



## THE GOSPEL ACCORDING TO GOD

"Heathrow Airport - Spaghetti Junction - Fergie's foetus - Pre senile dementia - Oliver North - Amnesia - Gary Kasparov - Denis Nilsen's limb collection - Michael Ryan's gun collection - Andrex toilet tissue - Doctor Marten's - Forehead piercing - Genocide - Sexually transmitted disease - The Spanish Inquisition - Jimmy Swaggart - Dewhursts - Henry Cecil - McDonalds - Sid James - Bedwetting: Are huge influences on God.

We hate and we express our hatred of the earth through our shit music. Music is a tough word just like juxtaposition or lobotomy. Tough fuck I s'pose. We shit on the audiences and we shit on our hands. Britain is shit and so is God. Organic, that's a good word, so is happy or bestial rape. No, that's two words. So is fuck off.

Love,

GOD"

-X-

God are noisy, obnoxious and very mean. Contact them through Kevin at 1 Adelphi Way, Hayes, Middlesex. UB4

GOD WROTE A BETTER INTRODUCTION TO THEMSELVES THAN I COULD, SAVE TO SAY THAT THEY'RE A CRIMINALLY UNDER-EXPOSED 'ORGY' OF SOUND AND VISION. WERE THEY FROM AMERICA IT WOULDN'T NEED ME TO HAVE TO GIVE THEM PUBLICITY. THEY ARE CURRENTLY ONE OF THE MOST EXCITING BANDS IN THE COUNTRY.

INTERVIEWED WERE SEAN-GUITAR, GARY-BASS, KEV-VOCALS & SAXAPHONE, AND GRAHAM-FILM LOOPS.

AS AN UP AND COMING BAND FROM LONDON, DO YOU THINK IT'S BEEN AN ADVANTAGE COMING FROM THE HEART OF THE MUSIC BIZ? IS LONDON ALL IT'S CRACKED UP TO BE?

K) It's a myth that there's a lot of venues in London, especially for bands that aren't established. The audiences are really fuckin' spoilt for gigs here too so they can pick and choose as many as they like so they tend to be very cliquey. The hard core audience in particular is so apathetic lost in a cider sodom that they're not worth giving a fuck about.

S) Well I'm not from London, I'm from the North East but I think people are a lot more reluctant to change down here than they are up there. If Newcastle was as big as London in terms of population the music scene would be twice as good as Londons basically. People are very apathetic here.

K) There's a real snobbery down here as well. G) And as an audience they tend to be very biased. They don't want to change any thing. They're content to sit back and mock.

S) They're more interested in hair cuts than musical content or if you're American.

K) The George Robey's sold out every time there's an American band on. That pisses you off.....

S) Because it doesn't matter how good or bad they are. Like Die Kreuzen have got to be one of the worst bands in the history of music. Bands who are not from the genre like Savage Republic people don't want to know.

K) (laughter)

S) From the genre as they say in Melody Maker. They are just not noticed. By the time people wake up to them they'll have disintegrated like the Minutemen. They were totally over looked at the time, yet they were one of the most important bands to come from America in the last ten years.

HAVE YOU FOUND IT HARD TO FIND GIGS, AS AN UP AND COMING BAND FROM LONDON?

K) Most of our gigs have come about since the Mule club so that's helped us obviously. We get the choice of gigs we want to play as we run it. It seemed stupid to play shit holes like down stairs at the Clarendon and getting told we wouldn't get paid at the end of the night or getting ripped off by promoters who'd pocket a load of money.

S) Like at the Boston Arms.

K) The promoter there totally ripped us off, guaranteeing us money and not paying us a fuckin' penny. Hopefully the Mule Club will carry on giving us good gigs. It's like the Greyhound offer a support band £20 for a gig that they know is going to be full with 400 people at £5 a ticket.

S) We did get four cans of Harp though.

G) The Mule Club's one of the few venues which isn't into ripping bands off. We pay them what we can, that's as much as what's taken on the door.

SO YOU DIDN'T START THE MULE CLUB AS YOU COULDN'T

GET GIGS THEN?

K) We could get gigs but they were in shit holes we didn't like. We ended up playing on the same bills as shit jangly bands.

S) It's unfair to think the only reason we got started was because of the Mule Club.

WHY IS IT THAT SO MANY LONDON BANDS SEEM TO HAVE MANAGERS WHEN IT'S A VERY LOW PRIORITY FOR MOST BANDS OUTSIDE OF LONDON?

K) We're not interested in a manager.

