

Better Late Than Never Issue

#28



July 20 Sittard, NL Erpestes	Aug 26 Sao Paulo, BR Oxigenio Festival
July 21 Lichtenvoerde, NL Zwarte Cress SOLD OUT	October 21 Hamden, CT Space Ballroom
July 22 Amsterdam, NL Halpop Fest	Oct 27/28/29 Austin Flamingo Cantina
July 23 Hamburg, DE Knust	Nov 6 Florida ?????
July 24 Otterstadt, DE Naturspur	Nov 7 Florida ?????
July 25 Regensburg, DE Tiki Beat	Nov 8 Flaggig Molly Cruise SOLD OUT
July 26 Metz, FR Aerogare	Nov 14 West Palm Beach - Respectable Street
July 28 Tarn, FR Xtreme fest	Nov 17 / 18 Chicago Reggies
July 29 Barcelona Barna N Roll Fest	Nov 29 Vancouver Rickshaw
July 30 Getxo (Algorta) Casino Plaza	Nov 30 Seattle The Crocodile
Aug 1 Madrid, ES Gruta 77	Dec 1 Portland Dantes
Aug 2 Bordeaux, FR Square Dem Bedes	Dec 2 Berkeley Corperstone
Aug 3 Le Havre, FR Stade Oceane	Dec 3 Santa Cruz Moe's Alley
Aug 4 Duffel, BE Brahrock Fest	Dec 5 Salt Lake City Metro Music Hall
Aug 5 Blackpool, UK Rebellion Fest	Dec 6 Denver Oriental Theater
Aug 7 Verona, IT Ca Bottona	Dec 8 Los Angeles 1720
Aug 8 Telnio, SLO Punk Rock Holiday SOLD OUT	Dec 9 Garden Grove Garden Grove Amp
Aug 10 Leeds, UK Brudenell	Dec 10 San Diego House of Blues
Aug 11 London, UK Islington Assembly	Dec 14 Washington DC Black Cat
Aug 12 Köln, DE Odenien Freedom Sounds	Dec 15 Bensalem, PA Broken Goblet
Aug 13 Biel, CH Open Air Am Bieler See	Dec 16 Brooklyn Brooklyn Bowl
Aug 14 Berlin, DE Luftschloss	Dec 17 Cambridge, MA The Sinclair

Summertime and the Slackers are on a tour of Europe. I'm writing this to you as we hurtle along the autobahn between Berlin and Dortmund in 'Big Red', the Slackers' European tour bus. It's like a submarine on wheels. There's a drivers compartment, long rows of bunks where 9 people will be sleeping, a front lounge, a back lounge, and a small kitchen. It's perfect for urban camping or parking on the edge of a muddy festival field. It's going to be home for the next month so better get comfy.

Right in front of us is a European Tour of 22 gigs in 26 days. We start in Sittard and then start making figure 8s around the continent and across the channel. Being a summer tour, there are a lot of festival appearances, lots of openair shows that are free or with reduced ticket prices, plus a handful of club dates. This will be our only European trip in 2023 and we probably won't be back for at least a year plus afterwards...so don't miss it!

We also got articles about new Slackers' releases, vinyl reissues, new videos, covers of Slackers' tunes, some new merch, and it ends with a long list of upcoming tour dates. We got 50 to go to finish the year with.

And please, we write this to share our thoughts and music with you! If there is anything you want us to write about, anything you want to know about the Slackers, anything Slackers adjacent you want to know about, please email Slackermusic1991@gmail.com with your suggestions.



New Music From The Slackers

Coming up in September, we have some new music to share with you, and then this will be followed by the re-release of a classic Slackers' album.

