

# MONKHOUSE

This interview was done on Aug.17th and it was done with Martin and Keith Keith with some appearances by Neil of Monkhouse. Since this interview Monkhouse have unfortunately split up.  
E = Eugene (Loser 2)  
M = Martin (Bass)  
K = Keith (vocals)  
N = Neil (guitar)

E :WHEN DID MONKHOUSE START,  
K :We started about 3 years ago.  
E :WHY ARE YOU SPLITTING UP ANYWAY?  
N :We always split up every week we split up.  
K :Cause we totally fucking hate the scene basically and thats the truth.  
M :I'm very disillusioned with it,very cynical about it.  
E :HEY IT SAID ON BAMBI 7":AGH COMING SOON MONKHOUSE LP.  
M :Our lawyers are talking about it at the moment(joke).  
K :The problem with doing something like that is we're sorta thinking why should we bother when we splitting up.  
M :We're going to be talking to Mero today so...  
E :AND YOU HAVE THAT CD - I HAVEN'T HEARD IT COZ I DON'T HAVE A CD PLAYER.  
(Laughter)  
K :Well thats the problem nobody wants to release vinyl nowadays.  
M :We've had singles but no vinyl LPs we've had what? 3 LPs on CD.  
K :3 maybe 4 singles.  
M :We're on Damaged Goods,Rejected, Flatline in America,Double 7" on Reactionary Records from Malanonta thats coming out soon.  
E :INFLUENCES?  
K :Influences?Hüsker Dü,The Stooges and the 4 skins.  
E :DO YOU LIKE ALL HÜSKER DÜ 'S ALBUMS?  
M :I don't like Hüsker Dü at all.  
N :Yeh I do I like all Hüsker Dü's albums.  
E :DO YOU LIKE 'WAREHOUSE SONGS AND STORIES'?SOME PEOPLE DON'T LIKE IT BECAUSE ITS ON A MAJOR.  
N :Because they think Hüsker Dü sold out but "Warehouse songs..."says alot to me.  
E :DO YOU LIKE SUGAR OR BOB MOULD?

K :I like them because its what he says, some punks don't like it because its jaggedy guitars but its what he's sayin.  
M :I like jaggedy guitars but I just don't like Hüsker Dü.I mean they got some good songs, but its over ratted.  
E :WHAT ABOUT 'STANDING BY THE SEA'?  
N :A great song yeh.  
K :The problem about the songs on 'Warehouse'is because they're not screaming their bollox off and singing about how depressing the world is,I mean Hüsker Dü said more than write a nice song,it doesn't matter about what the song sounds like as long as its fucking good,and what they're saying is the right thing.The problem with the punk scene is people in the thosaund don't know what its about,you don't have to look like a punk.  
E :AGH ACH YEH SURE LOOK AT ME.  
M :The whole punk thing seems to be angry for the sake of it and like they talk about all these issues which has nothing to do with their life.It just seems to debate about all these esabaric issues like selling out and stuff like that and it doesn't really mean anything all that much.  
E :WELL ABOUT SELLING OUT,THERE WAS THIS THING LAST WEEK (HOPE PANEL DISCUSSION DEBATE)AND THEY WERE TALKING ABOUT MAJORS BUYING KIDS(AND DOING BAD STUFF)  
M :Well its a difficult one and thats also really weird coz how the punk scene, the indie scene's changed cause Capitalism has absorbed every thing,you know it just depends on whether you're comfortable with stuff like that.  
K :The Beggars got the right idea by signing to EMI and using them for all they got still promoting their own belief ,Like you can still have the same belief and be on a major.Well thats what Nirvana done they put punk back into the people.Like people who woulda never listened to punk rock if it wasn't for Nirvana.  
M :The thing is the nature of major labels, is,Major labels aren't all that bad like if you're promoted like Nirvana were promoted and it did them alot of good but when the Beggars went on to EMI they weren't promoted they weren't pushed at all .If you're on a major you have to be promoted and Major Labels have a higher arachy where they push certain bands ,They didn't push the Beggars so the Beggars probably reached less people on a major so it depends.

