well, and I'm starting to believe that might be the case. I can say without doubt that Suis la Lune is the band we all enjoy doing the most out of all our different bands, and the weekends we actually get together we tend to sometimes be able to write songs from scratch in an instance just from the joy of getting together again.

The other bands take up way more time than Suis la Lune does, which actually makes this band feel like a side project at times. But the glow is always there even when resting and I guess we're a bit thankful to that frustrating distance after six years too, because who knows, maybe we would have broken up after two years like most bands do if not for this.



How did you feel after the UK dates you played in April? How were your last experiences in Britain, and is there anything you were looking/not looking to about being over here?

Well the feeling before the tour was amazing, because we have been wanting to go back to Britain ever since the first tour we did back in 2005. And answering this after just getting back from the tour the feeling is mutual.

The UK shows were overwhelming as for the turn outs, the venues and the kindness of the people we got to meet. I felt like a lot of people we met and spoke to in the UK expected us to hate everything about your country all the time, and yeah we might not be that into fish & chips for dinner and driving on the wrong side of the road but the reason we haven't returned until now is not because of any negative experiences, it's rather the distance, the time and the costs that has been the issues.

Had you had any previous contact with Pianos Become the Teeth, who you toured with?

Yeah, we knew those dudes a bit since before. The first time we toured in the states 2009 they were pretty much just starting out and played support for us in New Jersey, and we kept in touch for a bit after that.

We also ended up spending a lot of time in Baltimore last summer where we apparently had a lot of mutual friends too. So yeah, we all felt is was a perfect match to spend three weeks in the same van as them when they asked us, and it definitely was.

What have been your best experiences playing a show, or any experiences through the band that have particularly stuck out as a memory you're unlikely to forget?

Wow, that is a hard question. There is a bunch by now of course, but I think the whole adventure of heading over to the US the first time is something that we're all unlikely to forget.

It was a hectic project, we were pretty nervous about meeting and touring with people we didn't know at all and well, not bringing a single thing with us. And I can't begin to describe how well it worked out socially and show wise.

Do you feel as if there is a difference (either gradually developed or otherwise) in approaches to music between the 'listener' and the 'musician'?

Well, if we're talking about our music and how we feel about it compared to how the 'listener' does I guess there is one. I couldn't possibly know how people listen to and feel about our music, it is actually really hard for me to understand the comments we get a lot of times.

But on the other hand I as the rest of the guys are pretty selfcritical and I guess you always have a different feeling to something you made yourself compared to listening to something that is already finished and recorded by someone else.

Is there ever the worry when listening to new bands you enjoy that your own sound aping it in some way?

No, not really. In the beginning of this band you could totally tell that it happened but today I guess it's all just a giant pile of different impressions that we've gathered over the years and adding more to the collection to



me is just part of evolving and developing even more I guess. I think we are pretty comfortable in the way we make music and the way we sound, and there's (luckily) no telling that Henning for instance only has been listening to j-pop and black metal the past couple of years.



Have you heard the (now split-up) band Age Sixteen? The only way I could ever describe them to people was as 'an American Suis la Lune'. Have you heard them? How do you feel at being such an influence on newer bands over the last few years? I'm not knocking Age Sixteen by the way, I thought they were pretty great.

Ha! That's funny since they called themselves the same thing at times. We all liked Age Sixteen too and actually have long history with them since the US tour 2009 when we played a bunch of shows together, and they kept showing up at our other shows later on too.

Mike from Pianos Become the Teeth was in that band and their guitarist Justin was later on our stand indrummer almost the entire US tour we did 2010 when I couldn't manage to play. Check out his new band See Breezes. They are amazing.

As to that whole thing on being an influence on newer bands I don't know. It's still weird to us since we don't consider ourselves being that old in this genre. Haha. We keep getting a lot of comments about things like that when we're touring these days, and it's fun. Fun but weird.

Thank you very much for the interview Daniel! I'd like to pose two questions to you from the 'Proust Questionnaire' as a final segment:

"Who are your favourite heroes/heroines of fiction?"

Tjelvar, the saviour who brought light to the island I'm from.

"What is your idea of happiness?"

Love, laughter and no regrets.

End.

" ... On PUBLIC SPACES."

The first real development of public spaces in Western society came (largely) from American journalist, designer, architect, and libertarian Frederick Law Olmstead. His vision in the 1800s changed a disease-ridden swamp area in New York into a space free for all to enjoy, graze cattle, and do with as they wish. This is now Central Park. The ideological blueprint presented by this is no longer observed. We are offered 'public spaces' in streets, parks, and arcades, yet the meaning of them has changed. It has not progressed, as may have been expected. It has been mutated and subverted. Look at the sign in the next park you go past. "No dogs, no skateboarding, no bikes, no fires, no fun." This is only the starting point, and the most obvious way in which we as the general public are being restricted in our actions and our movements — beyond what might be considered common sense or decency.

EXAMPLE ONE:

Last summer, down in Bristol there was a mini festival in Queens Square park (between Prince Street and Welsh Back). There was music, food vendors, bar tents; a nice little summer gathering for the public, for free. The park, normally being accessible from all sides, found itself barricaded by steel fences placed to ensure the flow of people would remain orderly and under control - presumably anticipating anarchy to break out at the moment the general



public caught the faint aroma of charred meat on the air and the sounds of soft dub flowing gracefully through the azure skies. Had there been a ticket or a rudimentary bag-check that needed to be processed, sure, it would have made some sense from the organizers to erect these barriers. And so, without any other explanation offered, we are forced to think that maybe with a higher number of people congregating in a spot, there needs to be a bit more control, an extra restriction on the movements and actions of the common person. The barriers imposed a feeling of order and control when there was nothing else of the sort visible. It was peculiar. It was not a good thing. You start to feel locally disconnected, as the ease of movement to nearby areas reduces, despite the transport links to faraway cities or even countries becoming more and more accessible.

