

INTENSIVE 30P CARE NO. 2



**Killing will
go on, says**



BIG SISTER.

**Barrier
to peace**

**MILK MEN. UK IDEAS.
FLUX OF PINK INDIANS
CHARGE. CRASS.
GIRLS AT OUR BEST.**

READ THE FANZINE AND THEN MAKE UP YOUR OWN MIND


NEIL DIAMOND RULES OK!

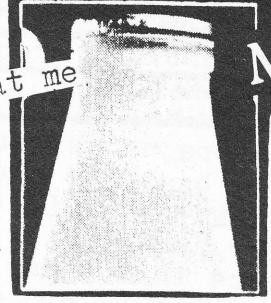
JOHN: The group came together more or less by chance. I didn't even know
jon before the group so we all just didn't have a big idea and all just come
by we sort of disagree about a lot of things and the

Milk is supreme

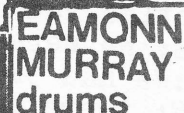
opinion of one person.....

JON PETTS

house →  bass
Ian: why are you all pointing at me



JOHN HEYDERMAN
guitar



recorded 21-4-80 at OZ Studios Mitcham.

SONGS :

- ① morality.
- ② since you went away.
- ③ this is life?
- ④ it's only war.
- ⑤ pictures on the wall.*
- ⑥ seicov. gent contest at

⑥ seicoy.
it was a talent contest at
the Milkmen family, except
* lyrics by Julie Baxter.

Write to us at:
26 RICHMOND R.D.
WEST WIMBLEDON
LONDON S.W.20

only really rehearse at gigs
don't take it seriously
last

before really
Ian: we only really
as quite good. i couldn't take it seriously
they came joint last
BOTEILLE DU LAIT
Pete: Yeah joint 4th out of 5
up!

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John: theres no-one here who was in the
Pete: no it used to be Six Minute War
I.C.: how long have you been together?
An. november (79) THIN

I.C. ... for 12 years ... Make You ... (79) THIN ... DISTURB THIS RARE SPECIE

John: last november about a month ago

Ian: and i joined about a month ago

Punk riot in

Jon: i joined december

... was me and Steve +

reability bondage punk

Ian: and
Punk
 Jon: i joined
 Pete: the first gig was me and Steve +
 this pub we just went down there on
 PUNK rockers at the
 causing trouble at the
 BBC's Pebble Mill studios
 in Birmingham.
 After a recording of the
 the night and said could we play
 that was it really.
 Shock
 they hadn't rehearsed properly at all.
 never do
 ther before really
 Ian: we

Shock
horror
that was it really.
John: they hadn't rehearsed properly
Pete: we 'd never played together before really
John: I went to see it, it was quite good. I couldn't take it seriously
Pete: Yeah, joint 4th out of 5
Come in and see it
BOTTLE DU LAIT
NO © EXCEPT TO PINK FLOYD, GENESIS, LED

John: with a bloke with a stand up pianist who played classical stuff. They had this ace panel made up of 2 jazz musicians and a housewife. They were sitting there looking at their notebooks not knowing what to write.

Police probe

IAN: i missed that i was going to be the drummer

JON: I joined two days before the next gig

JOHN: just after they'd played steve phoned me up and asked me if I wanted to join and i said yes. The next gig was a bit of a farce because we came on last because we were pulled out of a hat and were pretty piss werent we?

JON: was that the one down there

Pete: The first one at the polio hall

JON: oh yeah we were pretty piss.

JOHN: basically we hadnt really rehearsed properly. we just had one practise round my house.

PETE: we were all out of tune

JON: We had 5 minutes on stage before we were chucked off

PETE: there were 2 guitarists, 2 bassists and just another drummer.

JOHN: the drummer was doing drum solos in the middle of the songs really softly so it didnt matter anyway.

IAN: they played a gig down there that i saw. i thought that they were really good. I was playing in a group called F4 and we couldnt come up with our 20 quid so we could only do 3 songs

JOHN: i played Bads on that. It was dreadful i hated it. I really felt like walking off stage

IAN: I hated that they were a terrible group.

JON: I thought it was funny

IAN: It was all tunes. it was all organised. i used to sing then but i cant now cos im trying to get into drama school

JOHN: thats almost as bad as art school

IAN: its worse than art school

Restrictions

FREEDOM

PC's death was an accident

Politicians Zombies

Nuclear plea

Minako Matsubara, 12, whose uncle died at Hiroshima, yesterday called for an end to the use of nuclear weapons when she addressed a mass protest at Central Hall, Westminster.

