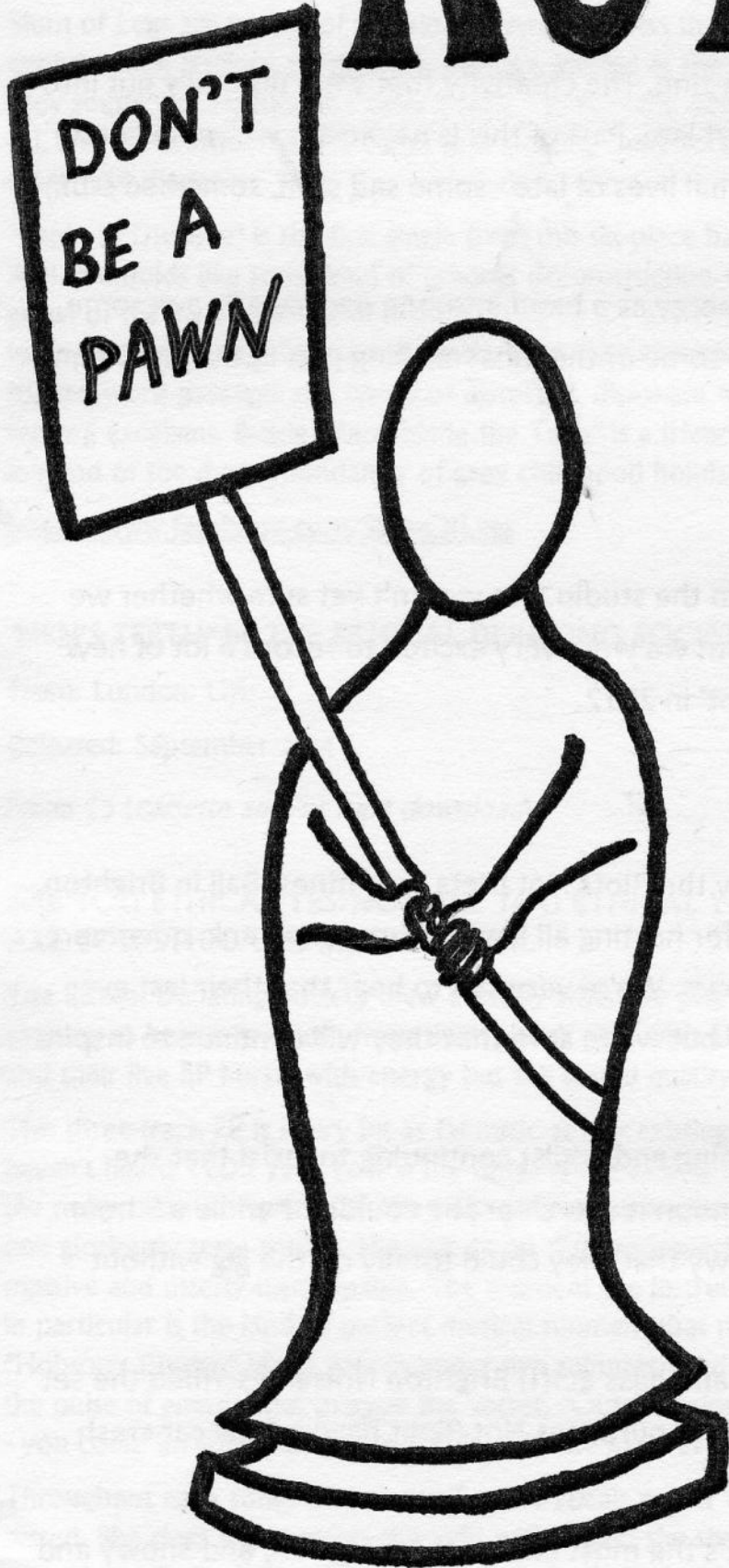


NOT @right ZINE



ISSUE 7
OCTOBER 2014

WITH

- BAND NEWS
- DEPRESSION
- LIPSTICK
- FILMS
- BEANS
- REVIEWS

NOT WRITE : BAND NEWS

We've never written a 'Not Right News' section before, but we've just got so much to tell you!

It's been a whole year since we last wrote a zine. The creativity that we'd normally put into churning out zines has been diverted a lot of late. Part of this is negative - we've had quite a lot of heavy things going on in our personal lives of late - some sad stuff, some bad stuff, some very difficult stuff.

But we've also been focusing a lot of our energy as a band into one particularly awesome project: our first album! Plus, we've played some of the most exciting gigs in the last year too.

JANUARY

Back in January was when we first went into the studio. We weren't yet sure whether we were recording for an album or a new EP, but we were very excited to record a lot of new songs written since we released 'Punk Is Not' in 2012.

FEBRUARY

We were utterly stoked to be invited to play the Riots Not Diets Valentines' Ball in Brighton. This series of events has been responsible for hosting all kinds of amazing punk, queercore, twee and riot grrrl acts over the last few years. We're very sad to hear that their last ever event is due to take place in February 2015 but we're sure that they will continue to inspire people for years to come.

This was a weird gig. Kirsty had food poisoning and whilst continuing to insist that she might be able to make it, by the early afternoon it was clear she couldn't handle a 3 hour train journey. She persuaded Ruth and Snowy that they could totally do the gig without her.