EXAMPLE TWO

In Manchester Piccadilly train station, up on Platforms 13 and 14, there's some odd design and use of resources going on. Instead of the traditional benches, there are these sloping, hip height sheets of metal for leaning against. At the walkthrough to the platforms themselves, there are always guards there to not let anyone through without a ticket — which is fair enough but you don't have similar scrutiny on any other platforms. Platforms 13 and 14 service the Liverpool commute, and with that knowledge you can piece a few bits together, with the starting point of an idea someone mentioned to me — that the animosity between Manchester and Liverpool is the reason behind these ticket checks and sheer lip-service seating arrangements. I found a quote which broadly covered the rivalry for those not aware of it:



"... [hating Manchester] is a common sentiment in Liverpool and is reciprocated by many Mancunians. It originates when Liverpool was the "Second City in the Empire". The Liverpool docks brought wealth and prestige to the city, but after WWII the city began to decline.

Manchester has prospered during this same period and the two cities rival for the top city in the North West. Football has played a big part with Liverpool Football Club being the most successful British club ever, although

Manchester United dominated for the 1990's."

Quote from John Andrews, in an annotated guide to Leah Moore and John Reppion's 'Albion'.

Look at these benches. This is a design which you will see in more and more places around the western world; they've been cropping up everywhere just from my own experience. These benches are designed to inconvenience more than anything. They are to prevent people sitting or sleeping, and ensure that time spent there is for the minimal time necessary.

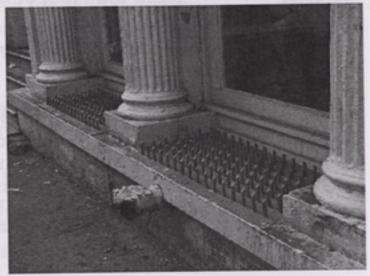
In Mike Davis' essay 'Fortress LA', from his book "City of Quartz: Excavating the Future in Los Angeles", he talks of the initiatives implemented by newly privatised shopping malls and other spaces once thought of as public. There are security patrols whose job it is to move people on from walkways and shop windows if it seems they are not there to purchase anything. The customer is shuffled from shop to shop, and must be in the mindset of making a purchase or else return home. These anti-loitering laws cripple personal freedoms. Davis introduces the reader to the idea of the 'carceral city' - literally imprisoned within restrictive grey walls where money is the only ticket to walk easily amongst the city that you've settled in. L.A. has been the first American city to "have broken with European models of what a city should be and do." Anti-pedestrian bias is written into the city's development, with each sector of the city so far apart that without personal transport, it is near un-navigable. There's a peculiar semantic development that Davis has picked up on as well which I appreciate, on the evolving terms used for the homeless population of any city. They are referred to variously as "street people", or "gentlemen of the road" in polite conversation.

We are being encouraged to be moving away physically, linguistically, and socially, from the outdoors and the skies and the earth and the ground and the grass and the cobbles and the air and the wind and the smells and the hot and the cold and the people like us and not like us and everyone.

Councils are disinvesting from the public sectors. And we're proving the movement to be correct and just due to our culture's changing relationship with entertainment. Whereas in the 50s (as an example) those who wished to be entertained would go out—out to the theatre, to the cinema, to see people, or for food. Today people stay in. Talk impersonally. Order food in. Download some music. Download Gosford Park to watch. From this, there's no money in providing for people. Companies are withdrawing from the outdoor world and sinking it into security and anti-personnel measures to help the Disneyfication of cities by not giving the homeless places to rest and by keeping the modern-day flaneur away from zones they won't spend money in.

Anti-sit devices are being installed around the world. This photo shows some architecture outside a building with such a feature installed. Spikes, in layman's terms. I like the architecture with the columns and the high step-front of the building. However, due to the unfortunate choice of the designer to have made something that loosely looks like you would be able to sit on it, we now find it ruined by inhospitable metal struts forcing you to move on. There's nowhere to find rest here.

Humans are not the only ones being persecuted. Statues are having similar forms installed upon them, to stop pigeons perching and defecating there. I'd far rather see the head and shoulders of a stone figure stained and scratched than one with a crown of barbed wire. The aesthetic points of culture, history and architecture are being ruined by councils adamant that the world should be adapted to a utilitarian, commercial environment wherein the populace are split between desirables and non-desirables. There are no



more public toilets, and only occasionally ones which you can pay to use.

More art is turning its attention to this. In 2008, German artist Fabian Brunsing created "Pay & Sit—The Private Bench". A park bench which you must insert money into to use. Metal spikes retract from the seat when money is paid, and for the amount of time paid (much like a parking meter) the spikes will not raise. With the non-sleep benches and anti-sit devices especially, I'm put in mind of a scene in Warren Ellis and Darick Robertson's 'Transmetropolitan' series—a park bench bearing the sign "THIS BENCH TURNS RED HOT FROM 11PM TO 6AM." Again, implied to stop the homeless from sleeping on it. Sure, Transmet is set in the future, but only as a device. Ellis uses a social fiction to better examine the present. Is such a bench really that unlikely in a few decade's time? Hopefully.