S) We're not a football team basically. Managers no.....well maybe Brian Clough. Managers are the main reason why most bands split up, they pick out their primadonna's and fuck off the rest of the band. That's just bullshit. Managers are just failed musicians or failed business men. They're just failures.

K) The guy that runs the Boston Arms manages Thee Hypnotics and he pockets more money than the band ever see. Management's a thing which just doesn't interest me. For saying that they can some times help to interest the press because like it or not journalists won't get up off their arses so most gigs that are reviewed are London gigs, which is crap.

S) And north London gigs at that.

K) Any industry that's so unwilling to change and so reluctant to look for change outside of certain areas unless it's convenient or highly profitable is just bullshit.

S) Same with Manchester as well to a lesser extent. If you come from Newcastle you might as well come from the fuckin' moon.

K) There aren't that many good bands in London anyway. Most of the bands we put on at the Mule Club are from out of London.

DO YOU THINK YOU'VE GOT MORE OR LESS POPULAR BY PLAYING THE MULE CLUB SO REGULARLY?

K) I think it varies from individual to individual. Some people seem to be getting into it more and more each time, other people said they liked us the first couple of times and now they're bored. We've cut down how often we play now from every other week to once every three weeks unless there's a gig we really want to play.

G) There's a load of different people who come down here each week for different bands so although it might seem like we're playing in front of the same crowd each week that isn't really the case.

S) Like there was a lot of people who really seemed to get into it when we played with Head off David here.

K) And very few of those people had been down here before. It's just a case of exposure more than any thing else really. I think we're the type of band that it takes people a while to get into on the whole apart from the few people who are looking for some thing like us. I think we're an acquired taste for most people in a lot of ways.

G) We're not deliberately elitist though. I think most peoples mentalities and their attention span is so short is why that is so. One of our biggest criticisms is that our songs are too long which is ridiculous.

K) A lot of people seem to have these preconceptions about bands and they want them to be constantly fed. We just don't think like that. We want to do some thing which has some effect on us personally.....that has a very physically effect.

S) I don't want to sound an arrogant cunt but I think we are doing some thing not very many British bands are doing. There's this rut British bands have been stuck in since 1977 that if you're playing alternative music you should sound like



the buzzcocks or any of the bands on that tired old list who keep on getting served up time and again. We don't sound like any of those bands. We're a bit more diverse. There's a lot of different influences coming in.

K) I think that's the point, there's a lot of bands where they all listen to the same things so their sound is of one ilk where as we've certainly got pretty diverse tastes with in the band yet we do have one God sound.

THERE SEEMS TO BE INCREASING AMOUNTS OF RHYTHM AND TUNES OF LATE.....

K) I think they've always been there. There's melody in there some where.

S) And I think we're getting a lot tighter.

G) And having two drummers means you can hear the drums a lot more. I also play my bass a lot louder than the previous bassist so you can hear that a lot more.

DOESN'T THE FACT THAT THERE'S SO MANY PEOPLE IN THE BAND.....

S) Mean we don't get paid very much?

ALL) (laughter)

....MEAN THAT YOUR SOUND CAN COME OUT VERY MESSY OR A REAL JUMBLE? (THERE'S 2 DRUMMERS, 2 GUITARIST A BASSIST AND SINGER/SAXAPHONIST)

K) This doesn't answer the question but we'd like to say we get pissed off by people who stand behind the PA stacks. It's hard to make people realise that we think volume's important, and like most PA mixers care more about their equipment than how bands sound. It's hard for them to know where we're coming from.

S) Basically live we're looking for a mesh. We're looking for something bulbous.

K) I don't think that having a lot of people in the band should make it muffled or sound jumbled. Listen to Glen Miller, what's muffled about a 32 piece orchestra.

YOU'VE MENTIONED STREAM OF UNCONSCIOUSNESS ONCE OR TWICE IN THE PAST, WHAT'S THAT ALL ABOUT?

S) Well without getting into an intellectual discussion about it..... If you want to know what John Paul Sartre novels I've read then I'd be happy to oblige. I don't think there's a stream of unconsciousness. I think it's pretty conscious. y'know? Although for saying that our last song The Grinder once that's in full swing.... if there is a stream of unconsciousness in the band, then that's when it comes out because that song's never the same twice. The basic structure is but.....

K) If you want to get arty about it the parallel I could draw from God with stream of unconsciousness is free form jazz as it tries to find the individual voices of the musicians involved rather than hard cores rigid bullshit where by you have to adhere to every ones frame work of rules.