Not Right, for one night only, were a drum and bass act(!) Brighton Noise described the set as "exhilarating", declaring: "For all intents and purposes Not Right have a total car crash set tonight [...] None of this matters one bit".

We had fun and the audience did too. That's the most important thing. Oh, and Snowy and Ruth swore to never, ever perform live as a two-piece again.

MARCH

We made a triumphant return to Leeds' amazing Wharf Chambers. We can't convey quite how much we love this place and the people who frequent it. Then again, the North of England always treats us very well. We returned the favour by upsetting the audience with a Radiohead cover.

We also played a slightly chaotic but pretty fun gig in a Nottingham pub, playing to a more "old-school" punk crowd with the occasional drag queen wandering through from the gay bar next door. On the way home, we noticed a surprisingly large number of hits on our website - we were getting a load of visits from an anti-trans feminist page on Reddit, because they didn't like the lyrics to one of our songs. You can read a blog post about this on our website, entitled "The Grossest Possible Misogyny".

APRIL

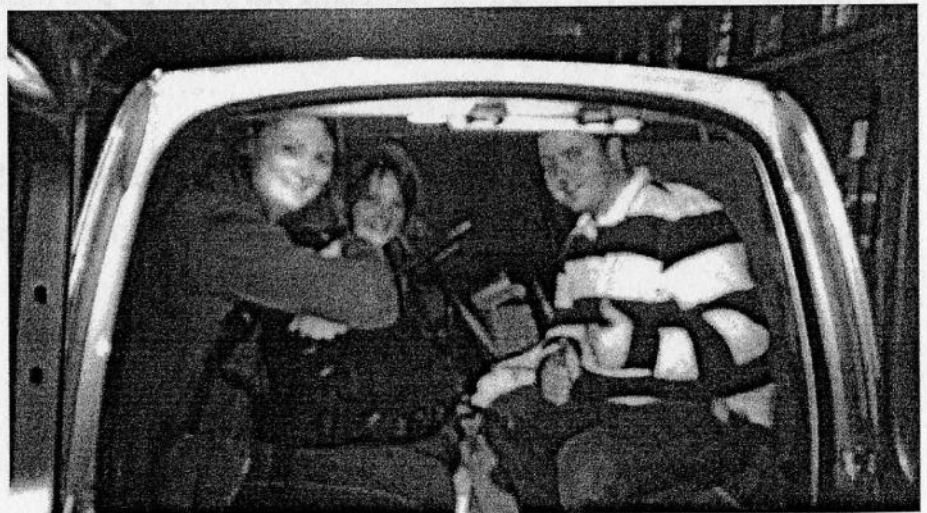
Go home April, you're boring.

MAY

Back in the studio again! This time we were pretty sure we were going to put together recordings from both sessions to make an album, so it was time to try and get our 'old' songs sounding a bit more polished.

JUNE

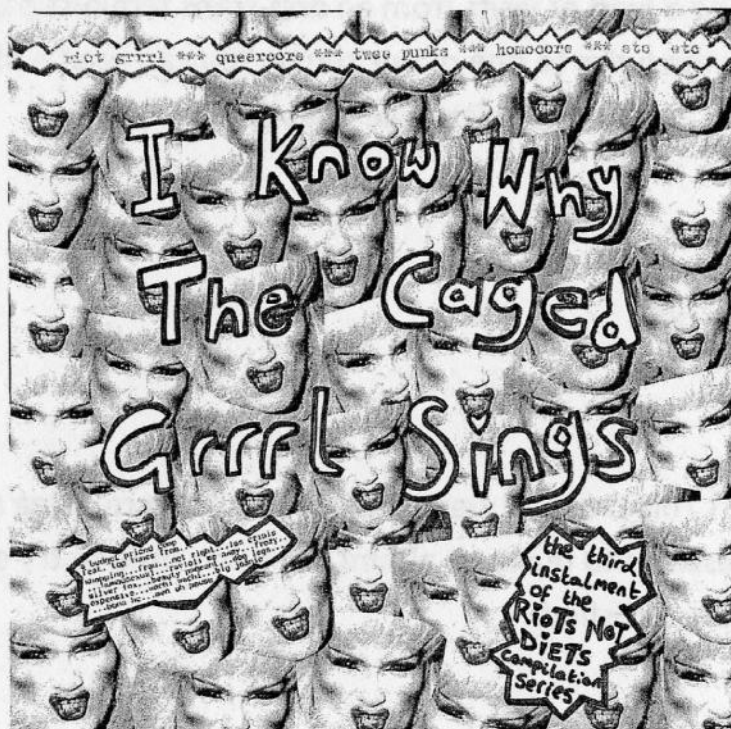
In June we played Transpose, an awesome fundraiser for queer charities run now and again by astoundingly talented singer-songwriter CN Lester. This gig is most memorable for the a journey into the depths of a venue most reminiscent of the Death Star, to collect a glittery red and blue drumkit we were borrowing from steampunk space pirates The Mechanisms (who, incidentally, weren't on the planet at the time). Oh, and the experience of being whisked away from the venue afterwards locked away in the pitch black back of a white van.