I.C. how did you come about the name?

PETE: we didnt it was Steve & Rob

JOHN: what steve told me was that Rob came up with some sort of hard punk name

IAN: NO they used to be good they used to be called the Dachau Milkmen and its nothing like our music.

JOHN: i think the milkmen is a nice name.

IAN: i think its alright.

JOHN: It sounds so stupid you remember it.

Torture

I.C. has anyone influenced you

JOHN: basically we all like different stuff. I was saying to pete that if i was thinking about the songs i'd written for the group they were probably influenced by PIL and some Beatles stuff

IAN: Yeah we all like PIL but we dont sound like them

JON: we try to with Morality

IAN: thats about the only group we all like.

JON: sounds like them a bit

JOHN: But apart from that its completely different Jon's sort of nothing

JON: I just criticise everything

IAN: I like Throbbing Gristle

IC: How long have you been playing individually

JOHN: I've got a confession make 8 years i think

IAN: I started guitar about 4 months ago after finding I couldnt sing anymore

JOHN: remember when we used to play in that group

IAN: oh yeah when we were little we used to play in a group me and John

JOHN: what were we called juggernaut

IAN yeah Juggernaut

JOHN: We nearly got a gig at the young conservative club

IAN: yeah we were about 10 I played piano then

IAN: i played in a HM band as well.

democracy?

?

JON: I played in Riot

PETE: I can actually say i never played in any group before

JON: Riot did a gig as well .Brilliant gig werent it

PETE: Anarchy in the UK at 16.

JOHN:slowest version of anarchy ever done

IAN: We played there

PETE: F4 played there and wrecked all our microphones

JOHN:thats how all these different bands met each other everyone was trying to nick each others amps and everything.

JON: remember that time we played down there and there was a riot and everyone was trying to nick the stuff

I.C.: How often do you practise?

IAN: We usually do one before a gig in which we makeup new tunes.We hardly ever do the old stuff.

JOHN:we usually just go through it once we dont sort of try to get better cos a lot of our songs sound a lot better if theyre more or less spontaneous

PETE: its good cos everyone has their say Eamonn does the drum bit he does the bass bit and so on.

JOHN:This is the first line up which i think is really settled. before we had a different drummer every gig.we just used to ask someone from the audience to drum.we had allsorts of people turning up,at one of our gigs we had a synthesizer player.i think he thought he was in genesis.

PETE:It was at a school gig and there was all the school there and all these mods JOHN:Then steve came on stage and said we hate mods &we had to leave.

And then JON of course when the mod group we were supporting came on started going round and undoing all their amps.

JON: i unplugged all the speakers.

JOHN: I didnt notice it just shows.it was so boring.

I.C.:you dont want to sort of progress musically? massive Soviet

JOHN:Yeah

PETE: but it depends we dont want to sort of get to genesis standard.

JOHN:we want to play different thats it.

jon:we change

PETE;we experiment in a way cos the sound isnt allways the same

JOHN:i think the sounds changed a lot if you take the new stuff we're doing. its becomevery different.its basically because its a different influence.a lot of the early songs steve wrote

PETE:They all sounded like Crisis basically

JON: when we re-did politics

JOHN:yeah that was a steve key song & we rewrote that.we did it in a encore

IAN: we made it up on stage.i said how do you play this and he said well do this and the drummer had never heard it either.Pete put a new set of lyrics to it

JOHN:yeah cos we hated the old lyrics,cos the old lyrics are supposed to be as pete put it tongue in cheek just making fun of political songs.

PETE: and they thought we were nazis

JOHN:yeah cos it went fascism's right we're the master race

I.C: at the gig we saw you at you were surprised when you were asked for an encore werent you

PETE:yeah we never had that before

JON:we normaly get jerred off let alone called back on again

IC:how much have SMW influenced you.

PETE:well steve and rob used to be in it basically

IAN:but we dont sound anything like them

PETE:basically what is was was any tune that sounded different to what SMW wanted to play we used to do as sort of an outlet.

JOHN;but people did take the piss & say we were just taking the SMW throw outs & that we were just really an extension of SMW.i think thats changed now.it changed when we got ian & Eamonn in the group

PETE:we still dont take it seriously though.

ALL THE GROUPS TALKED ABOUT IN THE NEXT BIT SHALL REMAIN UNKNOWN

JOHN:there are groups in Wimbledon who try & aim at a very professional sound& play very occaisional gigs very highly rehearsed every single week

say every wednesday at 8.00 they have their practise & they play through the set &try to make the songs better& better.its justboring cos unless youre brilliant musicians you cant succeed at that type of sound.AND you cant be

any different. what we try to do i think we accepted the fact that none of us could play very well and none of us could write brilliant songs.