S) The thing that strikes me about hard core is it is the innovative bands like Carcass and Atavistic who seem to get trashed.

K) Like Carcass and Atavistic are 'defined' hard core yet they do it so demonically and seemingly so much by their own rules.

S) And like the earlier bands who really spearheaded the whole thing like Husker Du people are so slow to acknowledge because they happened to make a success out of their music. Bands like that.... I mean Husker Du are probably one of the most important bands in the formation of the whole hard core speed metal/thrash bull shit and bands like the Dictators, the Minutemen and early Black Flag. I guess out of all of them Black Flag is the only name which can be dropped with any kind of hipness especially in the hard core community. The main factor in the stagnation of hard core will be its politics. It just says nothing.

K) Yeah it's like a lot of bands in the hard core community preach anarchist politics but the sound, the dress, the conversation seems totally uniform decreed by sort of just one hand. It seems a really dictatorial scheme of things. There seems to be no anarchy involved in it what so ever.

S) I reckon we're the most anarchic band in the country at the moment to be honest.

G) I like the idea of anarchy but I'm not the least bit interested in Anarchy as a doctrine or a political ideology. I've got no interest in politics.

S) There's Hard core bands I really like... Extreme Noise Terror and Atavistic and bands like that. Napalm Death are still pretty good and as people...

K) Yeah we've played with them and as people they are really great. It just seems like the people on the periphery that are making a very selfish, self

motivated block of shit really..

S) They're afraid to open their ears to any thing else, that doesn't have the sign of any anarchist intent. It doesn't make any sense to me that if you are an 'anarchist' you should close your minds to things. That's not anarchism that's fascism.

G) I think they're both very close together.

K) Any way next question.... Must say we're quite impressed that you've got no list of questions in front of you, that's a real stream of unconsciousness on your part.

YOU AVOIDED THAT QUESTION QUITE NEATLY, CAN YOU GIVE US A THUMB NAIL DEFINITION OF 'STREAM'?

ALL) (laughter) No.

S) Waking up with Kim Gordon.

G) No that's not it.....

K) No that's heaven.... it's sort of doing something with with very little self discipline in it.

S) It's not thinking about it, just doing it.

G) Acknowledging people are capable of doing any thing rather than pretending people are perfect models of existence. Even the so called.... dodgy things you're not supposed to say every one thinks any way. All those things are linked.

S) Some people think before they speak, some people think afterwards.



DO YOU THINK PEOPLE ARE HAPPY BEING INDIVIDUALS OR IS IT MORE IN HUMAN NATURE TO GO WITH THE FLOW?

S) They're happier being sheep. You go to.... you go any where, you'll always see people in groups. They feel safer, they feel they are more accepted and that is what we've experienced as a band in ways.

K) It's not good to speak in generalisations. I don't know and I don't give a shit. I just do what I want to do and I get the feeling that the rest of the band think like that. Just do what you want to do as long as it doesn't hurt any one else in any great manner.

G) We've got no great answer for any one.

S) We've got no political manifesto, no low fat, high fibre diet plan, we're just..... God.

K) (laughter) That was stream of Unconsciousness. One example of it.

DO YOU FEEL YOU'VE GOT CERTAIN THINGS TO LIVE UP TO BY CALLING YOURSELF GOD?

G) People take the name far too seriously. Every fanzine interviewer has asked us about the name. We could have called ourselves..... Shit, Piss.....

S) Maybe we should have called ourselves Rapeman! God is a good name because the songs that we do, which are for want of a better word more freeform, it's totally beyond my comprehension what we are playing a lot of the time. If that's one good reason why we are called God it's because we are beyond comprehension. I don't think we fall into any category. I think it's very hard for people to describe the music.

K) Journalists in particular and audiences as well try to categorise us and every band they come across. I hope they find it harder to do with us.

S) How would you describe our music?



IF YOU WERE TO PUSH ME I GUESS I'D SAY EARLY BUTTHOLES MEETS THE MORE EXTREME SIDE OF THE MEMBRANES KIND OF, SORT OF.....

K? I don't see the Membranes. I think they're just working in one niche, that's all they've ever listened to and that's all they've ever wanted to do. The Buttholes use their imaginations I don't hear that in the Membranes.

S) Euhm yeah, we do like the Buttholes to a certain extent but there's stuff that's influenced me, stuff I listen to and play which these bastards never would. I'm not ashamed of what music I listen to be it from Johnny Cash and Little Richard to Jimi Hendrix and REM.

K) Do you.....?