But even what it represents about today is scary, as the only differences between that red hot bench and what we have in this day and age are physical, NOT ideological.

-ATTENTION-

I'm confident in the number of people reading this to have easy Internet access. If you'd like to go to:

www.BeneathThePavingStones.tumble.com and click on the link named 'overflow' that'd be great

I'm compiling here a few more visual research and examples, links, and the video of Brunsing's 'Private

Bench' (totally worth checking out!). I don't want to make this fanzine online because I love the physical

format, but with space considerations I need a little overflow and space to experiment with a few things.



Interview with ZEN ZSIGO of MATHS

Hi Zen, how and where are you today? Thanks for answering some questions.

Hi. I am presently in Norwich, at my parents' house, working on some music. I feel pretty creative today, so I am trying to make the most of it.

Can you introduce yourself and the rest of the band?

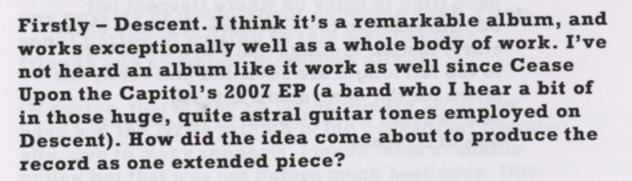
Maths consists of Matt who plays guitar and writes the majority of the music, Alfie on drums, Nate on bass and myself. I write lyrics and perform vocals. In the past we have had many other bassists, but Nate has been with us since the start of the year and its working pretty great so far.

Can you pin-point any bands, people, or ideas which – collectively or personally – led you towards Maths? Which bands would you say have influenced your approach or sound?

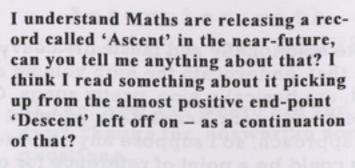
It's very hard to pinpoint any one sound when talking about the conception of this band, because we all come from different musical backgrounds and all have distinctly different musical preferences. Some of the bands that, perhaps clearly, influenced us collectively early on were Orchid, Jeromes Dream, Palatka, Reversal of Man and

Circle Takes the Square, but our personal tastes are so diverse from person to person it really is hard to say what else influenced us, suffice to say we all have one singular vision for Maths, now and for the past couple of years..

songs that, underneath the high volume and speed, are basically nice, pretty songs. Of course many, many bands have adopted this same approach, so I suppose any of those bands could be a point of reference for our sound also. From Cult of Luna, Isis, Swans.. to Bjork, Aphex Twin, The Knife. Not to say we have mastered the sound we are aiming for though, because we are always looking to improve and to implement new ideas that could drive us further towards our goal.



Thanks, I'm glad you enjoy it. I am not familiar with that Cease Upon the Capitol EP but I will perhaps track it down. The idea for the record to play out as one, almost continuous, piece of music came from our live performances. Live we have always played with no gaps between songs, constantly trying to find ways of transitioning from one song to another so that the wall of sound and the energy persist from the first note to the last. When writing a full length, this philosophy just naturally carried over and many of the songs already perfectly transitioned into each other from playing them live. For others we had to find ways of making it work, but we never forced anything into place. In fact, we left off possibly my favourite Maths song simply because it just didn't fit in with the flow of the record.



As I just mentioned, some songs that were written for Descent ended up not being used on the final record, not because they weren't good enough, but because they simply didn't fit in with the flow. These songs are what will make up Ascent. It will be 4 tracks, released on 7" record via Holy Roar some time later this year. Lyrically I have tried to carry on where Descent left off, but through the narrative of a very short story. Similar feelings that were dealt with in the full length are revisited and really the lyrics for the new record cap off, and provide a conclusion, to the desperation of Descent.

After the Southampton show I saw you play (with Bastions and Kerouac) you mentioned that the new material would have a Portraits of Past influence on it – is this for 'Ascent' or a future release? Do you see this affinity as being in terms of tone, structure, or...? Either way, it sounds great.

'Ascent' consists of songs that were written around the same time as the material on 'Descent' so it has a fairly similar sound, sonically, to that. I am just re-listening to an early mix of it right now in fact as we just recorded vocals a couple of days ago, I am very pleased with how it's turned out.

I really think that our sound changes within it's own context, and that bands that influence us really only inspire us to create more music, not necessarily to try to write similar sounding songs to them. Our only goal with new material is to make the heavy parts heavier, the faster parts faster and the pretty parts prettier.

'Descent's lyrics you've made known to be lifted directly from your journals. Obviously there is autobiography in anything created, through what is said (or even omitted), but – Do you ever feel any anxiety or doubt about exposing such a personal period of writing in this way to close friends and complete strangers alike?

Of course, that is why no Maths release up to now have had the lyrics printed in the packaging! Eventually, due to many requests, I made them available online but that was not before much hesitation. Ultimately though I felt as though it would be an uplifting experience to allow the feelings I felt while writing to be shared with others, as I believe I have stated elsewhere in the past. Quite honestly, I don't care what people think of me after reading my writing, all I care about is using words that I am fully convinced of and that can impassion me to scream as loudly as I can. The lyrics for 'Ascent' will be the first lyrics printed along with the physical release itself. They wrap up some of the sentiments conveyed in 'Descent' but I will let you interpret them however you wish when you read them ..

Besides your position in Maths, you
also run Sunyata Records – was this
started to self-release material in
side projects (I believe you
make music under the name
Livimorket?) or for others around you?

