



# ପାଇସ୍ଟ ପ୍ରେମକ ପାଇସ୍ଟରେ & THE TECHNICALITIES

NEVE & THE TECHNOPIPIES AN  
ADDICT WITH LOVE. A HAMMER TO MY THOR. GURNING FOR  
A FOUR TO THE FLOOR. ECSTACY BROKE DOWN THE  
SOCIAL BARRIERS, THE CONSTRUCTS OF CLASS WE  
ABIDE BY NOT TRY AND BANISH. EUPHORIA  
PACKAGED IN A TABLET NOT SOME LIFE SIMULATING  
GADGET. DROP BEATS NOT BOMBS, FROWNS TURNED  
UPSIDE DOWN. MINDLESS DANCE MUSIC  
APPRECIATION. ONE NATION TUNED INTO THIS  
STATION. RAISE YOUR HANDS FEEL THE SENSATION.  
NEVER COME DOWN WE'RE ELEVATED. KEEP ON.....

PAY NO MORE THAN 5 POUND FIFTY

KEEP ON RAVING IN THE 1ST WORLD

THE TECHNO HIPPIES NOW WEAR BLACK



POST PUNK PODGE  
TECHNO HIPPIES

YOU'RE WHITE AND YOU'RE IGNORANT

I caught up with Post Punk Podge via email in October 2024, before the "Keep on Raving In The First World" album & tour. That was where we started the interview....

# POST PUNK PODGE

The Limerick Laoch on Rave, Time Travel, & Tyler the Creator....

**MAL: What does it mean to 'keep on raving in the first world'?**

**PODGE:** I guess it means 'keep on keeping on', it comes from the Neil Young song 'Keep On Rockin' in the Free World'. I am trying to say we are privileged to live in a first-world country like Ireland, bad and all that it can be there are far worse places to live right now. Raving is a form of escapism from day-to-day monotony so I wanted to tie these thoughts in a simple sentence.

*Compared to 'Euphoric Recall' you've shifted more towards dance music rather than post/punk with this album - am I wrong?*

Yes, you would be correct - the title track from the 1st album 'Euphoric Recall' pointed towards that. Being more influenced by 90s acts like the Prodigy, the Chemical Brothers & Underworld meant the sound came out that way. Post Punk originally back in the seventies was influenced by the dance music of the time. Bands like PIL & Gang of Four were inspired by disco and funk. I grew up in the nineties so I was drawn toward mixing punk with dance music from that era. We don't have a traditional band setup live and sample breakbeats so it was a natural progression to get more dance orientated.

*You comment on the Hacienda on the title track ('Keep On Raving'). Is Factory Records important to you? Are you more interested in the music or the ideas?*

The idea of going back in time after taking drugs came to me to write about in the song as I would have loved to have been in the Hacienda back then. When ecstasy & rave culture became huge in the late 80s, young people of all walks of life embraced it & the power of the music & the drug inspired them to show more empathy & become more united.

I watched the movie 24 Hour Party People as a teenager, which profoundly affected me. Tony Wilson was inspired by punk to start his label & without him, we wouldn't have had Joy Division, New Order, or Happy Mondays. As a label, they weren't concerned about money, they lost money on the artwork to 'Blue Monday' by New Order for example they cared about the bands & the art being created first & foremost so the ideas & the music both mean a lot to me.

*What was influencing you while you were making this album?*

I really wanted to try & capture the energy of our live shows & make the whole process more collaborative, as I made the first album all by myself which was quite challenging. Mr. The Boom Is Back our guitarist would come in & play synth & guitar jamming over the songs or playing some rough ideas. Dan Walsh of Fixity played saxophone & Andrea Mocanu of Pow Pig & Small Church did some vocals, they all influenced the sound in a huge way. DJ Carey our DJ sang some lovely backing vocals, it was a very fun experience.

Music wise, I was listening to a wide range of stuff like LCD Sound System, Sonic Youth and Fat White Family to name but a few. Sleaford Mods were the reason I started the band. When I saw them live back in 2015 it inspired me to sample some krautrock drums from the internet burn them to a CD & loop them using a CD deck. The first bassline I played along to these beats was the verse bassline to **Post Punk Election Party**. I have seen [Sleaford Mods] numerous times. I started a chant at their gig in Whelan's in Dublin whilst ringing the bell I use on stage - "Sleaford Mods" to the tune of "We Are The Mods" which is the chant used in the film Quadrophenia. They took a video of this at the show and sampled it at the start of the song 'Live Tonight' from Key Markets so technically I have collaborated with them.

*You also found time to play violin on the new Meryl Streeck album, right?*

Yes, I play violin on the song 'Murder' which also features A Place To Bury Strangers. I played a gig with Meryl in Dublin & he's a lovely fella & he asked me to contribute & I was more than happy to. I improvised some parts & sent them on & he sampled the bits he liked. His music is not afraid to deal with the evil and corruption in this world which I admire him for an awful lot.

*Where do the idiots who think women in music are just girlfriends and groupies (as mentioned on 'Not Enough Women') get this idea from? I think it harps back to the late 60s early 70s with bands like Led Zeppelin especially simply using young women for sex & young girls idolising these people. It's very toxic and I still think it exists today especially in hip hop and punk where we don't see enough women starting bands or rapping but it is slowly starting to change.*

*Your tour goes to Limerick, Dundalk, Ennis, Clonakilty. Is avoiding Dublin a matter of practicality or principle?*

We are actually doing 3 support slots in Dublin in November & December now. So we support Warmduscher on November 16th in Opium & the Mary Wallopers in Vicar St. on December 14th and 15th so no matter how much we try we always end up playing Dublin. It's like going up to play hurling for Limerick in Croke Park playing Dublin to me. Our DJ doesn't like driving up there so we didn't have it as part of the headline tour but we are buzzing to play those three gigs. Vicar St. will be the biggest gigs we have ever played so hopefully they go well & we don't get chased out of there with pitchforks. A lot of the Wallopers crowd would know of us already anyway & know what to expect so we are buzzing for those gigs.