JULY

We were super excited that Not Right finally had a song released on vinyl, on the amazing Riots Not Diets' compilation album 'I know Why The Caged Grrrl Sings'. This song is "The Lead Role", which was recorded as part of our studio session in January but is not available on our own album - it's exclusive to the compilation.

They've sold out of all their copies now, but at the time of writing we have a few sneaky copies for sale at our gigs and you can also find it in the odd online store. Plus, a digital download version remains available too.



AUGUST

Another gig in Nottingham - Queer Fest! This was at JT Soar, an old vegetable warehouse turned DIY venue. The biggest pleasant surprise of the night was meeting people who'd seen us in Leeds and Brighton earlier in the year, some of whom were now working on really cool musical projects of their own.

We also saw our song "Freedom of Speech" released on US-based feminist punk compilation Weapons of Construction, which was put out by Stickshift Recordings.

SEPTEMBER

We wrote this zine. Enjoy :)

Queer, feminist punk circles are (generally) lovely, friendly places. The growing popularity of intersectional feminism gives us space to talk openly and frankly about a variety of issues which all too often don't get discussed nearly enough elsewhere. Experiences of sexism, racism, homophobia, transphobia, fatshaming, ableism, classism, abuse, can all be discussed, and is all discussed from very personal perspectives by many of those involved in feminist punk today; in songs, in zines, in spoken word, in burlesque, in comedy, in all creative formats.

But this doesn't mean that outside this lovely space (be it the feminist punk club, the rehearsal space, the online space) we aren't subject to a society in which talking about these things is stigmatised. In which attempts to 'ball out' harmful behaviour can leave us with our heads above the parapets, in sight of whomever wants to take a potshot. And it's so hard to ignore this, to not internalise

the stigma and the shame.

I thought I was generally pretty cued up in resisting harmful stigmas.

Recognising them, rejecting them, and always prepared to learn from when I've made a mistake or allowed my privilege to go unchecked.

But I've realised how wrong I was and how internalised some of this stuff can be. I've been massively supportive of those around me with mental health issues, I educate myself on how to help them and help them help themselves, and to be there for them whenever possible. And yet.

And yet. It couldn't ever possibly be me. When I realised I was depressed, 'it wasn't a problem', not a 'real' problem. Not like other people have.

I would be fine.

I had to be fine.

See, I just laughed at a joke, I'm not depressed.

I'm fine.

Really, honestly.

I'm fine.

I'm fine, I'm fine.

I am not fine.

And I let things get really bad before I realised this. And I've hurt people and I've hurt myself.

Don't do this. Don't let them win. Fight all the shittiness in society. And look after yourself.

xXx

SCRAWLING SLOGANS ONTO YOUR BODY
WITH LIPSTICK ALMOST SEEMS LIKE A
CLICHE' - A THROWBACK TO '90s

RIOT GRRRL.



TO ME
THOUGH IT
STILL FEELS
IMPORTANT
AND
POWERFUL.

RIGHT NOW I'M READING "GIRLS TO THE FRONT"
BY SARA MARCUS. IT HAS A DESCRIPTION OF
BIKINI KILL FRONTWOMAN KATHLEEN HANNA
REMOVING HER TOP TO REVEAL THE WORD
"SLUT" WRITTEN ON HER STOMACH:

"SHE'D BEGUN DANCING ^{THIS} ~~THIS~~ AT SHOWS IN RECENT
MONTHS, CONFRONTING AUDIENCES WITH WHAT
THEY MIGHT WANT TO SEE (A TOPLESS WOMAN)
AND WHAT THEY MIGHT THINK OF SUCH A
WOMAN, ALL IN ONE FULL SEMIOTIC SWOOP."

I BELIEVE IN RECLAIMING AND BUILDING UPON RIOT GRRRL AS AN IDEA AND A CULTURAL MEDIUM. PART OF THIS IS ABOUT ACKNOWLEDGING THAT CERTAIN STRUGGLES ARE STILL RELEVANT. BUT IT'S ALSO ABOUT EXTENDING THESE STRUGGLES AND INCORPORATING NEW WAYS OF SEEING. AND THE MOST IMPORTANT PLACE FOR THIS TO COME FROM IS INSIDE YOURSELF.

WHAT IS RELEVANT AND IMPORTANT TO YOU?

INTERSECTIONALITY TEACHES US TO RECOGNISE DIVERSITY + THE STORIES OF OTHERS AND TO DO OUR BEST TO ENSURE THAT NO-ONE IS SIDELINED. BUT RECOGNISING THE IMPORTANCE OF YOUR PERSONAL EXPERIENCE IS STILL A VITAL PART OF FEMINISM.

AS A TRANS WOMAN I RECOGNISE THAT MY BODY IS A CULTURAL / IDEOLOGICAL BATTLEGROUND.

I WRITE ON MY BODY BECAUSE I KNOW THAT

- 1) NAKED WOMAN = OBJECT OF (MALE-ORIENTED) SEXUAL DESIRE AND NOTIONS OF PHYSICAL PERFECTION
- 2) NAKED TRANS = OBJECT OF DISGUST, HORROR, CURIOSITY.

OUR CULTURE IS CONFUSED AS HELL ABOUT MY BODY. FOR YEARS I HAVE STRUGGLED WITH AN INTERNALISATION OF THIS STRUGGLE. IT FEELS GREAT TO TURN THE TABLES.