Sunyata was started with two aims in mind. To provide a way of releasing my solo material (I make music under the name Life in the Dark) and, more importantly, to share bands that I really believe in and love. We are 3 releases in so far, cassettes by a black metal solo project from Canada called Aesahaettr and a doom metal band also from Canada called Ensorcelor, and the first EP by Life in the Dark. Of course I will lose a lot of money doing this and releasing these bands, but it's just something that I felt I had to do. If you don't mind the plug, more information can be found here—sunyatarecordings.blogspot.com

On the Maths blog – mathsband.blogspot.com – you've mentioned a fascination with ideas of morality. What has drawn you towards this subject – which direction are you approaching questions of morality from?

My fascination lies within, what I perceive as, the almost entire lack or morality in human beings. However, as this is a Maths interview and other members of Maths may not sure my viewpoint of this, I feel I can't really elaborate much further...

Have there been any particular highlights which have come about through being a part of Maths? Stand-out shows played, experiences, achievements or encounters which you would not have found otherwise?

Just being able to travel around the country for a couple of weeks at a time, seeing new cities, playing music, making new friends.. that in itself is a huge highlight. I think in all honesty creating 'Descent and 'Ascent' has been my own personal highlight, to have been part of creating a cohesive album and follow up EP feels really special to me and once the album gets a 12" release it will really complete the cycle. Each new step forward with the band is a new highlight though, hopefully we can continue to do it for a long time to come.

Thanks a lot for answering these questions Zen
- Is there anything you'd like to say here; for
people to check out or involve themselves in?

Thank you also, your questions have been very interesting and thought provoking. One thing I will say is that when at one of ours show, come introduce yourself to us, even if it's just to say hi.

Being on tour can be highly alienating and human interaction outside of your own band mates is a lifesaver. Thank you once again.



" ... On MILITARY REPRESENTATION."

At an early age the child is presented with a military action figure. War is made fun as battles are play-enacted. The masculine ideal is essentialised the second guns are drawn. This is what it takes to be a man, a man of action. An Action Man. The average child is not desensitized to violence from exposure to games, toys, or the like. The child instead is entreated to view the military persona as elevated from society, and an inspiration for worldly values and actions.

2007: 115 SURCEDES EN THE ACTIVE US ARMY.

In the past, standing armies were treated with suspicion and derision. The need for an assembled military force during times of peace was viewed dubiously, as armies became used by political powers to solve issues of unrest within the country. The removal of the soldier from society, for many represented a loss of moral grounding. Founded or not, these were the views at the beginning of the previous century, which have only been reversed in the current one.

One sixteen year old, interviewed in The Guardian (2006): "The thought of dying would put me off. You'd also be away for quite a bit. But I think it's a very respectable job. There's a lot of bravery and honour involved. I would feel proud being a soldier if I did decide to join up. I think the British Army is doing well. I'm proud of them."

2008: 128 SURCEDES IN THE ACTIVE US ARMY.

Now the newspapers and television channels are too eager to paint a broad picture of the latest noble cause; tales of heroism and bravado, our highly trained boys in the glorious, British army battling the evil killers of the opposing army. Here the image of the army is promoted, approved, and presented as the ideal, the pinnacle of achievement for any self-respecting, patriotic male. The fear of death or aversion to killing out-shadowed by the fear of being tarred coward.



BRITISH ARMY RECRUITMENT POSTER FROM BETWEEN 1920 AND 1940.



The army is awarded over £30 million each year as a budget for advertising alone. Even if this wasn't a time of economic depression, the ^{fi}gure would still show the amount of money wasted each year which could be funding a thousand bene^{fi}cial projects.

Adverts for the British army are currently made to appeal to young men – standard fare: a lad's holiday, night club scene giving way to a parachute jump giving way to a war zone. It's not about what you are doing; it's about making friends and having a blast, while you are doing it. Stop thinking about politics and start having a fun life.

Additionally, recruiting offices are now deployed next to unemployment and dole centres to coax in those without any other means of making their way in life. A lot of lower class kids, straight out of school, looking to make their families proud by learning a trade and getting paid.

In this way recruitment is just made a matter of appealing to demographics and avoided is the subject of what is represented. Are we encouraged to weigh up the causes and aims of the military upon joining?

Or just to sit back and let others explain what is happening while making a living as an active soldier?

2007 ALSO ENJOYED 2,100 AT-TEMPTED SUICIDES AND SELF-INJURIES.



PHOTO SCANNED FROM DISCHARGE'S 'NEVER AGAIN' 12".



The problem is with the representation of the army and the extent to which military support is shown. For every tabloid column chastising government grants to minorities and under-privileged, there is no question of the necessity for a standing territorial army or for the millions spent in this way. The issue here is the acceptance of those pursuing a military career.

It is understood that white feathers are much harder to give out to those who aren't staying at home during 'wartime', but still: How, as a nation, can blatant nationalism be avoided when a country's military support, from newspaper and television screens, is so… invasive?

MILITARY STATISTICS SHOW A HIGHER PERCENTAGE OF SUICIDE RATES THAN SEEN IN THE ENTIRETY OF NON-MILITARY AMERICA.

It is far too easy to paint military and government types as jackbooted thugs, but this myth, patriotism, is nothing more than naive pride and cuddling up to right-wing insensibility. We are raised as if with a responsibility to serve our country, to continue the proud historic tradition, to accept it as just and natural, when in effect it is anything but — a crime perpetrated by a perceived cultural value; impressionable youth preyed upon, victimised, lacking the spine or ambition to refuse the call of the nation — the armed forces are made to be just another career path given no more thought than an office job, when in reality it is anything but. The crime is committed and the child stunted as social conditioning overrides development of personal thought.