S) Yeah.....see! Whatever works. That's how it should be, listen to what ever gives you a kick. I think that you'll find that we're all coming from totally different directions.

K) I think there's a similar feel of total fuckin' aggression using the music as a therapeutic thing. We need to get the shit out that's been pushed in.

G? Getting Freudian about it now, are we?

S) I stopped agreeing with Freud when he started doing that mince morsels advert with his dog.

G? And going to bed with various celebrities on Night Network as well.

S) His paintings are shit too. His paintings are garbage.

K) He makes a crap chili con carne too.

S) Garbage LPs as well.

G) This is Stream of Unconscious live and dangerous.

DO YOU FEEL THAT COMING FROM DIFFERENT PARTS OF THE COUNTRY HAS HELPED BROADEN THE OUTLOOK OF THE BAND?

K) Yeah like we've said over and over again we're individuals existing within a loose framework.

S) We all come from different ghettos. Like where I come from, if you don't like..... I come from

Hartlepool originally which is like the most isolated.....

K) Did you mention monkey hanging?

S) During the war with France they hung a monkey.

K) They were so scared of being invaded by the French that when there was a French ship wreck and the only survivor was a monkey they hung the

monkey because they thought it was a French man.

S) That just about sums it up. You get people walking around the pubs on Xmas Eve with just

short sleeved shirts on, and like if you're a punk or into some thing slightly different to normal

you're a marked person. Every time I go home.....

I'm not Johnny Rotten...or John Lydon sorry, but I am marked because I don't have tattoos and shop at

Top Man so I'm a 'queer' and a 'subversive' and I get things thrown at me. That works in a good and a

bad way. As a kid it guts you but when you get older it makes you more determined to do what you

want to do which shows when I play because I

unleash all the frustration that's grown inside

me from being spat on since I was a kid by fuckin'

ass holes with tattoos and pints of lager. I don't know whether it's frustration....it's more like

fury. I don't think love is an emotion in this band, lust possibly but not love. We're not the

Primitives.

K) I think there's love in what we do, it's just that we don't deal with it in a cliched manner.

S) Yeah it's more in the terms of the Marquis de Sade.

ALL) (laughter)

S) Love in the terms of Charles Manson....sorry

not Charles Manson, that was a slip of the tongue,

that was a disastrous thing to say. Yeah it's some

where between Mills and Boon and the Marquis de Sade.

DO YOU THINK YOU'D FIND IT HARDER TO GO THROUGH DAY TO DAY LIFE WITH OUT THE BAND?

K) When we took a month break from the band, I found myself hard to live with never mind other

people. Yeah it's become a need which is a crazy

thing to say. I don't know how it's become that way

but yeah absolutely.

S) I'm very much into this band. It's very much

part of my life right now. The reason we took a

month off was because I went to America with me

girl friend but I still missed it a lot and was

looking through the British over there to see that

these bastards weren't playing whilst I was away. That's basically how much I need it. I'd be crack-

ling up other wise. There's so much uncertainty in life that it's good to know I've got this outlet

for emotion. I think I'm very fortunate, every one in this band is, that we've got the chance to release our emotions in a very constructive way rather than getting pissed and going 'round punching people..

G) That's why the music's so direct, because we're trying to put it across how we feel without it being in a second or third hand way. We're doing exactly what we want to on our own terms.

S) That's why a lot of the songs won't be the same one gig after the next.

G) The basic structure's there but they go on feel a lot. I grew up on punk but my idea on punk is so far removed from so many punk bands.....

Since '77 there's been very few bands that have really grabbed me. It took bands like the Fall and early

Wire, bands like that moved away from what the media portrayed a punk rock. The media has always

been like that, it always makes it so much safer to categorise and put bands in safe little boxes.

S) In the same way I think it's easier for people to say that we're arrogant live but that's patently untrue, we're just doing what's coming through

our veins. Like if we play a song that's longer than 3 minutes, then that's being self indulgent.

That attitude really sucks. Improvisation should not be a dirty word.

IF YOU FEEL YOU 'DEPEND' ON THE BAND, DO YOU FEEL YOU'VE BECOME BETTER OR WORSE PEOPLE BECAUSE OF IT

ALL) Fuckin' hell!

K) I don't think that's for us to judge, that's for other people.

S) That's for psycho-analysts like yourself Cliff. I can't speak for any one else but I feel it's

made me a lot better person especially after coming down from some where, where I felt so repress-

ed and was made to feel so worthless. I think it's given me a sense of being which other wise I would

not have got. I would have ended up with a massive inferiority complex against the world because I

came from such a contradiction of a town.