THE LEAD ROLE

Bambi was a boy!
Nemo was a boy!
Mumbo was a boy!
Dumbo was a boy!
Top Cat was a boy!
Bagpuss was a boy!
Jungle book full of boys!
Boy boy boy boy boy boy boy boyboyboyboy!

Where are all the girls?
All the lovely girls?
Why don't girls go get adventures
Always sidekicks mothers sisters
Where are all the girls?
All the lovely girls?
Boy animals get the fun
Where are all the girls?

Bugs bunny was a boy!
Daffy duck was a boy!
Flik the ant was a boy!
Remy rat was a boy!
Littlefoot was a boy!
Scooby-doo was a boy!

Tom and Jerry, they were boys!
Boy boy boy boy boy boy boy boyboyboyboy!

Where are all the girls?
All the lovely girls?
Why don't girls go get adventures
Always sidekicks mothers sisters
Where are all the girls?
All the lovely girls?
Boy animals get all the fun
Where are all the girls?

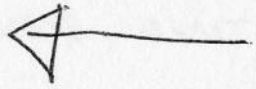
Donald duck was a boy!
Mickey mouse was a boy!
Shaun the sheep was a boy!
Kung fu panda was a boy!
Pink panther was a boy!
The fox and hound, they were boys!
Watership Down, full of boys!
Boy boy boy boy boy boy boy boyboyboyboy!

Where are all the girls?
All the lovely girls?
Why don't girls go get adventures
Always sidekicks mothers sisters
Where are all the girls?
All the lovely girls?
Boy creatures get all the fun
Where are all the girls?

Boy boy boy boy boy boy boy boy boy boy boy boy boy boy boy boy
boy boy boy boy boy boy boy boy boy boy boy boy boy boy boy

Boy boy boy boy boy boy boy boy boy boy boy boy boy boy boy
boy boy boy boy boy boy boy boy boy boy boy boy boy boy...

Answers on a post-card.



This song is of something we recorded before we'd played all of it together was the first time we heard the lyrics with the music!

Ruth gave this line away after recording it; she gets out of breath so now Kirsty sings it.

Line, the names change order and come up whatever order Ruth remember stream.

REVIEWERS KEEP COMPARING OUR SOUND ON THIS SONG TO THE RAMONES, WHICH IS A LITTLE BIT WASTING

These lyrics were some of the first written for Not Right, but they only recently made it into musical form. We started trying to come up with parts for it ages ago but somehow it never quite came together. For instance, at one point Snowy came up with a pretty cool midi demo but for some reason we tried to reverse engineer the guitar parts from midi in the practice room and it was a bit of disaster.

Eventually, it became a long-running joke within the band: "Let's do The Lead Role!" It's amazing that one day towards the end of last year we actually managed to just sit down and make the song happen.

The Lead Role was the first Not Right song that started out life in a studio rather than a live set. When we were recording in January we really wanted to do a totally new song as well as stuff we'd been playing for some time. So when you listen to the studio recording, it's actually the first time we ever played it all together (having previously worked out the separate parts and how it would hang together in practice sessions, without ever playing the whole thing through with instruments + vocals). We later did the same with "Emergency Flowerbed Rescue Team", which is going to be really hard to play live because the lead vocal part is pretty demanding.

Interestingly, it's a reversal of our trend towards ever-faster songs with weird structures. There's a real power in simple riffs sometimes, and it was good to come up with a fun punk song that's really straightforward to play.

The lyrics are pretty simple too. There's a power in that, a power in conveying a message which is simple and direct. During the recording session, it got Mike (who owns the awesome Complete Sound studio in Leamington) thinking about the films his young children watch. There was an attempt to come up with counter-examples of female animals in cartoon films who play a prominent role without ultimately playing a secondary role in a male character's story (e.g. as a sidekick/mother/girlfriend/wife) but we didn't have a lot of luck.

There *are* animated TV shows and films that feature females in roles that let them have hopes, dreams, ambitions, motivations, flaws (in short, *characters*), but these are pretty much the exceptions that prove the rule. For every My Little Pony (which, despite being relatively good at the moment, still exists mainly to sell toys), there are a hundreds of stories which are all about boy boy boy.

This matters for children - all children. It means that they're exposed constantly to the idea that boys can have character and agency, but usually only get to see girls in supporting roles at best, propping up the boys. This means that we live in a society of adults who have grown up internalising these ideas. It's no wonder that expectations and sexual norms can be so limiting, frustrating and painful for people of all genders.

THE BECHDEL TEST

The Lead Role focusses on animated animals created (largely) for children. But the point of the song is that this is a wider issue. It's one that is beautifully illustrated by a test outlined in Alison Bechdel's comic *Dykes To Watch Out For*. The Bechdel test asserts that a film is only worth watching if:

- 1) It has at least two named female characters
- 2) The named female characters have a conversation with one another
- 3) The conversation is not about a man

Of course, the Bechdel Test is a blunt tool. There are plenty of amazing, wonderful films that are totally worth watching but do not pass the test. But that's kind of the point. When you start thinking about the test, and thinking about films you might have watched, it's easy to see how men and boys in film are more likely to have well-rounded characters with desire and motivation: with *agency*.