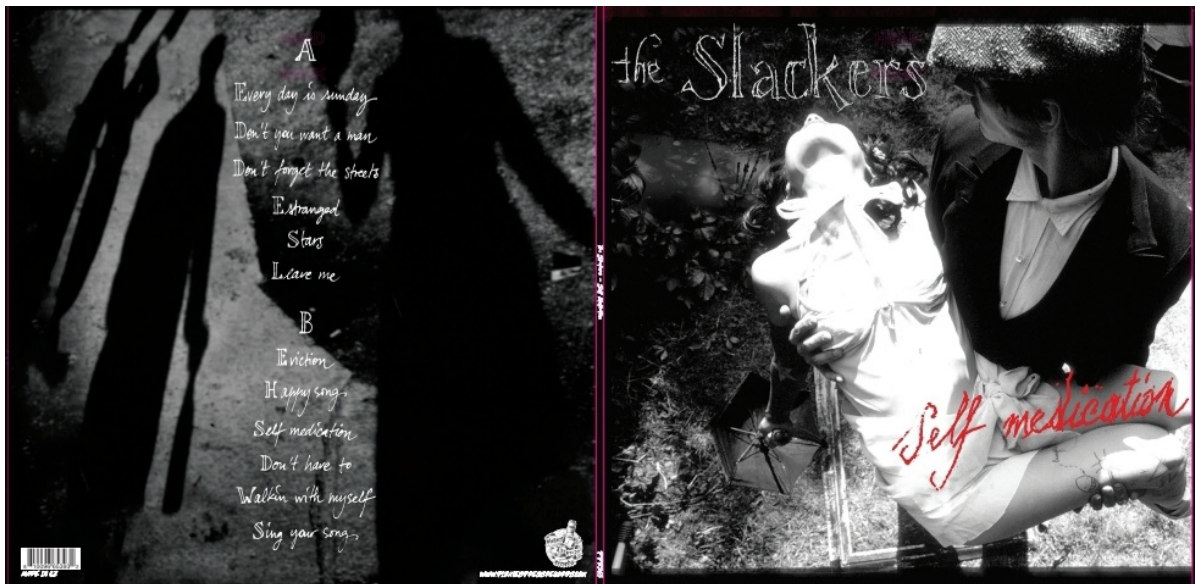
First up, coming out September 15th, we have a 12" single of "Kill You / Statehouse." Kill You is a tune that wasn't ready yet back in early 2022 when we had the cutoff for the Sunlight album. We ended up getting our old friend, Roksteypood to make a guest appearance on vocals and had Victor Rice do a mix.



The version of Statehouse that is on this single is a dub remix version of the one that ended up on Sunlight. Collaborating with Glen Pine, DJ Emch of Subatomic Soundsystem came up with a radically different version of the song.

And yes, there are lots of political themes on 'Kill You' and 'Statehouse.' Deal with it. Next issue, we'll have Vic share some of the inspirations for the songs.

Coming out a month later on October 15, we have a vinyl reissue of a classic Slackers' album from 2008, Self Medication. This album is from our dark middle period. It's like if the Beatles had explored Ska a bit more after 'Ob La Di Ob La Da.' It's a baroque album for dark melodies, big vocal harmonies, and backwards messages. This is Glen Pine's favorite Slackers album, so maybe I will have him write something about it for the next issue.



In addition to the original LP, now remastered, we also have a bonus vinyl 45 single of 4 additional tracks from the sessions that didn't make the album. These songs had been popular ones on our bandcamp release of 'Boss Medication', which was a compilation of unreleased mid-late 2000s output. For the reissue, we had our buddy Mitch Raskin remix them and finish what had been left as demos 15 years ago.

Shameboy Video

Shameboy was made by the intrepid team of Puppeteers headed up by 'The Letter Jess', who were responsible for our videos of "Working Overtime" and "Don't Let the Sunlight Fool Ya."

Check it out here

[\(1\) The Slackers - "Shameboy" \(Official Music Video\) - YouTube](#)

Dave asked Jess to tell the people more about the video. How and why it was made? What was the hardest thing about making the video? And is it true that the puppeteer who did Snufflelufugus on Sesame Street was involved?

"The rooster puppets are rod puppets built onto cardboard cones with paper feathers. The wings are gloves covered with paper feathers that are puppeteered from behind separately. The Slackers puppet heads are made from paper grocery bags and we used one body to rotate them on. Using human hands to play the instruments was helpful.



We had seven puppeteers in the largest scene. I tried to use musicians who had some experience with how to hold the instruments. The original Snuffy may have stepped in to save the day for me when it came time to puppeteer Vic, who was just a floating head. I was the only puppeteer when we added Glen and the roosters in prison later.

The hardest part of making the video was conceptualizing the subject matter. For me the song is about a group of people and events that brought us shame as a nation. I did not want to honor these people by making them into characters so I used one of their symbols, which is the rooster, to represent them. I looked at real roosters which were really funny and clown-like and reminiscent of the ridiculous costumes worn during the insurrection. We added the newspaper headlines so that the message would be clearer. The violence on January 6th was real. The difficult part was figuring out how to depict characters that were comical and dangerous at the same time.”

And the Letter Jess seems to have hit her mark with the video. We have gotten a half dozen comments by various offended shameboys on the Youtube.



