



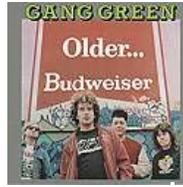
# Scanner zine

Larger than life and twice as natural

## MENU

- [Home](#)
- [Interviews](#)
- [Columns/ Articles](#)
- [Top Sounds - Index](#)
- [TV Party - Index](#)
- [Reading Matter](#)
- [Tour Diaries](#)
- [Polls](#)
- [Web Links](#)
- [My Blog](#)
- [Guestbook](#)
- [Mailing List](#)

## Top Sounds - G



**GANG GREEN - You Got It, Older... Budweiser, Can't LIVE Without It** (*Roadrunner/ Metal Mind*) Three re-issues of Boston's GANG GREEN in its more Metal-laced phase. It's the same deal with all three discs: limited to a 2,000 run, remixed, pressed on gold CDs and presented in a neat digipack. What lets the series down is that the same biography is printed in each CD booklet with only a miniscule unique paragraph reserved for each disc. 'You Got It', originally released in 1987, is the stronger of the two studios

albums. It retains the band's Punk roots and serves up an enjoyable romp of Crossover cool that still - just - cuts. Opener 'Haunted House', 'Another Bomb', 'Let's Drink Some Beer' and the excellent 'Somethings' all rip and snarl and spit plenty of Punk attitude. Snag is, the cliched, hackneyed bad metal that infested the following album appeared here too. If 'Born To Rock' (sub AC/DC sewage) and 'Whoever Said' (cringe-worthy double bass pounding cheese metal) fail to typify metal tedium then any song entitled 'Party With The Devil' surely must! The sound of double bass-drum pounding opens 1989's 'Older... Budweiser' with the FREEZE-esque 'Church Of Fun'. It also heralds the start of a much more metal-derived sound. It's a pretty dull (although powerful sounding) album and includes the infamous 'I81B4U' release which contains both the highlights ('Bartender' and 'Lost Chapter') and sexist lowlights ('Cum In U'). Pass... Best of the three discs is the smoking live album from 1990, 'Can't LIVE Without It'. From the brutal Punk Rock battle cry of 'Let's Drink Some Beer' which leaps into a vicious 'Bartender' right through to the set-closing bile of 'Alcohol', it's a live disc that never lets up. Some of the cock-rock is still there (the hideous 'Born To Rock' reappears) but it's a bit more bearable in the live format. 'Rabies' and 'Have Fun' from the seminal 'This Is Boston...Not L.A.' sessions appear as does a couple of cracking takes on 'Last Chance' and 'Sold Out' from the debut album, 'Another Wasted Night'. The only 'question' I have about it is the crowd - it sounds like its recorded at a massive arena instead of the London Marquee! Additional to the live set, you get two studio tracks from the 'King Of Bands' comp. Easily the pick of the three discs but I surprised myself at the number of spins 'You Got It' has received here at the House Of Scanner. All together now... "BARTENDER.... FOUR MORE BEERS!!!"

**GBH - Punk Junkies** (*Captain Oi!*) I lost interest in GBH after they dropped the 'CHARGED' prefix and seemed to head in a more Metal direction. That said, I do recall hearing this disc on its release in '96 and feeling it was a pretty hot platter. Sure, the Metalisms are still there only less evident, although 'Don't Drag Me Back' could easily fit onto either of the first two Iron Maiden albums. The strength of 'Punk Junkies' lies in the fact that it's a really competent slab; each track really compliments the album as a whole and the general bite of the disc is back to ferocious. There's a couple of hefty, power-packed punches of Punk in 'Impounded' and 'Lowering The Standard', plus the pissed-up party feel of 'Cryin (On The Hard Shoulder)'. Lyrics are, generally, really spot on socially aware comments. Add to that three bonus tracks, some good liner notes from Colin and you have another worthy re-issue from the jolly old Cap'n!



**GEE-STRINGS - A Bunch Of Bugs** (*Dead Beat*) The first thing that hits you about this, the fourth album by these German purveyors of pristine Punk Rock, is just how forcibly it hits. It doesn't rely on warp-speed HC, ultra-distortion or noise; it just packs a punch that's insistent, concise and brutally impressive. The GEE-STRINGS has always been a band to rely on, right from album #1. The mix of AVENGERS Punk, GITS rock 'n' roll and 'Alternative Chartbusters'-era BOYS structures has - possibly - never sounded better. From the addictive opener, 'Something's Ringing (In My Head)' through to the trashy burn of closer 'So Messed Up', the disc captivates like so-few fourth albums do. Highlights? The intense riffage of the title track and 'Bumping Along', the staccato snot of 'I'm Blanking' and the continuing trait of cool covers - this time the NERVOUS EATERS' 'Just Head'. A piledriver of vintage sounding, choicest Punk given a modern work over. Sublimely dirty and wonderful.