(Monkhouse cont.)

E :But it still gives them money to promote their cause.  
(Tape runs out for few minutes)  
M :What were we saying before we were slagging off old punks?  
E :Well I might of said that I got into punk,and all,because of Nirvana,and then you were saying about ticket sales.  
M :Yeh well just what Pearl Jam have done about trying to keep ticket sales down I think thats a good point of the punk attitude trying to keep things accessible and showing the alternative just like getting a ticket from an agent or paying how much it is to buy a CD I mean that shows an alternative I mean I don't like Pearl Jam's music but you know we were already into that sorta music before Pearl Jam.  
E :WHAT DO YOU THINK OF STADIUM ROCK AND ALL THAT SHIT?  
K :I personally wouldn't go to see a stadium rockband unless it was the Sex Pistols.  
E :BUT ITS SHIT THEY REFORMED AND THEY GOT THIS VIDEO..  
M :That doesn't matter.  
E :AND IN THE VIDEO THEY GOT ALL THESE DIFFERENT CAMERA ANGLES AND IT WOULD KILL YA.  
K :Yeh  
N :Yeh  
M :Well the Sex Pistols is just a big media hype .  
K :Its as funny as fuck,but thats the problem people want to say,its like putting up standards and saying'agh you can't be a punk if you listen to this'thats shit you can listen to rap,you can listen to whatever mother-fucking thing you listen to.  
M :Not acid jazz.  
E :SOME PUNK LIKE TECHNO.  
M :I like dance stuff I mean the method of production for dance music is very punk with people just putting it out themselves but now dance music is an establishment.Like dance music has been established,its a huge money spinner you know.  
K :The sad thing is when The Prodigy bring out a record its sells a hell of a lot more than ahundred K&K Records have sold for one song that has got to no.1.  
M :Prodigy -'firestarter' fucking unbelievable .Also Stadium Rock-The Manic Street Preachers I think they're fucking(good),I'm only recently into Moragh Wheel-and they're total punk attitude and they're stadium rock.  
E :WELL I WENT TO THIS "FEILE" AND IT WAS SHITE ALL THE BIG SECURITY GUARDS.

K :The thing is people complain 'O' you can't get near the band'but when you offer the people to go up on stage they don't go near anything.And they all stand a mile away and 'AGH'.I mean they might as well go around and put candles on the tables and have us play acid jazz.  
E :YEH YOU WERE ALL JUMPING AROUND WELL I WAS THINKING OF GOING LIKE THAT (?)AND ALL LIKE THAT GUY WITH THE GLASSES (DAVE NEGATION OF GLOBAL NEGATION ZINE).  
M :If you want to and about then stand about  
K :Do what you want.  
E :I'D LIKE TO BE ABLE TO GO UP.  
M :Well just do it.  
K :Its alright.  
M :No ones gonna laugh at you.  
K :Did you keep your shirt on this time?  
M :No.  
(Laughter)  
M :The thing is punk should be exciting and thats it,it shouldn't be about all this fucking boring debates about The Sex Pistols reforming and Major Labels and you know its just like a career in a whole little world - [It] isn't very interesting.  
K :Just doing what you want.  
M :Punk should be staggering,you should be going 'fuck what was that?'  
E :YEH BUT WHATS YOUR IDEA OF PUNK?  
M :Well its just like whatever you find cool or amazing you know and music,whatever,just something that makes you want to shit and take your clothes off.  
K :Its about having a good time all the time.  
(Laughter)  
E :WHERE DO YOU COME FROM AGAIN?  
M :Belfast.  
E :And what bands are around there?  
M :None.  
E :WHAT YOUNG BANDS DO YOU LIKE?  
M :Well bands at the moment just generally?  
K :Irish Bands,I think theres a good Irish scene about.Support your own bands.  
M :In Dublin,people seem to support their own bands more.In Belfast,when there were good local bands people never,Belfast just follows London trends,and nobody would go to see local bands.  
E :I LIKE GOING TO HOPE COLLECTIVE GIGS EVEN THOUGH ITS A BAND I'VE NEVER HEARD OF,I CAN GET INTO THAT.  
M :You'll probably like it or you'll see loads of people you know its good.  
K :The thing about it is if a shit American band no matter how crap they are you get a big crowd.  
E :300 HUNDRED PEOPLE CAME FOR BIKINI KILL AND NORMALLY THEY NEARLY BREAK EVEN,50 PEOPLE CAME LAST SATURDAY.