S.

IAN: I think the simplicity adds to it.

JOHN: we're doing a gig down the road & we want to charge exactly cost price so we reckon fine that's what we'll do but there are people who reckon they're a professional group and so people ought to pay 50p to see them.

IAN: we got it down to 30p

JOHN: i know most people can afford 50p but it not that that counts. i just think that we shouldnt charge a price just cos people are willing to pay it. Weve lost on every gig so far. but i see that because i enjoy playing & i'll pay £3 to see a gig i'll pay that much to play in one.

IC: Are you still on that compilation LP with SMW

JOHN: well we dont think the lp's gonna come out. SMW are thinking of doing another ep & we're probably going to do an ep

IC: how many tracks were you doing on the LP.

PETE: six we'll play them to you if you like weve got them on tape.

JOHN: i think to put in the interview this is a good but dont listen to them

PETE: we're not experienced in the studio and we didnt have much time.

JOHN: i'd like to re-record it, it sounds as if we were really being careful no-ones playing a note out nobodies enjoying it.

PETE: i dont know if we want to do all those same songs. put the best ones on & do some of the new ones.

JOHN: i dont like pictures on the wall for one

JOHN: i think one obvious question is why do we bother to do it at all

I.C: ok why do you bother to do it at all.

IAN: It's fun.

JOHN: nothing else to do.

JOHN: i t doesnt really take up much time at all

I.C. how many of your own songs can you do.

JOHN: well a lot we got a lot that weve thrown out

PETE: we got the set of 13 that we'll do next week.

I.C. who writes the songs

IAN: Pete writes the words. One of us comes up with a part & the rest of us make up a part round it.

IC: what are most of the songs about.

IAN: we dont know what they're about only Pete knows. John wrote morality from a Talking heads interview

PETE: it was all sort of jumbled up & i put it into something that might make sense.

PETE again: It's only war is an anti war song, Seicov is basically almost voices spelt backwards;

IAN: it was one of steves ideas

PETE: his idea was the title, i wrote the words. the words are about how the state runs you.

IAN: i think all your words are open to interpretation

PETE: this is life is sort of about what life's about, pictures on the wall actually i didnt write that one a mod girl called julie baxter.

IC. has the band any political aims?

PETE. Do you mean would we play RAR gigs.

IC. yeah.

JOHN. I dont think we would

JH. Oh i dont know if it was a local one we would. I wouldnt like to go on the RAR circuit. There s a lot about RAR i dont like. But we know someone in a group called Alien Culture which are basically a RAR band. They only do those gigs & they've only got those gigs because most of the band is asian & RAR is pushing them because of it. They were thinking of organising agig in wimbledon with us.

JOHN. I wouldnt want to do it

JH. Why do you say that.

JOHN. Cos I dont agree atall with what they're doing.

IAN. in what way.

JOHN. they just make it worse

IAN. I think they started out as a good idea.

JH. I was the local youth representative on the the ANL committee

JOHN. I was in it.

IAN. We were all in it

JH. I used to go along to the comittee meetings and we organized a few local meetings & leafletting. I think on a small scale it did a lot of good.

Furious husband and the milkman

BASIL PAGE went berserk when he found his wife making love to the milkman.

PETE. I think we ought to say our influences
IAN. We havent got any.

JH. what about individually the stuff we like.

PETE. I like reggae a lot at the moment & stuff like Killing Joke, Pil, Joy div
ision, cockney rejects, UK Subs.

JH. Leave IAN'S to the end cos we're all gonna laugh. He right at the moment
other than reggae stuff, which i like a lot i dont like anything thats musical
i mean anything thats sort of got much tune, Pop group, half japeese, killing
joke.

JON. Um

PETE. Sid Vicious ?

JH. This is the only bloke who's bought all the sex pistols rip off records.

JON. I havent, i didn't buy one of them. Early Subs, early Ramones & unfortunately
I'm begginning to like reggae.

PETE. weve converted him.

IAN. Well i've gone off stuff like monochrome set
i still like it. My main stuff at the moment. I like the pongroup, slits but i'm
into industrial music, Throbbing Gristle, Surgical Penis Clinic, Leather Nun.

Sammon who wasnt at the interview is said to like anything.