@rachaelr9054 • 6d ago



Imagine thinking you're punk but making a song like

🎵 SHAME ON YOU FOR INTERRUPTING THE GOVERNMENT 😭🎵
Bunch of dorks



4



@bobert6523 • 1d ago



You think this is punk? 😂😂



I think this response counts as a success. The song is directed at you shameboy. It's a commentary on a plot to overthrow American democracy and

Maybe next issue, I'll prevail upon Vic to write about what he thinks about Punk and the Slackers. Should be an interesting read.



The Slacures' Video

One morning in June, I was pleasantly surprised to wake up to a video of a band covering the Slackers' "Yes Its True!" They were called the 'Slacures' and were wearing goth clothes and makeup! What was going on here? Quickly I figured out that it was Catbite and Brian Fallon of Gaslight Anthem fame and there was a method to this madness. I asked Tim Hildebrand of Catbite to fill me in.



Hello Slackers friends! Thanks for inviting me to write about the “Slacures” project we released a few months ago!

Over the past year and a half, we had got wind that Brian Fallon was a fan of our band, and of ska music in general. He had shared some of our music on social media, along with some other ska related things, and we even saw that he invited The Selecter to be support for his band, The Gaslight Anthem when they were in the UK. Last summer he was a guest on the podcast “In Defense of Ska” and talked about how he is a huge fan of The Slackers. In the interview, he talked about how he had always wanted to cover a Slackers song, so that’s where we had the idea to ask him if he wanted to cover one with us! So we shot our shot and sent him a message on Twitter asking if he’d be interested in covering a slackers song with us to raise money for a charity, he immediately said yes!

In the interview he had specifically mentioned “Yes It’s True” as a song to cover. Personally it is one of my favorite slackers songs, and it also has a good Vic and Glen vocal dynamic which would be very fun to recreate between Brian and Brit. That was the first song we considered and it just seemed so perfect, it also had room for us to “Catbite-ify” the song. We didn’t talk about any other songs to alternately cover because that one felt so right, but honestly I’d cover any Slackers song in a heartbeat lol.

When we were at Fest in Gainesville FL last fall, Brit and I ended up having a nice Thai dinner with our friend Chris Gethard, who is a legend in the scene from his old tv show, The Chris Gethard show. The next day, I was reflecting on the weekend and I thought about how funny it’d be if we lived in an alternate reality where his name was Chris Gothard, and he was a goth, and his show was goth, etc. etc.

As I got thinking about it, I figured that would make an amusing concept for a music video. We had just finished the recording with Brian Fallon for this Slackers song, so I figured it could be funny to use this video idea for this song. The thought of dressing up as The Slackers, but goth, just really stuck in my mind, and I was set on making it happen. Also, side note: we were going to get either Mike Park or Jeff Rosenstock to be “Goth Dave Hillyard” and green screen them in, but we unfortunately ran out of time. The goth concept honestly

had no relation to the song itself, but it felt right since the Gethard show took place in NJ/NYC, and Chris Gethard is also a fan of the Slackers, plus it was just amusing.

Our director Jak Kerley, along with our makeup artists and set designers, all really made the idea a reality! I think it might have been a little misleading to some people expecting a cure/slackers type thing. So, sorry to those people! It was just a dumb pun!



Anyways, I'm so glad you enjoyed it, Catbite really looks up to the Slackers! We still have some of the Flexi-discs for sale with all of the proceeds going to Play On Philly, which is an organization providing musical education to underprivileged k-12 students in Philadelphia. Here is the link to the video and to buy the flexi: <https://lnk.to/slacures>

Top Ten Ska and Ska Adjacent Albums by USA Bands We didn't Play on or Produce

Vic and Dave were having a discussion about what is the nature of 'ska music' in the United States. We can both be quite critical, so the question was posed. What are our favorite albums by US based Ska bands or Ska adjacent bands?

The rules are that it can't be an album that we played on, mixed, produced, or had any influence in the making of the album. So that removed things like Hepcats' first album, the Green Room Rockers album, and Westbound Train 'Come and Get it' from Dave's list.