Media-induced visions of grandeur crumble as ashes under the glare of real life. Perhaps these US military suicide statistics from recent years can attest to the refusal of newspapers and television programs to accept the responsibility of presenting actions in a true and just way. Alleged civilisation shouldn't have to endure such scenes, and so we can see the hundreds choosing to exit the ^{fi}eld the only way they feel they can. The papers are irresponsible in their propelling of ideals of military honour and camaraderie across the nation especially with malleable youth hungry to prove themselves to the world.

Two days ago I walked past a stall in Manchester city centre getting summer holiday schoolchildren interested in the army. Large army-issue rucksacks were placed to the side of the booth, and those walking past were challenged to see whether they could carry the pack, to prove themselves as being army material. Masquerading as a harmless sideshow attraction. "Roll up, roll up. Test your strength. Come on, soft lad. Let's see what you're made of."

"IF ANY QUESTION WHY WE DIED/ TELL THEM, BECAUSE OUR FATHERS LIED."

- RUDYARD KIPLING



Interview with DANNY GARROD of BASTIONS

Hey Danny, how are you doing today? Fucking Radical!

You've been in the studio recording your upcoming album – how's that been?

It's been a real long slog recording for two weeks; but it's been totally worth it! We couldn't be happier with the results.

What should we expect from the new album (and when)?

This record drew on a lot of Jays' (Burne - Vocals) experiences as a social worker and a research psychologist, so again it's a very personal affair. Whereas 'Island Living' was very much extroverted with the subject matter being our home, 'Hospital Corners' is very much focusing inwards, lyrically. It makes for very harrowing and sinister reading material.

Musically we had to write to compliment Jay's lyrics rather than just belting out hell for leather with whatever we thought sounded good. As a result the record isn't just 10 songs of cookie cutter hardcore; it rises and falls, slows down and speeds up and sometimes there's just shit you don't see coming. So for that reason alone we're fucking proud of it!

In terms of release date, we're looking at an Autumn release — though at the moment you can download a track called "In the Shadow of a Mountain" via musicglue.net/sgrartists for free.



PHOTO BY JACK SHEEN.

For 'Island Living' you recorded on Lighthouse95, the boat/recording studio. Noticing any differences to being on dry land this time? How's the experience comparing?

Working with Ben Phillips can only be described as an 'experient He's a man who knows what works and how to get the best out of a band, he's super intense! In a good way, of course, and it was a real treat recording on a boat! This time round we worked with Lewis Johns at The Ranch Studio in Southampton.

We'd met Lewis through gigging with The Long Haul and we just got to talking about recording and he invited us to cut a few demos back in November last year. We were blown away with what he accomplished in one day so, naturally, when it came to choosing a producer for the LP, it had to be him. He was the first producer we worked with who had actually heard us in a live capacity, so that

You recently finished a tour with Goodtime Boys – how was it? Any plans to hook up again in the ture?

atmosphere for the record.

helped in getting the right sounds and

We've toured with a lot of band who we've remained good friend with; but with Goodtime Boys we felt we had finally encountered some kindred spirits. It wasn't just because they were great guys, but musically, we just had a natural affinity with them. What more could you ask for in a touring partner!? So later in the year we'll be joining them on a European tour; which we really cannot wait for!



Will that be your first time over in Europe? What are you hoping/expecting of the experience?

Well, when we planned it initially it was going to be! But in the space of a couple of weeks we started talking about another euro tour that would be before this; but only a weeks worth.

The tour with GTB will be a good couple of weeks at least.

Island Living was based around frustration at being caught in your home town. Are you all from Bangor/Anglesey/surrounding area? Can you pinpoint what it is about what goes on there which makes you so anxious to distance yourself? I was there a few years ago and remember it being very pretty.

Jamie and Jay grew up on Anglesey from birth, I moved up here when I was four so I was essentially raised here. Gareth came to Bangor to do his University studies and is actually a native of Milton Keynes. Anglesey, in fact North Wales in general, is a stunning place to live. We have a gorgeous coastline, imposing mountain lines and a lot of wide sweeping country side. However, for one reason or another, its communities are just dead and decaying. It's not unique to the area to have people that just exist in pubs and on the dole and have suspiciously close families; but if you combine that with local councils that consistently rebuke development from outside contractors and just the geography of the closet multicultural



city being nearly 80 miles away ... it just makes for a very bleak and upsetting place to live.

'ISLAND LIVING' 7".

How much of the album did you have practiced before entering the studio for the full-length? Two weeks doesn't seem a long time for tweaking and finalising a whole album.

We deliberately set aside gig-free time to write this record; but we knew had to road test them before walking into a studio.

The tour with Goodtime Boys was a complete trail of fire for 80% of the album, and there were definitely times at shows where we rode through the songs by the skins of our teeth. We tossed and turned and burned song parts over the tour, working out links and passages and on a few occasions just writing new parts to test at the next show. Looking back, it was certainly a crazy idea to test the songs 10 days before we recorded them, but it worked for us — and it can tainly makes for an exciting sounding record.

As a band who have hit every part of mainland UK numerous times over the past few years, what are your tour staples?

One thing we learned the hard way is that when you're on tour; you can't take anything you say to one another personally. You're stuck in a van for hours at a time, playing crowds that hate you, dealing with dickheads who don't wan to pay you and usually you're so high from caffeine, sugar and sleep deprivation you don know which way is up from down and can't understand why the world is so fuzzy when you're not even squinting. You just become bi-polar. So it's a 'tour staple' to have a sense of humour. We also learn how to eat after far too much trial and error. Pasta and vegetables are a great stable for (though none of us are Vegan/Vegetarian) because they're cheap and easy enough to prepare and cook.