THE
END.
7

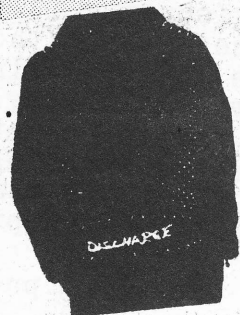
ADVERT.

CLAY

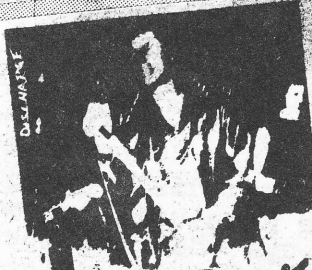
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Plastic Idols Futurist
Clay 2



GRACE - FIRE OF LONDON



Demon Clay 4
New Release, Red
Vinyl, Heavy Rock

JUST A QUICK WORD AS TO WHY THERE IS AN AD (other than a better badges one)
I'M NOT GETTING PAID FOR DOING IT NOR DO I WANT TO I'M DOING IT AS A FAVOUR
(HOPEFULLY) TO MIKE STONE OF CLAY RECORDS. SO BEFORE YOU AND FANZINES LIKE
ALLIED PROPAGANDA START SAYING THAT I.C. IS A RIP OFF & THAT I MUST BE MAKING
A FORTUNE MAKE SURE YOUR ACCUSATIONS HAVE SOME BACKGROUND. sorry for the inter
uption i just had a point to make

PETE. You cant just sit back.

JH. No you cant. but what got me was the sup were really sort of into violence. They believe in making themselves the new rulers of GB, to then the ANL was just another tool.

JH. I think basic ally weve all got sentiments which arent anarhist but which lean towards anarhistism.

PETE. Jon's got a pair of boots with Circled A's on them.

Jon. they fell apart i bought a ne pair.

JH. with swastikas on the other side- we went to this gig in Croydon & there is all these people with anarhist signs & swastikas

IAN. Yeah its terrible. I think we all agree on (its very heavy) government on a more local level. Where people can actually say what happens

JH. Just a more democratic government basically

JH. I reckon what Ive got against Crass & to a certain extent i could say this about SKW as well is that they take like a point by making a really good song about it they make it sound really good. I can remember a lot of crass lyrics which i couldnt of any other group. People start believing its true not because theyve thought about it not because theyve discussed it but just cos theyve heard it.

IAN. Yeah i dont know whether i agree with showing your doctrines down peoples throats.

JH. they really do shove it just by making the songs really forceful--I reckon theyre doing good, like i always used to be in the anarhist movement. i went to a party with all these old anarhist and they were saying how bad crass were & isnt it terrible what theyre doing and in fact these people so called anarhist do absolutely nothing at all.

PETE. On come on they do have parties & sit there & talk about it among themself.

JH. they talk about a revolution. they sometimes do graffiti or go on a march.

IAN. At least Crass are standing up as anarhist

JH. SKW are very against anarhist anyway. I think that song's (camera) I just dont think it's right i think the words sound good though dont they.

IAN. The thing about anarchy theres so many different views on it anyway. Theres no uniform doctrine.

JH. I think thats partly why its good.

IAN. anarhist also to do with meeting people, getting on with people & also communicating with people, and you need a place to do that.

IC. we talk a bit about the anarhist centre

PETE. Its somewhere where people can go with similar views & have a cup of tea. It's something the anarhist movement has been doing for years. when i used to go along to those meetings they were always discussing it & theres been lots of squats in london but eventually they get closed down & though squatting's a good idea i think to have a permanent centre youve to try & find somewhere to buy.

IAN. They dont believe in people doing as they like anyway. They dont believe in law or law enforcement but they disagree with sort of community rule.

JH. I dont believe in a big revolution or we're gonna change the world but i reckon in a way just the things that the local groups in wimbledon have been doing producing records & doing gigs without going via the capitalist system is a form of revolution.

IAN. I couldnt believe in a revolution anyway cos i'm a pacifist i couldnt kill

JH. I dont know whether we're a pacifist band.

JON. You are you all sat there & watched me get beaten up.

PETE. I was down the other end of the carriage JON: RUBBISH

JH. The story is we were on a train going up to the Ramones & this skinhead who was really pissed & stonned everything & in a really bad state. A really big bloke though, came along & goes you got 10p and JON says no i dont have it. He goes come on mate you got 10p, and it carried on & in the end the skinhead him. There was this sort of businessman sitting there reading the economist & he got up & he said ok now stop that. I thought jesus this poor blokes gonna get killed. The skinhead said who do you think you are. The businessman said now if you're going to go on like that I'm going to throw you off the train. Eventually the skinhead just turned back to Jon & said right you give me 10p & he just went smack. The businessman goes right thats it i'm going to throw you off the train & literally this bloke got up & he was really sort of smartly dressed & he just grabbed the skinhead & threw him on the platform. Then the doors shut & he just said i dont like people like that. But it just shows cos that train was really crowded & nobody did anything except that one bloke.