Dave's List

Hepcat Scientific [\(1\) Bobby & Joe 2 - YouTube](#)

Hepcat Right on Time

Aggrolites Reggae Hit LA

Lets Go Bowling Music to Bowl By

Fishbone Self Titled EP

Jump with Joey Generations United [\(1\) Fried Neckbones and some Homefries - YouTube](#)

Bimskalabim Tuba City

Victor Rice In America

Pietasters Awesome Mixtape #6

The Boilers Flotsam



Vic's List

The Pietasters Loaded

Blue Meanies A Sonic Documentation of Exhibition and Banter [\(1\) Blue Meanies - Smash The Magnavox - SONIC DOCUMENTATION - YouTube](#)

Skavoovie and the Epitones The Growler

Catbite Nice One

Skinnerbox Demonstration
King Django Roots Tonic
The Boilers Flotsam [\(1\) The Boilers - Chubby - YouTube](#)
New York Citizens On the Move
Chris Murray The 4 Track Adventures of Venice Shoreline Chris
Compilation New York Beat Hit & Run
Honorable mention:
Mashing Up the Nation Vol. 1 compilation especially Mario's Hideout by
Gangster Fun [\(1\) Gangster Fun Marios Hideout - YouTube](#)



Looking at these lists, Dave tends to favor West Coast bands while Vic favors East Coast ones but there is a fair amount of crossover. They both feel that the Boilers' Flotsam, especially the version that came out on cassette in the mid 1980s is a great overlooked masterpiece. Dave literally broke his copy from listening to it too much.

When talking about the genre in general, they both are looking at Ska here with a broad definition of the term. Vic says of the Blue Meanies, "although officially

not "Ska" but included in the weirdness that 90s ska was." Dave says, "the Aggrolites have always said they are a reggae band but I included them because they came out of the LA 'trad' scene that had produced Hepcat. The Aggrolites were the next logical extension of that sound."

Dave notes as well, "this isn't a list of all the Ska bands that I think were good live at various points in their careers, it's a list of what my favorite recorded works are. The Untouchables were a band that I really loved live in the mid1980s but their records never seemed to capture their live energy for me."

And most of the albums are from the 1980s up into the mid1990s. Which makes sense on the level that people tend to know the albums they came up with best. It made Dave think about what he is listening to at home though. Dave usually listens to Jamaican Ska at home and only occasionally to something Ska that is post 1967. "On the road, I listen to the bands that tour with us live and enjoy them on that level. Sometimes when I'm in the car driving between gigs, I appreciate silence or a history podcast or something. I've been remiss on listening to what people have been doing in recent years on a recorded level. Listening just to a tune or two and not the whole album."

Does anyone have any albums by Ska bands in the last 5 years that we should be listening to?

What have we been missing out on? Could be your band or your friend's band that you share with us. Send us a link to slackermusic1991@gmail.com

The Latest in Slackers Merch

Its summer time, the year is more than half over, and the ideas for merch that we had back in the winter are finally being released six months later. First up has been the runaway hit on the Slackers' preorder scene this June. Meet the Slackers' version of a Harrington Jacket, 'The Lord Canterbury.'



We also got a lot of ringers. Now in several different colors!



Plus lots of vinyl!!



This will be available for sale at our shows and through our mail order at
www.theslackers.com/store

YOU CAN ALSO PREORDER MERCH AND HAVE IT DELIVERED TO YOU AT THE SHOW!

Reserve your size, reserve your color, and then put 'in person pick up' in the shipping column and we will bring it to you at the show! Don't worry about whether we will have your size. PREORDER AND SAVE!

Dave Hillyard's History of US Ska:

Chapter 5



This chapter is going to be talking about 1995 into early 1997. The years when 'ska became big' and it flirted with being a mainstream music that people in middle America could listen to. For many people, the majority of America most likely, when they think about 'Ska' they are thinking about music that came out in the mid 1990s and had a brief run of popularity.

As someone who lived through these years, the defining of Ska as being something from the mid 1990s that was goofy and suburban just felt like an erasure of history. It was a slap in the face to all the Jamaican musicians who had pioneered it, the 2 Tone bands who brought it into a 2nd generation, and all the 1980s bands around the world who had loved the music through its obscurity and low ebbs in popularity, and then built it back up with DIY shows.

This understanding also puts an obstacle up for any band that wants to play Ska post the mid 1990s. Ska is defined as something that 'happened' and thus any attempts to play it post 1997 are met with skepticism. It's been an obstacle I've had to break through ever since.

As an artist, it was a feeling like someone gagged you and forced you into a straightjacket and then proceeded to laugh in your face and then mocked you. Look at him! He can't move....he can't speak....definitely can't properly play an instrument. Yeah, cause you gagged me and tied me up motherfucker! I'll show you...where's my saxophone!

As a former historian and sociologist who studied phenomenology, the way that humans come to perceive meaning and shared experiences, I know it's important to examine the phenomenon at face value and I'll bracket some of my personal opinions to do that.