**GIGLINGER - Distortion +** (*King Penguin*) Interesting premise... 4 guys who hail from Helsinki, Finland and promise, "No gigs, no full-length albums, no bullshit." A drum machine's employed and the out come is 4 scathing tracks of MINISTRY meets 'Extremities...' era KILLING JOKE powerful precision with a hint of DWARVES 'Come Clean' era menace (especially 'Downforce'). The guitar riffs are locked in tight with the electronic beats and gruff, bellicose vocals rounding it all out in the finest of Jaz Coleman styles. 'Mean Streets' gets my vote as top tune. Gotta say, in a 4-song burst, this is thrilling but over a full album it could get a bit one-dimensional. Looking forward to the next 4-tracker.



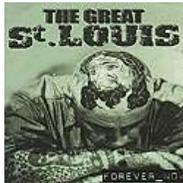
**GOOD RIDDANCE - My Republic** (*Fat Wreck*) I'd virtually given up



on GR after a couple of rather dull albums and a reprehensibly laboured performance in Auckland. But this, the band's 7th album, is a real return to form. From the frantic opener 'Out Of Mind' to the catchy and adventurous closer 'Uniform', the disc impressed. Vocalist Russ doesn't quite have the anger in his voice that he did on those great early albums, but the lyrics still pack a serious political punch. There are a few highlights; the brooding, Bush-damning blast of 'Texas'; the HC roar of 'Up To You' and the hefty 'Save The Children'. There's a bunch of neat CD-ROM enhanced gear too including three live tracks and a shocker of a piece from PETA that graphically demonstrates the inhuman actions of those involved in the meat industry. Barbaric is not the word...

**THE GO SET - Sing A Song Of Revolution** (*Laughing Outlaw*) Incorporating bagpipes, mandolin and accordion with a latter-day STIFF LITTLE FINGERS backdrop and infusing a political lyrical perspective, it'd be easy to suggest this Australian 5-piece is no more than bandwagon jumpers on the increasingly popular Punk-Folk hybrid. But unlike the fake bluster of REAL MCKENZIES and DROPKICK MURPHYS, these guys seem to be genuinely sincere. In fact, there's a definite parallel with the great MEN THEY COULDN'T HANG, both in sound and politics. The other alluring trait of THE GO SET is the fact that they are resoundingly Australian. The vocals retain a neat Aussie drawl and the lyrics are of an Aussie placement. Highlights include opener '1788', the raucous 'Coming Down' and the politically trenchant 'Breakdown'. Good stuff that's no doubt exhilarating live.

**GRACER - Voices Travel** (*Revelation*) Fucking hell... Look guys, ELLIOTT has already existed, split up and is not particularly missed. Your regurgitation (which this is - it's a virtual identikit copy!) of a less than thrilling band in the first instance is mind-numbingly monotonous. I find little redeeming qualities about this at all - except when the tedious ten tracks finish. Think I'll pass it on to the local Anglican Church; it'll make good, polite background music.



**GREAT ST. LOUIS - Forever Now** (*JSNTGM*) I don't quite get all the hype about this record. I've read lots of good reviews and yeah, it's good, but there is a million bands doing this wannabe-LEATHERFACE stuff. This Bolton, UK 4-piece do it well with those Stubbs-esque vocals present, and there's also a hint of RHYTHM COLLISION - especially in some of the arrangements. It's all mid-tempo stuff, catchy without being wimpy and full of interesting twists. The title track and 'Endless War' in particular stand out and it was a surprise to hear a LEVELLERS cover. For a debut album, this is an accomplished effort and one that did impress but, as stated, there are as many bands doing this LEATHERFACE stuff as there are playing Discore and while being good, I'm not sure if GREAT ST. LOUIS really has - at the moment - what it takes to pull them outta the quagmire.

**THE GUV'NORS - Yob-Pop EP** (*Trash 2001*) If early COCKNEY REJECTS hi-jacked SOCIAL DISTORTION's gear to cover first album NEW YORK DOLLS in the manner of ZEKE, then they may sound this fucking riotous. I was actually shocked by this record. I looked at the rather tacky collage sleeve, saw lots of Skinheads and expected the worst. All too often, self-professed Oi! bands release slow, lifeless and overtly malicious slabs that sound duller than a runny turd being noisily excreted from an Alsatian's arsehole. But this Danish 5-piece have created a dirty, powerful, turbo-charged 5 track 7" of pure good-time Punk Rock that few can match. By the time it had finished, I'd trashed the room during my own private Punk Rock party! Each track is a belter, with 'Get The World To Me' being a match for any high-octane Garage band. The production is really lively too. Awesome stuff that BEERZONE can only aspire to.

| Rules = No Rules |