RECORDS

8

i reviewed most of these while trying to listen to the radio as well so if anything seems odd or confused thats why.

SIX MINUTE WAR MORE SHORT SONGS EP

Six tracks : nurses,youth culture,protect and survive so sad,guitarist,sell out.My favourites are : Nurses (fucking great lyrics),protect & survive and so sad. The sound on all the tracks is lot stronger probably due to the addition of a second guitar.They are also using a synth like device.Its only 50p so who can complain.A very important group that dont get the recognition they deserve.

THE CRAVATS PRECINCT

I really like this its fast & powerful.great drumming. the s ongs about people going down the precinct to buy things they dont need or for something to do.I dont like the other side muc h its a bit slow & boring.

DEAD KENNEDYS KILL THE POOR

Diferent version to the lp starts off a bit slow but speeds up to a typical kennedys bash.I prefer the other side in sight But does everything have to be said twice Biafra

METHODISHCA TUNE LEISURETIME

UNusual this slow and tranquil reminds me a bit of something by Scritti Politti.The other side is a lot better its a bit more livelier.This reminds me even more of scritti

GIRLS AT OUR BEST POLITICS

Like their 1st single i didnt like it straight away but now i play it a lot.its different to their 1st single.JUDY'S high voice makes it really different & i think theyve achieved their own sound. Its fashion is also good & i play both sides equally as much.

WAH HEAT 7 MINUTES TO MIDNIGHT

First time i heard this i didnt like it but it grows on you(so does fungus).Bit like some of the cures stuff. the guitar and bass sound good.The b side dont step on the cracks is also ok but i dont play that often anymore

DEMON- LIAR

i was a bit sceptical at first,this being a new band(to me anyway) and probably straight forward motorhead type HM.Well i'm wrong i'm pleased to say.Although its not ear bustin its not exactly mellow either.starts of normally enough,but continues with the main riff backed by a 2nd guitarist soloing in the middle.the lead singer sounds like the michael schenker groups gary barden.the only disappointment is the record's length its just under 3 minutes long(so is the B-side:wild women) i'd like to see them live.

A yes & rush semi freak..

the music on records like this is ok but the style of the lyrics make me fucking sick.how many records like this have got something about women on them.wild woman? oh fuck off

ME.

distributed by ROUGH TRADE



CHARGE CHARGE

LINE UP :

STU GUITAR,VOCALS

IAIN VOCALS

MARTYN DRUMS

DAVE BASS,VOCALS

9

I.C. You formed around 77 why did it take you so long to get a record released.

IAIN:Well we didnt start recording until long afterthat.

DAVE:We had problems with drummers

STU:And the drummer problem didnt resolve it self until about...

MARTYN.1984

STU:Just over a year ago.

DAVE.May 79

STU:Until then we didnt have a stable line up long enough to record anything.

MARTYN:Or a decent one.

STU:And its taken all this time.when did we finally get it out?

DAVE>About april this year

MARTYN:We recorded it in june & december 79.

I.C.Why did it take so long after you recorded it?

STU:Money

DAVE:Well we run out of money.We didnt have enough until about november.

IC. Your label licensed through anybody or anything like that.

MARTYN:No it wasnt licensed through anybody.

I.C.:Are you still running the label

STU:Oh yeah we still have the initials.

DAVE:The thing is its branched out its not really a record label anymore its a sound proofing Co

I.C:Because the recordings are so old how do they compare with more recent stuff.

STU:This you will discover in november when the LP comes out.

DAVE:Its very different.We all regret choosing Get what you deserve as the A side of the single.

I.C:What plans have you fot other releases

DAVE:Nothing.

IC:Werent you going to do something with R.A.R.

IAIN:Yeah that ep.but i think thats a pile of fucking bullshit.

STU:No i dont.

MARTYN:Theyre full of crap RAR are.

IC:The lp's german isnt it

MARTYN:But the songs are english.it was done by a german Co

I.C. Will it be released other here.

STU:Well theyre giving us a 1000 copies to see what we can do.