Last chapter, we had gone through the mechanisms by which the Ska scene was expanding in the early 1990s. It wasn't a simple upward curve because bands would

rise and fall with their own internal dynamics but the general trajectory was up and up.

In August 1995, Rancid released their album "Out Come The Wolves" which was mostly a punk album but the breakout hit was "Time Bomb" which was a nod to 2Tone sounds of the Specials. Not surprisingly, Rancid contains 2 former members of Operation Ivy.

No Doubt followed with Tragic Kingdom in September. Over the next 16 months, tunes and albums by Goldfinger, Reel Big Fish, Mighty Mighty Bosstones, and Sublime all charted. It was proof positive that Ska has some intrinsic value when its exposed to a mass audience. When people hear it, they like it.



All of these bands with the exception of Rancid on Epitaph, were signed to major labels. Although the 1980s and 1990s had seen the rise of DIY and grassroots promotional networks, at the end of the day, it was the major labels that were able to take advantage of this brief moment of ska popularity in the states.

There were a lot of bands that carried the ska label during this time. Thousands of them. Every city of any consequence in the United States had at least one local hero that could pack out a midsized club on a Saturday night. In the 1980s there were dozens of ska bands, by the mid 1990s there must have been a thousand.

Labels like Moon Records were at the height of their popularity. Churning out dozens of full albums and compilations every year. It was funny because Moon was where a lot of bands put out their album. For example, the Slackers' Better Late Than Never in 1996 but they had trouble growing artists. I think at the end of the day, Bucket, the head of Moon Records couldn't make up his mind as to whether Moon was supposed to be a vehicle for the scene as a whole or whether the Toasters had to be maintained as the #1 band, at least in his mind.

I think this held Moon back ultimately and led to their crash when Ska died in 1998.

Besides the half dozen bands that broke there were dozens of bands that saw themselves as having a shot at larger fame. The Pietasters, Mephiskafeles, the Scofflaws, Spring Heeled Jack, and the Toasters all dreamed and flirted with greater fame.

One moment sticks with me during this blur of memories that was 1995-1997. Carson Daly from MTV had a ska feature. It was goofy. The usual videos plus goofy ska dancing by people who looked like they learned the moves 15 minutes before shooting.



That was probably the worst part of it. Ska was at its most popular but what was being pushed as Ska was this homogenized style called 'third wave.' It was said that ska began in the suburbs and was this style that was just a joke. It wasn't real music. Everything was happy and upbeat. Pick it up! Pick it up!

And a lot of it was apolitical. No Doubt's 'Just a girl' at least had some sense of reckoning with injustice. An anthem for female empowerment. But for the most part the freedom sounds of Jamaican independence in the 1960s and the edge of Two Tone in the 1980s were long forgotten. Ska was about goofy dancing and neon sunglasses. It was profoundly frivolous.

For myself, the Slackers' and Stubborn All Stars, the bands I was recording with and playing with during these years, 1995 – 1997 was mostly like looking in the window at a party and trying to decide whether you wanted to come in. In 1996, Stubborn All Stars was given a chance to open for Rancid on a European tour and I went along. This led to Dave and Vic meeting Rancid and being asked to tour with Rancid for the Lollapalooza tour in the summer of 1996. This will lead

to the next chapter in my history, the NY Ska mob scene of the mid 1990s, the formation of Hellcat records and then the collapse of the ska scene in 1998.

A Note From Our Agent

Good morning party people and I'm sure you have seen the admat for our beautiful winter tour out. This one was a LOT of work and we paid very close attention to what you, the fans wanted. Some of you, we emailed with a list of potential support bands, and we're stoked at the feedback that you gave us. We're trying to make the show an extension of what our vision is, and that included having a FOUR BAND TOUR.

Doing a FOUR BAND TOUR is usually a godsend for venues (after all, they can sell drinks for FOUR DIFFERENT INTERMISSIONS). And the kids like it mostly. But it's hell from a production standpoint - how do you get a rider that covers everyone? How do you build the show so that the headliner doesn't play at 1am? How do you police the show so that each band has a chance to express themselves and that fans can get a good idea of each band? It's a lot of planning, and I mean a LOT.

