

MM

AmBoro

Pop

XE

(Issue #004)



Sorry it took me so #?!@ing long. In this issue you will find the usual grab-bag: reviews, top tens and rants. Our main feature: Sea Shanties with Stinky and Captain Nemo! Also I think I'm going to have to broaden the purview of this zine. The point where punk meets pop deserves its own zine, possibly its own book, and this zine isn't that zine. I like punk, I like pop, they're both going in here.

-mal, the editor (the Inimitable Captain Nemo, Scourge of the Ohio River)

CREDITS: Contributions from Cap'n Nemo, Mayor Ollie and Stinky. Fonts from 1001fonts, dafont and w.itch.io.

# FANFICTION REQUESTS

THE PUBLIC ARE SPEAKING!

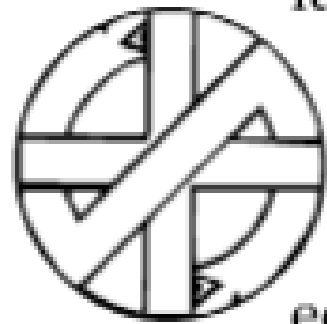
"MORE CRASS FANFIC!"

- everyone, literally everyone wants more fanfic about 1980s anarchopunk band

Crass

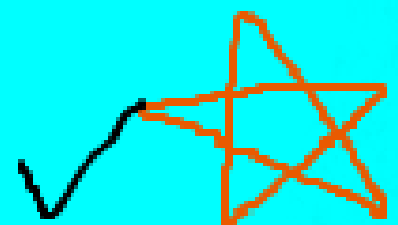
"hannibal lecter (mads mikkelsen edition) and morrissey make pierogi"

- Ollie, apparently?



## ~~THIS~~ ISSUE:

Sea Shanties with Stinky! ✓



Nun Attax/5GDTTS?/Beethoven: a lyrical analysis ✗

Introduction to Cliff Richard ✗

Musician Autobiography

Roundup tried doing it as its own zine, didn't work

It's A Sin (C4): A Review ←





a conversation with Stinky and Captain Nemo

Sea shanties! They got very popular very quick online back in january. I asked two shanty experts for their opinion.

**Mal:** how would you define the term "Sea Shanty"?

**Captain Nemo, Scourge of the Ohio River:**

"That really depends upon context and approach. Historically speaking there are several distinct kinds of sailing and working songs, but as it stands any traditional sailing song can be considered a shanty. When it comes to scholarly discussion one can split hairs, but generally speaking, (contd. pg 3)

# SEA SHANTIES CONT'D

the distinctions between song types are irrelevant in a modern context."

Stinky: Personally, I like to distinguish the different types of shanties from each other and enjoy understanding the history behind each type and why they were used, so I would define a sea shanty as simply a working song used aboard pirate, privateer and merchant ships.

Mal: Hmm that's interesting. Of course the song that went viral this year, the Wellerman, isn't technically a sea shanty right?

Stinky: Wellerman is a sea shanty but not one the pirates most people think of would've been singing, which is the idea that got the song viral in the first place, and was instead a whaling song of the 1800s.

Mal: So songs of different eras get conflated into one genre.

Stinky: I would say so, yes.

Mal: That kind of leads into my next question - why do you think that these songs have had such popularity with a millennial and Gen Z audience who are unfamiliar w/ their original context?

Nemo: "It's a meme. They think it's funny. It's the same sense of ironic enjoyment that was the original kernel of the nascent 4chan brony fandom."

# CONT'D

Stinky: "I think it stems from the idealization of piracy, the idea of being able to cut loose and have that kind of freedom is appealing. This is especially prevalent among groups that see themselves as being outside of society already like queer people."

Mal: To me it seems similar to other recent trends like cottagecore. People are pining for a fictionalized past that really reflects the preoccupations of the modern day.

Stinky: I agree.

The Cap'n: "I think that's a possibility, but shanties don't have a -core aesthetic and the shanty "culture" doesn't seem to exist in any sense outside of tiktok. We're not seeing Sailorcore edits on tumblr. I really think it's just a meme.

Mal: How do you think this trend fits into the folk tradition as a whole? How do you think the internet affected those musical traditions?

Stinky: I do enjoy seeing these songs being appreciated today, but the lack of historical knowledge about them irks me. Though someone doesn't have to know everything about something in order to enjoy it. I guess my point is that the internet has allowed a wider variety of people to come across a style of music that hasn't really been appreciated outside of a niche group in the past, and I'm glad to see it.

**visit [nuclerosea.neocities.org/zines/zine-zone.html](http://nuclerosea.neocities.org/zines/zine-zone.html) for the rest of the interview. I ran out of space.**

# REVIEWS

**IT'S A SIN:** Pop: 10/10 Punk: 8/10  
Emotional Pain: 10/10

**PSYCHOMANIA:** Occultism: 6/66  
Mayhem 10/10

**BORSTAL BOY:** Historical  
Inaccuracy: 8/10

**IN THE NAME OF THE**

**FATHER:** Pop: 5/10 Punk: 2/10 Being  
directed by the same guy that  
did Borstal Boy? : 10/10

**DAY GLO; POLY STYRENE:** Pop: 10/10  
Punk: 10/10

**THE LAST BUS HOME:** Pop: 2/10  
Punk: 10/10  
Period detail: 5/10

-----  
**TOP TEN TRACKS**

↑  
details sometimes  
inaccurate,  
spiritually true

1. IT'S A SIN - PET SHOP BOYS

2. ENEMIES - THE RADIATORS FROM SPACE

3. LITTLE BABY NOTHING- MANIC STREET PREACHERS

4. DEARLY BELOVED - THE PRETTY THINGS

5. MARY MARY - CHUMBAWAMBA

6. TWO SISTERS - THE KINKS

7. WHEN YOU'RE YOUNG - THE JAM

8. ENOLA GAY - OMD

9. DOWNMARKET - THE BLADES

10. MAID IN HEAVEN - BE BOP DELUXE

-Mal, May 2021

if you

would like to contribute to

my anarcho pop zine

reach out to me (not rupi

kaur) at

[m.a.p.z@tutanota.org](mailto:m.a.p.z@tutanota.org)