(Monkhouse (cont.))

M :Well thats just a natural thing the more well known the band the more they're followed and American blah blah blah.

K :When I was younger I would have went to see local bands if I had heard of them I mean we all went to support Therapy? and stuff, some people didn't like it but we still went to see them.

M :We all supported Therapy? in the days.

K :We supported his band.

M :I was in a hardcore band called 'Choke' and there were four Belfast bands that went down to Dublin including Therapy? because they were playing just like a punk band at the time and we played in the Fox and peasant in Dublin so thats it and Therapy? played before us but it was a punk gig so there were no headliners, that was like 1990 and it was Therapy?'s first gig in Dublin and they rocked

E :WHAT DO YOU THINK OF LITTLE WINGS OF MAJORS GOING OUT TO GET YOUNG BANDS?

M :Well there was a band I was in and we had a single out on an indie that was owned by a major but the major only had control over its bigger bands it had nothing to do with us.

E :BUT YOU NEVER SOLD OUT.

M :We didn't actually know at the time they were owned by a major, there was another time when we had the chance to sign to a label which was Major band and we had discussed about it and it was gonna be for a year, we had nothing to lose, we thought we'd go for it, but it didn't happen. I was quite surprised everyone agreed, its only if a label would want you to compromise your lyrics and your music and look at fucking Fat Wreck Cords and they were really fucking angry for Propagandhi putting all political stuff on their records thats the same bullshit. If you sign to a major you have to more of a full time band and thats a big decision to make as opposed to a hoppy.

E :THEY EXPECT SOMETHING OUT OF YOU AND THE MUSIC WOULDN'T BE AS PURE.

M :They expect that out of you. You can argue about it in an inticual sense You can argue playing your music and wanting it to be heard and people who are total egatistial and missing the point of the music entirely and you can argue that putting out a 7" which has only 500 copies will only reach a clique of people

M :You just got to decide what happens. I don't know the position we had sometimes I wished we'd had more publicity but it doesn't matter now anyway..

E :WHAT NEW BANDS ARE YOU ALL GONNA BE IN?

K :I'll be in a new band. Haven't got a name yet.

M :Done something.

E :WILL YOU EVER GO BACK TO BEING MONKHOUSE THE MONKHOUSE REFORM.

M :No.

K :The problem we find ourselves in is the scene is so bad-gig wise its so bad here we got to the point where there's nowhere to play.

M :There's nowhere to play in Belfast-its shit. The only place is 'the empire' which is a fucking entertainment industry-bad sound.

E :WHATS ON YOUR HAND?(To Keith's tatoos)

K :Love - hate.

M :Like the band.

K :Love Hate Situtation.

E :DID YOU HAVE ROWS BACK IN THEM DAYS?

K :Yeh.

E :WHOS THE BLOKE WHO RAN ON STAGE?

M :Thats a friend of ours called David he used to be in a band called 'Ground Swell' Did you ever see them? Ground Swell they were great. He's a punk scene veteran. Ask Mero and Niall about David everybody knows him.

E :YEH I KNEW HIM. (joke!)

M :And aswell the music industry and that includes everything from EMI to Mero the music industry is utterly capitalist what underground labels do they can only do in a Capitalist society, the way Mero releases his own records, I mean, you have to have a certain amount of money to run a consistant D.I.Y. Abel you have to have a certain amount of money so I mean what now.

K :Whether you're indie or underground or what you are you still are going to fuck and up, we've lost money, alot of money.