If we get a place to stay we always stock up on Crunchy Nut Cornflakes and just go 'nuts'. On a health front, soluble vitamins, paracetamol, deep heat spray, joint support straps, a fully stocked medkit and bottomless tolerance for physical pain are what basically keep us walking when we're knee deep into a tour.



PHOTO BY JUSTIN MCKAY.

Most uplifting experience as being part of a touring punk band?

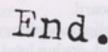
Honestly, just meeting new people and getting to travel around. This country has a lot of hidden gems in it, how many people get to experience that? We're extremely lucky.

Thanks for your time Danny! It's been a whole interview and we've not mentioned #UKSWELL at all. How do you feel about that?

Y'know, it's always good to find out that you're included in something, it just adds to the whole community vibe. Now don't quote me on this, but the owner of Holy Roar went on print saying that #UKSWELL was a joke in response to the US wave, which happened to evolve into it meaning that a group of bands playing music without adhering to underlying conformist themes within their scene. Basically it means "be excellent to one another - you hipster prick".

Now, I think that sentiment is a good and hones one - but why do you need a trendy hashtag? More to the point, why does it even have to be brought to peoples attention that the bands "flying the flag" for the hashtag express adhere to these values? Surely, by being decent to one another on the toilet circuit shouldn't be considered stand out and exceptional, twitter hype or no twitter hype.

In fact, I think it's fast becoming elitist - which is we as a band don't cash in on it.

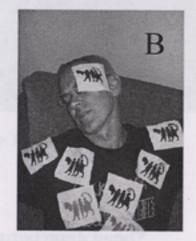


There are a number of good quality and reasonably priced screen-printing people about, but as I've not used them myself (only the accounts of friends to go on) I won't go on to name them here. Alternatively, you can acquire your own screen frame and the specialist inks and equipment needed to make your own shirts, bags, patches — whatever your heart desires. However, if you're not particularly arty or cannot justify spending such a high start-up price for an activity you just want to play about with, there are other ways you can produce something for yourself with little to no cost involved. This is why I've put this together. The image I went for is from an old cover of a book called 'The Master and Margarita' by Mikhail Bulgakov. One of my favourite books, and I thought it was a rad image, the three people walking along, forming the body of a cat. You can also read a bit more into it if you like basic unity/togetherness imagery and sentiments. I do.

BASE MATERIALS: Bed sheet. Use an old one, or you can find an incredibly cheap one in the value section of any large supermarket. I bought one for £2, and had enough material for a few hundred patches. If you're only making a few items, maybe try an old t-shirt, or hit up a charity shop. Card. This it to cut your design out of. You can buy a pack from an art shop for a song, or just use anything else you have. Cereal box, cardboard mailer - card is everywhere for free. I used a stiff plastic acetate sheet, however. I had to use one of these for the design I chose, due to the very thin sections in it. When it gets heavy with paint, these can tear and wreck the stencil, or just bleed ink everywhere on the fabric. Go for cardboard first, and see if it'll hold up. I bought a sheet for about 70 pence from Paperchase. Try any art store. It does take longer to cut, but it'll be worth it. Scalpels. I bought a kit of 10 different blade and three different sized handles from a pound store about 4 years ago and they've served well. I guarantee you know someone with a craft knife or a Stanley knife you can borrow. A cutting board is also an idea, but again: you can just use cardboard or any surface you don't mind scratching into. Paint. You can grab a small jar of fabric paint for less than £3. Fabric paint stays soft after it has dried, so it won't crack or fade when the material is folded or scrunched up. Nor will it immediately wash out. If you're going for liquid paint, you'll also need some sponges to dab it on with. You've probably got some under your sink. I bought a pack of 6 for 70p. You can also buy a can of fabric spray paint for around a fiver. Easier to apply, less mess, less wasteful. And since the Montreal Protocol you'll have a hard time finding a can with CFC gases involved. Obviously you can use normal paint, but it tends to chip and peel away once dry.

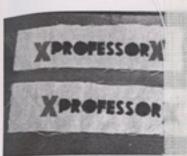
DO IT YOURSELF/ DO IT TO-GETHER





A: Stencil, knife, and cutting board.

B: Obligatory picture of my dad, posing hard with some patches.







C: Red and black patches Chris and I made for the band.
D: Raein tote.
E: Compton High tees mod-

E: Compton High tees modelled by Rosie and Clare.



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the coaster I was using as a guide, and then just to trim all
the corners. You end up with twenty or so cut fabric swatches per time you do this, depending on the size. They'll
come out slightly smaller, but it doesn't matter. Saves you
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Watch out for ink bleedthrough, especially on tshirts and bags — put something between the layers to catch it. That should cover it. Don't use paper for stencils. I used one for a tote bag I wanted to spray up, and it just looked really mucky and fuzzy round the edges (photo: D). The only limitation of how detailed you want you stencil to be, is your own patience. Print multiple stencils on top of each other in different colours. The world is your quorn oyster. Yeah, you'll get some mucky prints and some ugly looking things as you experiment about a bit, but if, like me, you've never had arts and crafts running towards you slow motion in a sunflower field with its arms outstretched, enjoy your own little lecherous advances as fun to have with friends.

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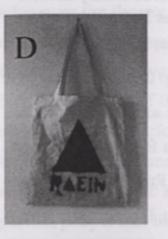




A: Stencil, knife, and cutting board.