The point is not that some films are mostly (or entirely) about men. It would suck to live a world without amazing movies like "The Good, the Bad and the Ugly". And some films are mostly (or entirely) about women, and that's fine too.

The point is that the majority of popular films are mostly or entirely about men.

And that sucks.

TRINITY SYNDROME(s)

Often there are films (or TV shows) that are mostly about men, but there's one really cool woman. She's strong and/or talented and/or clever, and definitely Just As Good As A Man. Some snarky people on the Internet have named this Trinity Syndrome, after the woman in The Matrix whose job it is to run around being Just As Good As the Men who are actually the real focal point of the story.



Part of the point of the Bechdel Test is to highlight how having a single Strong Woman really isn't good enough, because the film is basically still about men's stories.

But it gets worse - I've noticed another "Trinity Syndrome" in the last few years - with movie posters.

Ever noticed the amount of film posters where you have a trinity - three very serious looking characters? Sometimes they're all posing together. Sometimes it's their faces, on a bus.

This particular trinity is remarkably stable across all kinds of different films, because the three characters on the poster tend to fall into three nice, easy categories. This is about creating a hierarchy where it's not just men who are especially celebrated, but certain men who are celebrated more. It's about prioritising a *certain kind of man* (if you've ever seen the term "hegemonic masculinity" and wondered what the writer was prattling on about, this is what they mean - a type of masculinity that is prioritised, more desirable, more "important").

1) **The Man.** He is almost always white, thin or toned/muscular, conventionally attractive and able-bodied. His job is to look cool and/or serious.

2) **The Beta Male.** His job is to be the supporting character. Often he will be another white, thin, conventionally attractive, abled man, but there is a chance he might be black, fat, somewhat less conventionally attractive and/or slightly older. He probably won't be disabled. Sometimes he might look zany.