M :The first time, before I was in Monkhouse, when I was in a band and somebody rang up and said 'we want to put your single out and you can imagine what thats like fuckin unbelievable and then its like, well I don't know about Monkhouse quite as much but I just find people in labels have got these certain expectations and I think the labels preferred the songs on our demo than on the singles so labels have all these expectations of what they want to do. Mero had certain expectations of us you know what I mean. He has a certain idea of what he wants us to do which might not necessarily be for us thats just a point of view the same with Damaged Goods, I mean Damaged Goods never really promoted your

(Monkhouse (cont.))

M :records and they were really really good.

E :YOUR RECORDS?

M :Damaged Goods, Monkhouse stuff.

K :Well you see he was in the Golden Mile.

M :The Golden Mile-Our single wasn't pushed at all.

K :Ours wasn't pushed at all. The problem we had with when we done 'Kitty appearance' like we put so much money into it and then we got landed with all these singles like we're aband not adistro, like we couldn't sell them. I mean you could sell them to a certain number of people and we were left holding them.

M :Well I heard of other bands and they've had stuff released and like it just hasn't been promoted or distributed properly you know which major labels do aswell but you know you have shartons in the indie scene aswell people hide behind all this correctness as it were just depends if they're good people.

K :I know the ones who done that, that their hearts are in the right places and I mean they were expecting us to tour. I mean, we can only do Belfast.

M :We played four gigs around London one weekend around Christmas and it was great we just did it because we were given the opportunity and it didn't care about record sales or people seeing us it was just like 'yeh fun' we played England. What really ruined it what really shut the door also on the band for me was when we couldn't go to Europe and that really meant that we couldn't progress any further and that made me very sad about the band and at the time we weren't practicing that much so I didn't know what was happenin and it was a strange time, thinking about the band so much. There's so much ambition in being involved in being in a band not so really getting your face in the papers but theres so much personal ambition and I know you would all sure agree with me.

K :Oh yeh.

M :You know obviously we want to move on. We want to matter and I know Monkhouse do matter because I wouldn't have been a fan of them before I joined. We want Monkhouse to matter like taking the time to do an interview now, thats why we've come down for gigs when we couldn't do any more as we done already as in touring playing you know playing abit of England to me it was just like 'What more can we do?'

E :YOU CAN STILL REACH NEW PEOPLE IN IRELAND.

M :Of course yes I'm not saying we hate

M :Of course yes I'm not saying we hate playing Ireland I like Ireland.

K :I love Ireland its our home.

M :We all enjoy going down to Dublin and Cork cause theres so many friends here and we always have a good time.

E :I'M JUST A RECENT MONKHOUSE FAN AND WHEN I HEARD THE SINGLE I REALLY REALLY LIKED IT .YOU CAN REACH MORE AND MORE PEOPLE.

M :Yeh thats true maybe I'm wrong in thinking about not being able to tour Europe but it was just a fact in Natural Progression maybe that's a completely fucked up way of thinking but you know it was another new experience to go to Europe I haven't been abroad for years.

E :I' HAVEN'T LEFT IRELAND MYSELF.

K :Yeh well what a great country to live in love our country.



Monkhouse have alot of releases including:  
 (From Dam.Goods, PO BOX 671, London, E17 6NF  
 MO s to 'Damaged Goods')  
 'Tune in' debut 7" (Dam.Goods 40) £2ppd  
 'What d'ya mean' 7" (Dam.Goods 52) £2ppd  
 (A side of 'what..' on 'cakey pig')  
 'Cakey pig' CD (Dam.goods 55) £7ppd  
 (CD ONLY)  
 Post & Packing included for UK Europe 20% AF  
 ADD World 50%  
 (Rejected Records, 9 Woodlands Ave, Dun Laogha  
 Co. Dublin, Ireland):  
 Rejected Vol.2 split single with Wat Tyler &  
 Monkhouse (2 songs) Comes with zine £2ppd  
 Monkhouse 'glue bag LP/Striknien DC' from the de  
 room' LP split CD punk as fuck, £5ppd (CD ONLY)  
 (Reject Records Monkhouse available from Reaction Diste  
 at gigs etc)