What I can say is that we think a lot about things like a THREE BAND SHOW versus a FOUR BAND SHOW. There's a lot of really good talent out there, and we felt that it would be great to share what the band likes with the outside world. It's a give and take, but our thinking is that this has been a tough year with inflation and whatnot. We look at it like creating more impact for your night out is the way to go with this, and we think you're going to like the end product.

the Slackers

with

Voodoo Glow Skulls
Buster Shuffle
Los Mal Hablados

Mustard Plug
The Freecoasters
Stop The Presses

November 29 Vancouver Rickshaw *

November 30 Seattle Crocodile ***

December 1 Portland Dantes ***

December 2 Berkeley Cornerstone ***

December 3 Santa Cruz Moe's Alley ***

December 5 Salt Lake City Metro Music Hall ***

December 6 Denver Oriental Theater ***

December 8 Los Angeles 1720 ***

December 9 Garden Grove Amphitheater ***

December 10 San Diego House of Blues ***

December 14 Washington DC Black Cat**

December 15 Bensalem Broken Goblet **

December 16 Brooklyn Brooklyn Bowl **

December 17 Boston Sinclair **

***Voodoo Glow Skulls, Buster Shuffle, Los Mal Hablados

**Mustard Plug, The Freecoasters, Stop The Presses

□Los Mal Hablados only

What else have we been doing? Traveling. As for me – that's all I have been doing these days. Traveling from here to there. Falling behind on the emails. Trying to keep the impact going while I'm watching the world through the window of an uber or a plane or a taxi or a hotel. Windowland, indeed. I'm in Tokyo right now working on the ins and outs as to what we can do for future years. COVID seems like it happened a long long long time ago around here (although I got my 6th shot just this week so I don't get sick out here) and items are still cheap (7-Eleven latte's are \$2. Ramen is \$6. Cab from the airport to Shibuya is \$50.) Everyone loves Ohtani and everyone loves the summer. Everyone hates COVID and everyone hates humidity.

Human beings have more in common with each other than they have differences. Spend your time and money on things you love - be parsimonious with your spending, but spend on what you like. Life is great if you let it be. Enjoy and see you soon with our 2024 theories!

If you want to book the Slackers for a show....or have questions like "How come the Slackers Never Play MY TOWN!"or how much would it cost for the Slackers to play a

gazebo in my backyard?

Email John Pantle and he promises to reply to you! John@soundtalentgroup.com

Slackers Tour Dates

Almost all the shows for 2023 are announced now, we just got a few surprise ones coming up in November to still tell you about.

July 20 Sittard Ernestos

July 21 Lichtenvoorde, NL Zwarte Cross SOLD OUT

July 22 Amsterdam, NL Haltpop Festival

July 23 Hamburg, DE Knust

July 24 - Otterstadt, DE Naturspur SOLD OUT

July 25 Regensburg, DE Tiki Beat

July 26 Metz, FR Aerogare

July 28 Tarn, FR Xtreme Fest

July 29 Barcelona, CAT Barna N Roll Fest

July 30 Getxo (Alcorta) Kasino Plaza – FREE SHOW!

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Aug 3 Le Havre, FR Stade Oceane

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Aug 7 Verona, IT - Ca Bottona



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Aug 10 Leeds Brudenell

Aug 11 London, UK Islington Assembly

Aug 12 Koln, DE Odonien / Freedom Sounds Open Air

Aug 13 Biel, CH Biel Open Air Festival – FREE SHOW!

Aug 14 Berlin, DE – Luftschloss

Aug 26 – Sao Paulo, Br – Oxigenio Festival

26 e 27 AGOSTO

AERoclube CAMPO DE MARTE

OXIGÊNIO

FESTIVAL 2023

26 DE AGOSTO

RANCORE SAMIAM DEAD FISH
THE SLACKERS BLIND PIGS CHUVA NEGRA
COLID MOLHO NEGRO SAPOBANJO
LILITH POP REFUGIADAS KARAOKILLERS

27 DE AGOSTO

RANCORE [REDACTED] GRANADA DAY LIMNS
ZANDER HEV084 MIA LEELA BAD LUV
PUTZ! THE ZASTERS UELO
KARAOKILLERS

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LOCAL: AV. SANTOS DUMONT, 1979 - SANTANA, SÃO PAULO - SP (PRÓX. AO SAMBÓDROMO DO ANHEMBI)

October 21 – Hamden, CT – Space Ballroom

**October 27/28/29 Austin, Tx – Flamingo Cantina – SLACKFEST
SOUTH!**

Nov 8 Miami, Fl Flogging Molly Cruise SOLD OUT

Nov 14 West Palm Beach, Fla – Respectable Street

Nov 17/18 Chicago Reggies – SLACKFEST NORTH!

Nov 29 Vancouver, BC – Rickshaw Theatre

Nov 30 – Seattle The Crocodile

Dec 1 Portland, OR Dantes

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