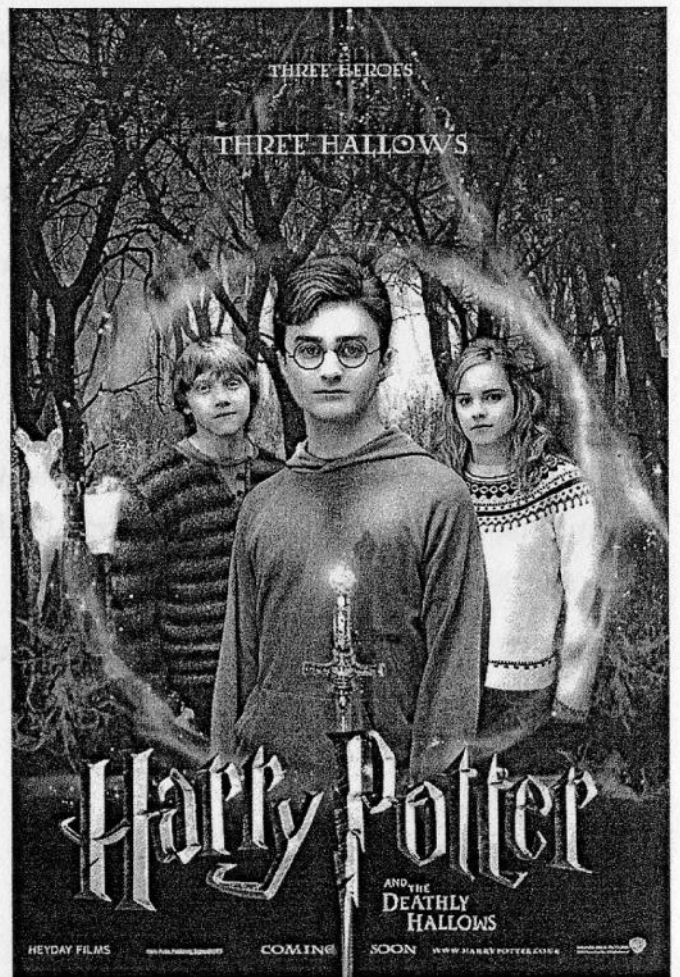
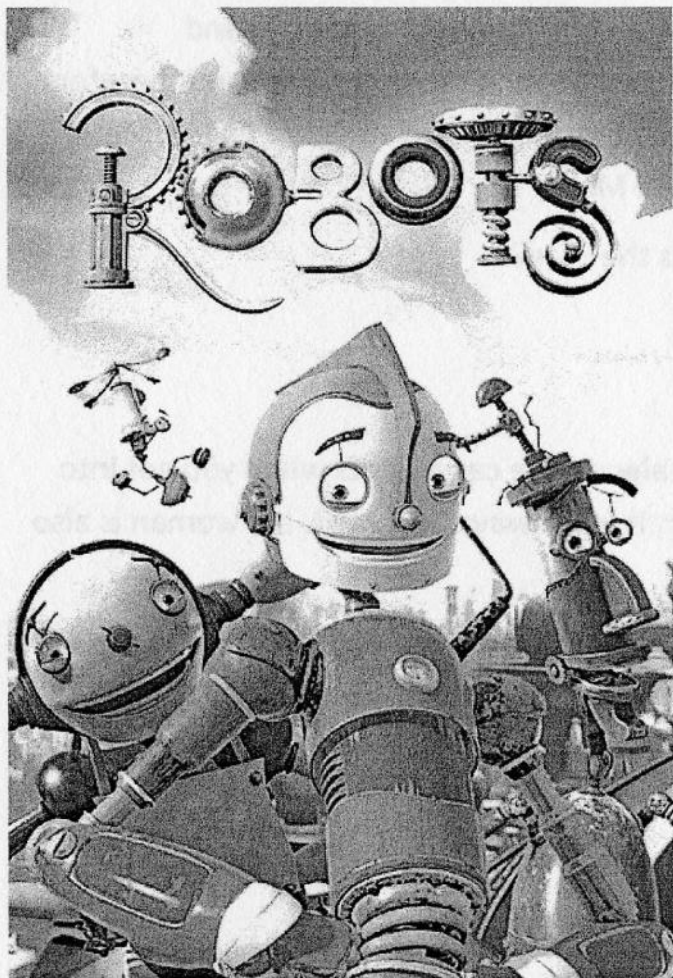
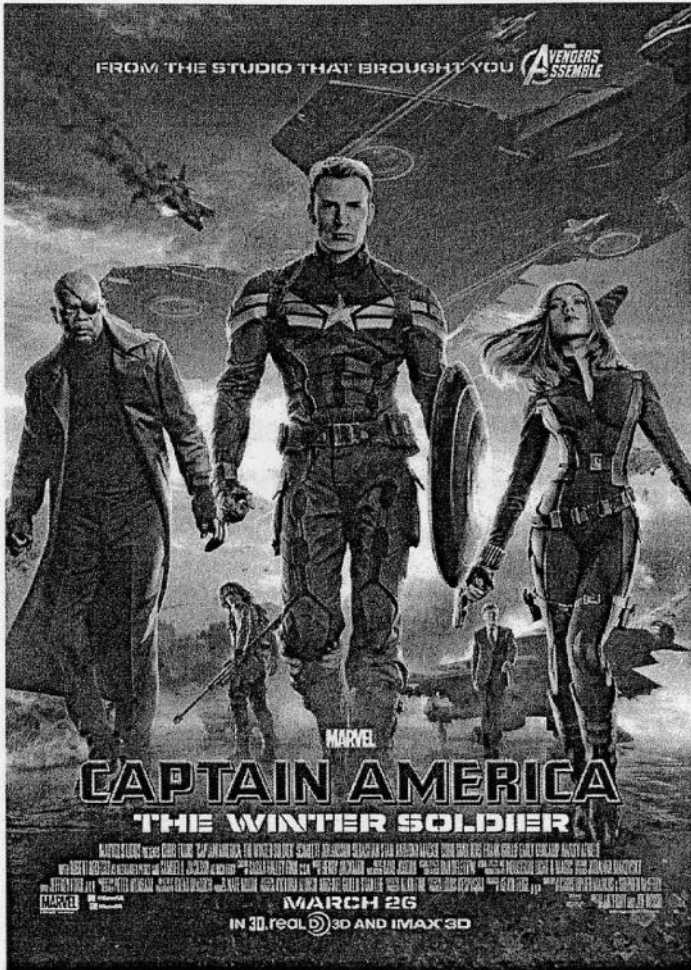
3) **The Woman.** She will almost always be white, thin, conventionally attractive and able-bodied. She can be doing all kinds of different jobs depending on the film, and therefore might variously look vacantly pretty, slightly exasperated and/or Just As Good As The Men. Sometimes The Woman is replaced by a second Beta Male.

How many film posters have you seen where this is the case?

FILMS, FILMS, FILMS

I could go on. I'm now thinking about the way you always see car adverts when you got into the cinema, and how if there is someone in the car, it will always be a man. If a woman is also in the car, the man will be driving.

This is the problem with feminism. It's like a conspiracy theory - once you've seen it, you can't not see it.



BEAN COUNTERS

In early 2015 the Conservatives forced the benefits system into a cash-less model, using pre-paid cards instead.

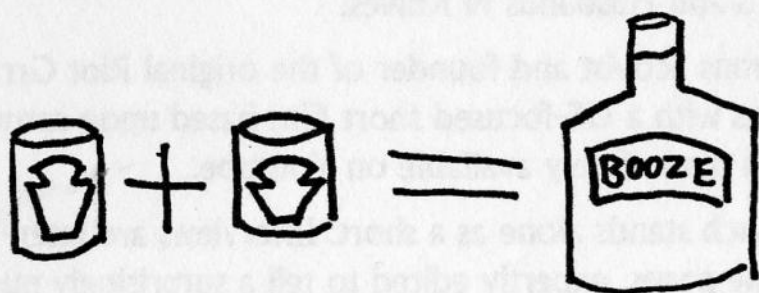
The stated aim was to stop benefits money from being 'wasted' on booze and cigarettes, but it was merely to punish their scapegoats further.

Cirrhosis of the liver and lung cancer were predicted to become status symbols of those who could afford to induce them through such vices.



However, no one foresaw the use of tins of baked beans as a secondary currency.

Exchange rates fluctuated as neighbours helped each other hit the sauce by trading in tomato sauce based goods.