*Who are the Ennis Eccentric Music Society?*

They are a group of promoters who put on gigs in Luca's bar in Ennis. I saw that Strange Boy had played there so said we'd give them a call. We know nothing else about them other than that.

*I think you've hinted a few times that this is your last big push, that if this album & this tour aren't successful you might have to call it a day. If you do have to stop playing music, what job do you want to do instead?*

## **I'll never stop playing music**

but if I had to stop I would probably like working in a record store or radio station. I fall in & out of love with the band it's all about the hustle & the struggle, as Del Boy would say "This time next year we'll be millionaires". Being a millionaire to me would be earning a decent living out of the band so that I don't have to get a real job.

**"Mark E. Smith would never pack it in so I'm gonna give it my best shot." - PPP**

# IRRELEVANT QUESTIONS

*How important is Paul Weller to you, if at all?*

I love Paul Weller I got into the Jam when I was about 12 they were the first punk band I fell in love with. I remember getting the Jam box set for Christmas & loving it. He is always changing his sound and evolving & I admire him greatly for that he also looks like someone's granny these days which is funny to me.

*You use a bit of Dublin rhyming slang on this album ("on the dole, the rock and roll"). Do you have a favourite bit of rhyming slang, Dublin or otherwise?*

I've always found Cockney rhyming slang to be very entertaining from growing up watching 'Only Fools and Horses'. Sayings like **Al Capone** for telephone or **did you get a butcher's at that?** meaning did you get a look at something are gas. Ian Dury used these in some of his songs which I find entertaining. In terms of Dublin slang, **Scarlet for ya** is a great one meaning I am so embarrassed for you.

*Would you ever consider editing your own zine?*

Yeah maybe some day if I can find the time. There is a strong zine scene in Limerick the hip/hop producer Mankyy does a great one and Feile Na Greine have one each year for the festival now.

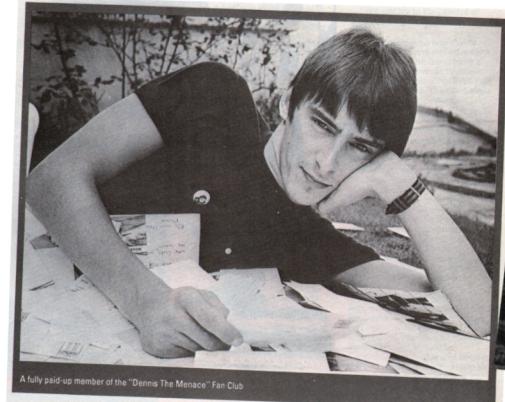
*Do you think Australia should become a republic? Is it any of our business?*

They should show more respect to the Aboriginal people and their culture. I don't have anything else to say about Australia it's where all the people who bullied me in primary school fucked off to so they can keep them.

*What do you think of the new Tyler the Creator album?*

I have only listened to a few songs but I really like what I have heard. It's like a mix of Igor & Call Me If You Get Lost, his last two records, is what I get from it so far. Noid the first single samples a Zambian rock band's song they are called Ngozi Family and that's really cool, it's from 1977 I gather.

**"Tyler is a bit of a genius I have to say."**



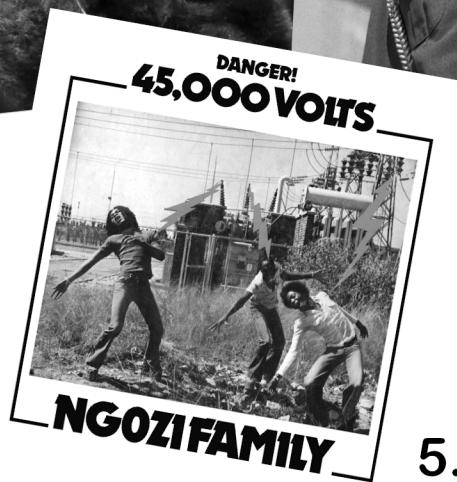
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1. Paul Weller.
2. Rodney, Delboy & Grandad from "Only Fools & Horses". Na na na na!
3. Independent Senator Lidia Thorpe (Djab Wurrung, Gunnai, Gunditjmara), who told King Charles III "You are not king, you are not sovereign, you committed genocide against our people. Give us our land back, give us what you stole from us."
4. Tyler, The Creator.
5. 70s Zamrockers: Paul Ngozi & the Ngozi Family.

# Not Enough Women\* In Your Crew

## MENU RED

*Kill The Boy Band*  
*She/Her/Hers*  
(2019)

*What The Papers Didn't Say*  
*Tribe 8*  
(1998)

*Deth*  
*Pleasure Venom*  
(2019)

**WHITE**  
*Pretty Woman*  
*Powpig*  
(2019)

*Subside*  
*Wyvern Lingo*  
(2016)

*White Justice*  
*Alice Bag Band*  
(2018)

## ROSÉ

*They Want Us To Make A Symphony Out Of The Sound Of Women*  
*Swallowing Their Own Tongues*

*Le Tigre*  
(2001)

*TERFS OUT (Intensified)*  
Problem Patterns, Dr Asparagus Montague  
(2024)

*Rude Girls*  
Rhoda Dakar & The Bodysnatchers  
(1980)

**CHAMPAGNE**  
*Fall Asleep*  
*Big Joanie*  
(2018)