B: Obligatory picture of my dad, posing hard with some patches.







C: Red and black patches Chris and I made for the band.
D: Raein tote.
E: Compton High tees modelled by Rosie and Clare.

I'm pretty sure the actual process is far too straight forward to go into properly – draw/trace/stick your image onto card, cut it out with a knife, lay stencil over your fabric, and then stick paint on it. Done. I'll write out some parts that need considering along the way though.

Put newspaper everywhere. Don't ruin anything nice. Grab free newspapers off the bus, or use old cardboard. Your hands will get messy, and won't come out too easily, unless you cover them up. You could use gloves or marigolds, but easier still is to just stick a plastic bag over your hand and pop an elastic band around your wrist to hold it there. You'll want to be keeping the stencil as tight to the surface as possible when painting, so get your hands stuck in to press it down. If you're making patches, you'll want to measure up the size you want beforehand. A coaster or a pub beer mat is a good average size for a square patch just draw around it and cut it out. It is possible to spray your images down and then cut them all out later, but its easier to just cut them all out beforehand. If you're making loads, it can take a while. Stick on a film and do it absent-mindedly. I watched 'Gosford Park'. Halfway through cutting them all individually out, the fact was pointed out that it was quicker to cut out a large square of fabric, fold it over and over and onto itself until I had a flat area the same size as the coaster I was using as a guide, and then just to trim all the corners. You end up with twenty or so cut fabric swatches per time you do this, depending on the size. They'll come out slightly smaller, but it doesn't matter. Saves you trimming them down later. With lots of application of paint to a stencil, as the paint dries it can build up and round off the edges that you've cut out. Either wipe it off as you go along if you think it is building up, or use a knife to chip it

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Interview with ANDY, MIKE, SEAN, AND IAN OF WELL WISHER

Can you introduce yourselves and run through your previous bands? I wouldn't always ask this, but I'm aware there's been so many across different styles in the last few years (even just the ones I'm aware of).

ANDY: Ok, the current line up for Well Wisher is; Ian, Nick C, Sean, Mike and me (Andy). Dan used to play guitar with us up until May this year but he moved to London to pursue his career which, we are entirely behind. As far as bands both past and present go, there is quite a few but, here goes... between us we've been in Scissorfist, Thade, Hammers, Run Like Hell, Anxiety Attack, weXhappenedXnext, Hail Brethren, Calculon, Dreams are Free Mofo, Day For Airstrikes, Arts and Kraftwerk, Borland... I think that might be it!

What happened with Hail Brethren, as 4/5ths of you started Well Wisher from the ashes of that band?

ANDY: I think to be diplomatic I think I'll just say that we had to part ways with one of our members. We didn't want it to stop us from playing together and we took it as a chance for a fresh start, moving our sound on a bit and taking on a new name. For the sake of making a point of it Well

Wisher is a completely different band.

Hail Brethren was fun but ran out of steam towards the end. Andy and Nick were doing really well with Hammers and we weren't jamming as often as we could, so when HB split we decided that with

whatever we did next we'd make more of an effort to get together.

How would you describe Well Wisher to people who haven't heard or seen you - influences, approach and atmosphere?

whenever the thorny issue of genre gets brought up. We set out to make music we like primarily or else what's the point? We're pretty overtly influenced in one way or another by the original D.C emo bands and the 90's indie emo stuff like Braid and Capn' Jazz but then each of us has our own quirks and preferences that work their way in. We love playing anywhere but have found that we have the most fun if we're somewhere unusual like the comic shop gig we did or small like basements and house parties, people feel like they can cut loose in those kind of environments and that's what we're all about.

You played in-store at Manchester's Travelling Man comic book shop to celebrate the release of the final Scott Pilgrim instalment (I wish I'd been in Manchester for it, the youtube videos look fun, especially the Sex Bob-Omb cover). How did that come about? It seemed a great but unusual thing to set up. How many of you are comic book fans?

Bob-Omb cover... we decided that it didn't matter as Sex Bob-omb are "kinda shitty" anyway. Mike, Nick and Me are all big fans of the Scott Pilgrim series and we are friends with Haroon who Manages Travelling Man. He asked us to play and we jumped at the chance. The day was a bit stressful as it was Sean's first gig with us and we had to take the entire back-line across to the shop, shift all the shelves and attempt not to destroy any of the stock, it was awesome though! I think for Mike in particular it was kind of a dream gig to be playing in a comic shop and ...

getting the chance to play there and interpret a Sex Bob-Omb track, it was such a unique experience. We are all pretty into comics and graphic novels and all things a bit geeky, Mikes the real comic nerd though.



How do you feel
about the Scott Pilgrim film? And other comic to film adaptations in general? I don't have a
strong attachment
to the SP series itself
- I've only read the
first volume, due to
a longstanding but
eroding personal

hang-up on manga-style artwork.

at length and aired our grievances with the role of Scott being given to Michael Cera, however, based on the trailer it looks like it is very faithful to the books both in story and style. I love anime and manga. I think the manga style in Scott Pilgrim is less that Brian Lee O'Malley wants it to be a Manga and more that he felt that the Manga style reflects the over-all feel of the book in general... I might be wrong though.

MIKE: I personally am still a bit pissed off I wasn't asked to be Scott Pilgrim and reason will never fully accept Michael Cera as Scott..., having said that I'm sure the film will be great. From what I can tell most of the script is lifted straight out of the books and it seems to be cast really well.