Frustrated, the government announced that tins of Heinz were now a restricted substance in an effort to crack down on such enablers.

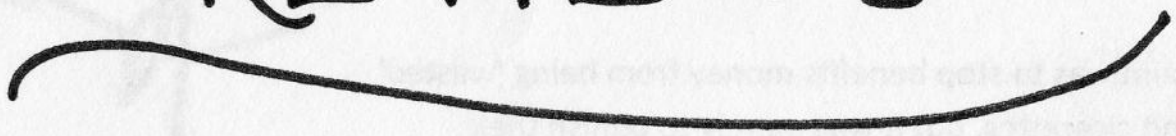
This is probably how the officials tasked with enforcing these laws came to be known as "bean counters".

Adding tea and coffee to the list of substances the benefit cards could not be used to buy probably didn't help either.



RIOT GRRRL

REVIEWS



“AN EXCERPT FROM THE FORTHCOMING FEATURE DOCUMENTARY, GRRRL”

Released: August 2014

Grrrl is a forthcoming documentary that looks set to explore a grand sweep of “riot grrrl” stories and experiences – from the original groups and musicians in the US, to current incarnations and interpretations of the idea across the world.

Obviously this sounds immensely exciting if you have good taste and the slightest interest in anything to do with feminism and/or punk, but inevitably it’s the kind of project you have to wait for. A quick glance at the *Grrrl* website shows that the film is very much a work-in-progress, with interviews due to take place with the likes of Jennifer Finch from L7, Jessicka Adams from Jack Off Jill and Karren Ablaze!, as well as more recently emerged musicians such as Louise Distras and Husbands N Knives.

Fortunately director Vega Darling – a trans activist and founder of the original Riot Grrrl Atlanta chapter – has seen fit to grace us with a US-focused short film based upon some of the interviews for *Grrrl*. This has been made freely available on Youtube.

The really great thing is that it pretty much stands alone as a short. Interviews are interspersed with live footage, photos and zine pages, expertly edited to tell a surprisingly nuanced and multi-faceted story in a mere ten minutes.

There’s a striking contrast between the sheer raw *anger* of the earlier performances featured – from the likes of Pagan Holiday and Bikini Kill – and more relaxed attitude of bands in more recent footage, including a song by Lucid Nation and a jolly acoustic number from Dog Party. Whilst rage is definitely still a part of riot grrrl, it feels like the nature of it has changed. This (and having also recently watched *The Punk Singer*) got us thinking a lot about the changing place of women in punk, and how much early riot grrrl *did* in terms of reclaiming space for women in DIY cultures.

Whilst plenty of women we know have faced sexist attitudes, mansplaining sound guys and that thing where the band with girls in usually ends up playing first on an otherwise all-male bill, there's not the same all-encompassing atmosphere of harassment and threat experienced by bands such as Bikini Kill. When we go on stage, we're not anticipating a violent response from the audience – we aim to build our anger collectively with our audience and address the shit *outside* the room. By contrast, many of the original riot grrrl bands – along with the girls at the front – were responding to the attitudes of others in the room who challenged their very right to be there.

In previous Not Right zines, we've explored the problematic history of riot grrrl: how a movement that aimed to empower girls and encourage creativity also worked to exclude many. The short tackles this in some really interesting ways. It doesn't pull its punches in criticising the problematic aspects of riot grrrl, especially in regards to lack of diversity. But it goes a step beyond this in addressing the historicism that has erased the more diverse elements from the discussions of riot grrrl today; stories about the original movement excluding others have become a major theme in today's more intersectional conversations. The enduring nature of this theme has effectively worked to erase the presence of (for instance) people of colour and trans people who *were* present and active in the original movement – all too easily forgotten in the midst of a righteous total rejection of the past.

By contrast, there's a real power in the way that the *Grrrl* short presents a real diversity of voices. Performers such as Brontez Purnell (of Gravy Train!!!) and Julia Serano, amongst others, provide a welcome contrast to the white, cis “usual suspects” amongst the talking heads (which isn't to say we're not excited to see the likes of Kathleen Hanna and Corin Tucker interviewed – because we really fucking are).

This raises wider questions about *what* riot grrrl even is, *who* is (or was) a riot grrrl, and who gets to decide. We really liked the way this short provided a diversity of answers as well as a diversity of voices. Riot grrrl is an expression, a community, a movement. To Kathleen Hanna and Allison Wolfe, riot grrrl is something that happened in their lives, *to* them as well as *through* them, resulting in some memories that are difficult and painful. By contrast, members of the contemporary Ladyfest Bay Area Collective talk in the *present* tense about the power of riot grrrl as a means to occupy cultural space.

Is riot grrrl over? Kathleen Hanna implies “yes” – the *Grrrl* short suggests “no”. Riot grrrl is more than the sum of Bikini Kill and Bratmobile, and there is without a doubt an ongoing resurgence of performers and artists inspired by the original movement.

Whatever your answer is, there is massively important music and blogging and zine creation happening right now, and the people involved are largely committed to learning from the mistakes of the past. And that's awesome.