K) I think that's a very hypothetical thing though it's there, we need it, we do it. Full stop.

G) It's not a question of right or wrong and values. I have my own set of personal morals and they're

quite strong.....

ALL) (laughter)

G) ....But I don't try and influence them on any one else.

K) I think alienation breeds good music. There's a whole catalogue of bands that prove it like the

Buttholes, the 13th Floor Elevators, Husker Du, the Flaming Lips, Dinosaur Jr all those bands were

stuck out in the middle of nowhere.

DO YOU FIND THAT THE SIZE OF LONDON MAKES IT DEHUMANIZING?

S) Definitely, absolutely. London can be the loneliest place in the world, more so than any other part of the country.





K) Even if you come from a small town, London is just so offensive and antagonistic and conflicts with every single one of your feelings, emotions and reactions.

S) Like if you still live in the place where you were brought up then there's still that impersonal things you can identify with. Like I used to sit for hours just watching the sea. There are things like that, which you can still identify with where ever you are.

G) Read some J.G. Ballard.

YOU SEEM TO MENTION A LOT OF PHILOSOPHERS AND AUTHORS.....

K) No you mentioned the philosophers.

OR YOU MENTIONED THE AUTHORS...

K) You mentioned them too.

ALL) (laughter)

K) Next question, Cliff.

YOU'RE NOT SERIOUSLY ARTY THEN ?

K) Fuck off and die, square head.

S) I don't even know what seriously arty means, clarify it for us.

K) We're seriously physical.

S) You've obviously read more novels than I have.

S) Does seriously arty mean that we read Frederick Nietzsche novels in our spare time and things like that ?



K) We spend most of our days working and masturbating.

S) I like to read about mass murderers because I'm doing a course on criminal psychology this year so I don't get much chance to read anything else.

K) For fucks sake.

S) We're not into wearing make up or regurgitating lines from Shelley poems. That's not where it's at.

S) We're seriously cool not seriously arty.

S) We're taking a gut reaction to certain situations.

GETTING BACK, IF YOU FIND LONDON DEHUMANIZING AND YOU FIND GOD GIVES YOU A SENSE OF BEING DOES THE BAND INCREASE YOUR FEELING OF SELF WORTH.....

S) No it still scares the shit out of me where ever I am in London.

G) I don't see myself as smug or self satisfied in anything I do.

S) I think it's dangerous to be self satisfied. I wouldn't like to be in a band of self satisfied people because because you end up being AC/DC or Status Quo. It's like "I'm very satisfied with these two chords, let's use them for 12 LPs!"

WHAT DO YOU TRY AND PORTRAY WITH THE FILM LOOPS WHICH ACCOMPANY YOUR LIVE SHOW ?

Gr) I think we use film differently to how most bands use them, we tend to use films as another instrument to pin down the rhythm of the drums or the bass. The actual images that we show deal with power or strength in one form or another which I feel is different to most other bands who use them in a superfluous or arbitrary manner. Our films are tied a lot closer to the music.

K) Most bands I've seen using films do it in a totally token manner.

S) There is one band whose films sometimes go really well.....and sometimes don't and that's the Butthole Surfers. We use film loops, the Buttholes actually show films. There's a feeling of repetition and claustrophobia.

K) We use the music and the visuals to penetrate peoples bodies.

S) The first Sounds review of us said there was someone at the gig with their fingers in their ears and another with their hands over their eyes to get away from the unbearableness. I can't bear to watch the loops much because they make me feel totally fucked up. It's a real integral part of us, not just a token thing.

ISN'T IT A SUBJECTIVE THING TO SAY THAT OTHER BANDS VISUALS ARE TOKEN AND YOURS AREN'T, YOU REPEAT THE SAME LOOP THROUGH OUT YOUR WHOLE SET WITH IT HAVING LITTLE CORRELATION TO THE DIFFERENT SONGS, THAT APPEARS TOKEN TO ME.....

Gr) Yeah to an extent, but I see the visuals as another instrument rather than there to tell a story or to make a visual point of some sort. I guess it's just a different approach. They may use theirs narratively, we use ours on a very physical level to sicken by repetition in the same way the same way that the music goes straight for the guts. Our music doesn't go through peoples ears, it goes through their stomach, the visuals work in the same way. The thing about God is that they enter via your navel rather than any other sensory organs.

S) Yeah, also the fact that say the Buttholes show full films does distract you from the music because it's an ongoing thing.

# GOD

## GOOD INTENTIONS GONE BAD.