Artistically I love the SP books but I can see why someone might dislike the style, for me it's all about the writing and the richness of the cast and the nods to Final Fantasy and music. I read the first book when I was 21 and have ended the last book at the same age as the protagonist, when I finished the last book the first thing I thought was "Who am I going to live vicariously through now?" As far as comic to film adaptations go, superhero films can't have much more left to offer, D.C and Marvel will have rolled out all the big guns by 2012 and then what? Endless sequels or spin offs for lesser known characters? Not that I'd be adverse to an Antman film but would it sell? That doesn't mean that comic adaptations won't still be as prevalent in the future as there are plenty of films being made based on comics and graphic novels. Oldboy and Road to Perdition are good examples of movies that most people wouldn't know stem from manga and comics.

Are there any bands in the UK you feel are worth checking out? What do you think of the Manchester and larger 'scene' of bands and people?

seem to have people from different scenes taking an interest in us which is nice. Scene-wise seems weirdly fragmented but there are a lot a lot of DIY shows in basements and house-parties at the moment which is awesome. There are also some good people putting on shows, starting bands and doing zines at the moment too. Bands-wise, well... there was a very short lived band called Cahiers du Cinema who we thought were sweet, they played proper shambolic indie-emo straight from the 90's. Obviously Crash of Rhinos are incredible, Twisted from Leeds are sweet and we should be playing a gig with them soon! Also there's My Castle Your Castle from Perth who we are planning on doing a little tour with in September. they play "party-screamo" which might sound daft but it works, honestly!

SEAN: I live in Leeds so don't really have much say on Manchester. on my way to my first well wisher practise i saw a joy division shirt within five seconds. UK bands wise though, I would say to check out Bangers, What Price Wonderland?, Pacer, Harbour, Dividers, Attack! Vipers!, Human Hands and Wooderson. all very different, all great!

IAN: I'd also like to add Atlas to that list, seeing as its some of my fellow Thade bandmates and members of Raucous, who DFA played with about one hundred times and we classed as our spiritual riff brothers. Atlas are rad, they write really good riffs and their new stuff is sounding bonkers.

MIKE: From Manchester Nasdaq/FTSE 100, Deaf to Van Gogh's Ear we've played with these bands a couple of times and they're amazing in very different ways. From elsewhere We Came Out Like Tigers who I still need to see, Wooderson, What Price Wonderland? Sunday League.

Where does the drive come from to continue playing shows and writing music (especially in however many different bands simultaneously as well)?

ANDY: I think we all just genuinely love making music and hanging out and being in bands is the best way to do both of those things. Most of my close wiends I've me through music, whether it be through being in

bands with them or going to gigs with
them and vithout wanting to sound cheesy, it
is a love of music that bonds us
for certain. We are pretty good
these days at not having too many projects
on the go at any one time, and aside from

Ian who is the busiest man alive (and I envy his seemingly relentless energy for being involved in projects.) Nick and me definitely seem to have some sort of attention problem as we tend to want to start new bands every week, usually themed around whatever type of music we are listening to at that time.

After the split with Polina, have you talked about the possibility/
feasibility of touring with them in the future in either Canada or the
UK – and how do you expect people to react to the difference in general band sounds when presented together on the split?

ANDY: In terms of touring, well, I'd LOVE to go across to Canada and I'm hopeful it will happen soon. I'm not sure how viable it is to do it at the moment however. We have discussed the idea of doing this in the future so fingers crossed that we can have a jaunt over there and bring the Polina dudes over to the UK for a tour here.

We really embrace the idea of different sounds between bands on a split. I was talking with Sean about this yesterday in fact, we agreed that the whole point of a split is to present two differing sounds and reach audiences that you wouldn't normally. What's the point of having two sides of music that could just as well have been recorded by the same

band? Our musical tastes are very eclectic as a band and

we wouldn't rule out doing splits and joint records with bands of any genre.



End.

THANKS

Daniel and Suis La Lune, Zen and Maths, Danny and Bastions, and the lovely group of dudes who make up Well Wisher. Thankyou to Paul D'Elia again for the artwork. Check out his website. People who have stocked my zine in their distro include: Jake at Power Negi (UK), Takis from Ruined Families (Greece), Chris from Polina

(Canada), Chase at Bastard Sloth Records (US), and Nicolaise at Desordre Ordonne Tapes (Canada). People who have let me sell my zine on their merch tables at shows or clubnights include: Rosie at Ebb & Flow Records, James Clayton (Crywank), Joseph De Garr at Crack Yr Skull night, Bastions, Landlocked. JJ from Model Radio and Madness of the Crowds zine for getting me contributing to his Blissful Counterstroke zine. Holly Hang for zine swaps and featuring me in her zine, Just A Minor Threat. Chris Merrington for showing me how to make the original xPROFx patches, and also for the photo of Harvey Milk used as the background for the Maths interview. Everyone who comes to talk at shows or buy an issue. The people who have left feedback or stayed in touch with me through letters or email. All the awesome people I meet who are putting on shows, putting out records, playing music, or being friendly enough to turn a night of music into something much more.

Images used in this fanzine are from a variety of sources, taken or scanned personally, or yoinked from the Internet (credited where possible, and apologies where not).

When you've read this, please pass it on to a friend to check out.

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EXPECT DELAYS ISSUE THREE

34 / 100

"...but all you have to do is knock on any door and say, 'If you let me in, I'll live the way you want me to live, and I'll think the way you want me to think,' and all they blinds'Il go up and all the windows will open, and you'll never be lonely ever again."