<http://grrrlmovie.com>

"PETROL GIRLS" by PETROL GIRLS

From: London, UK

Released: March 2014

Price: £5 (7" vinyl w/mp3 download)
name a price (mp3 download)



The debut EP from this raging foursome doesn't mess around - "I'll give you motherfuckers restless!" comes the hoarse yell as a course riff kicks things off, and the aggression doesn't let up as three tracks whizz by in nine minutes. Petrol Girls are very much living in the present - the music is influenced by contemporary hardcore as well as 90s grrrl sounds, and the lyrics are unashamedly political, addressing matters such as institutional violence and student protests over recent years. They've been playing gigs all over London in the last year or so, and this pays off with a tight, powerful sound.

I was surprised to read that the band recorded and produced the EP themselves - it's clearly multitracked and sounds like a studio job, with each instrument impressively crisp and distinct. Sadly, it's almost a little too slick, as some energy seems to have been lost - these songs feel like they could be a little more driving and powerful than they are. Still, the band should have plenty of time to work on future recordings.

The physical version of this EP is well worth getting your hands on if you have a record player - it's pressed onto lovely clear vinyl, and comes with a really cool insert.

www.petrolgirls.bandcamp.com

"MADE IN A DAY" by MAKI YAMAZAKI

From: Glasgow, UK

Released: July 2014

Price: name your price (mp3 download)



Maki Yamazaki is a singer-songwriter who has been involved in all kinds of different projects over the last few years - from dieselpunk ukelele releases (as Dr Carmilla) to electronic/ambient video game soundtracks. "Made In A Day" is just that - an EP written and recorded in less than a day. Maki has stated that this was partly a personal challenge, but also to show that it could be done - that music doesn't have to be the domain of people who have the time and talent to spend long months writing and recording.

Everything you hear here is Maki - she sang and recorded the guitar, bass and drum parts - but it's as delightfully lo-fi as you might expect, with clear DIY punk and riot grrrl influences. Closing track "Me, Myself & My Depression", with its melancholy acoustic crooning, is as typical of her work as this gets - the other five songs by contrast feature cheerily distorted riffs and lyrics that tackle issues around gender, polyamory and consent with bolshy humour.

There is apparently a cassette release coming soon with exclusive bonus tracks.

<http://makiyamazaki.com/>

"BEGIN TO DISSOLVE" by SLUM OF LEGS

From: Brighton, UK

Released: July 2014

Price: £4 (7" vinyl and/or mp3 download)



Slum of Legs are typical of the kind of awesomeness that is coming out of some of the more inventive/experimental feminist punk bands that are around at the moment. And by "typical" I don't mean that they sound like anyone else in particular - they really don't - but that they join groups like Manchester's ILL and Newcastle's Beauty Pageant in twisting the possibilities of rock into exciting, weird and slightly scary new shapes.

"Begin to Dissolve" is the first single from this six-piece band, released on Tuff Enuff Records. The A-side unfolds like some kind of gradual deconstruction of post-punk tropes. The ominous high-pitched growl of the synth and softly pounding drums are a constant, but the rest of the band slowly collapses in on itself as moody verses and catchy stop-start choruses give way to wavering violin, troubling spoken-word passages and layers of distorted, dissonant noise. It is, not to put too fine a point on it, fucking excellent. B-side "Razorblade the Tape" is a friendlier prospect: a lo-fi indie pop song to put you in mind of the dusty mundanity of grey childhood holidays.

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

"HEN'S TEETH" by THE ETHICAL DEBATING SOCIETY

From: London, UK

Released: September 2014

Price: £3 (cassette and/or mp3 download)



ARE YOU ETHICAL YES/NO? ARE YOU ETHICAL YES/NO? ARE YOU ETHICAL YES/NO?
ARE YOU ETHICAL? ARE YOU FUCK.

The Ethical Debating Society blew us away when we played with them in Sheffield last year. It's super exciting to hear new music from them - their split with Skinny Girl Diet was fun but over all too soon, and their live EP bursts with energy but the sound quality leaves something to be desired.

This three-track EP is every bit as fantastic as any existing fan might have hoped, and then some. If you haven't heard TEDS yet - now is the time. We're talking the guitar/vocal interplay of Sleater-Kinney, the noisy snark of Future Of The Left and the uncompromising aggression of Bikini Kill all rolled into one gloriously terse sound. The guitars on "Future Imperfect" are frantic/manic/thrilling, the percussion massive and utterly unstoppable. The moment the instrumentation kicks back in after an acapella bridge in particular is the kind of perfect musical moment that makes you want to really upset the neighbours. "Hobson's Choice" blasts past in under two minutes, maddened choruses pretty much disappearing into the pulse of energy that propels the verses. "Outside" slows things down a little, but retains momentum - you could imagine dancing to this beat in the most evil indie club imaginable, perhaps.

Throughout each song, lead singer Tegan's vocals power out of the surge of noise like a woman possessed. She sings with power; she yells with anger; she shrieks like hell is on her tail. Male vocals from second vocalist/guitarist Kris provide a perfectly understated response.

There is meant to be a full album on the way to follow this up. Can't wait.

<http://theethicaldebatingsociety.bandcamp.com/>

**IF YOU LIKE
IT, THEN YOU
SHOULD DO IT
YOURSELF**

**...and if you do, please let us know!
We love to hear about what you've done,
and would love to share it with the world too**

<http://notrightpunk.com>