MARTYN:Sort of distribute them through the usual things like rough trade

IC:Youve played a lot of gigs have you got a big following.you dont see charge written anywhere.most people have heard of you but not heard you.

DAVE:Its kinda like that.theres quite a lot of people know we exist.but we havent really got a following.its sort of a dedicated few.

STU:Weve got a very strong following in some parts of germany.

IC:Have you ever thought of living in germany?

IAIN: Living there ?

DAVE: Every time we come back.

IAIN: In moments of wishful thinking

IC: So youve got more fans over there than you have here

IAIN: Fucking hell yeah. theyre into the 1000' s over there.

IC: Does stu write all the lyrics.

STU: Yeah i do

IC: How is the music written.

DAVE: Stu basically comes up with how he wants the songs to go & sometimes we completely change it.

IC: Is there any theme which runs through the lyrics.

STU: No not really other than theyre all observations

IC: What were the songs on the single about. the one dedicated to all our friends.

IAIN: Rather be crazy.

STU: The reason that was for all our friends was a double thing ,in a way it was having a go but an affectionate one & also its a song that a lot of people who like charge like.

IC: What are the individual musical tastes of the band.

MARTYN: Todd Rungren.

STU: I like MC5, the clash, slf before the chrysalis lp & Loudon Waiwright III

IAIN: Chieftains, i liked the only ones.

DAVE: I can honestly say that at the moment there are no bands that i like

IC: Do you mostly play benefits

DAVE: Not anymore.

STU: We werent doing anybody anygood including ourselves.

IC: Not making money.

STU: Not only that we werent doing attracting 1000's of people to the gigs. we werent doing any good for the people who were putting the gigs on. We werent having as much fun as we used to & we were finding ourselves being treated like a load of shit.

IC: Did you play headline or support.

IAIN: We did a lot of both. depending on who we were playing with.

IC: Would you ever join a gig agency.

STU: Yeah & we'd also join a major record Co. purely cos its ridiculous not to

DAVE: Actually stu youre probably completly wrong.

STU: I dont think so assuming you can keep control over what youre doing.

DAVE: But i dont think you can.

IC: Have you had any offers to join a major CO.

STU: No

IC: Do you expect any

DAVE: We havent actully tried. I dont particularly want to be on a major label i dont see the point we wont get any money out of it.

MARTYN: Yeah but you get famous..

STU: Do you?

MARTYN: Is that what the whole idea of it is

STU: If at all possible I'd prefer to do it the way hansa plast are doing it.

DAVE: Yeah i do. Obsviously we have to say how the lp goes. But if at all possible i dont want anything to do with the fuckers

STU: Yeah if we can do it without then much better.

DAVE: Theyll just rip us off.

MARTYN: So will the independents

STU: Some of them will.

MARTYN: We'll never be able to get any sort of following.

STU: We might be able to.

IC: Do you still play RAR gigs

MARTYN: I hate RAR.

DAVE: We never played that many RAR gigs. its just some sort of fucking myth has grown arounds us that we're a RAR band in the 3 years weve been going, weve played about half a dozen RAR gigs.

STU: Theyve never said anything about us in their paper.

DAVE: I'm not reall sure how its all come about. the few gigs we have done for them have been on the back of trucks. Weve done about 3 straight RAR gigs.

CHARGE



IC: Youve got a poster for your 1st single it had a rar sign on it; 11
 MARTYN: Theres a story about that what happened about the sticker was, in some bunnaf we sent to germany before we did the first tour which was November 79.
 DAVE: We sent some stuff off about june last year.
 MARTYN: And just casually mentioned that we were doing a few RAR gigs, and theres the sort of equivalent to RAR over there & they decided to do the posters.
 IAIN: They printed the posters. we bought a 1000 of the fucking things in germany.
 STU: We had to
 IAIN: It was part of the deal that we had to buy a 1000 of these huge poster posters & they all had RAR stickers on them.
 MARTYN: We did black out a load of the stickers.
 DAVE: We blacked out the stickers because the single had absolutely nothing to do with RAR but they were the only posters we had
 IAIN: They cost us £250 so didnt want to throw them out
 IC: What is your current opinion of RAR do you think theyre too violent.
 DAVE: I dunno .
 IAIN: We havent had any serious contact with the business part for ages now
 DAVE: I havent got a clue whats happening.
 IAIN: The last thing we did for them was a fucking gig in the 101 club which got shutdown. That was just about the last fucking RAR episode we did
 IC: Didnt RAR come down with shotguns
 IAIN: Well there was a lot of heavy stuff.
 DAVE: It was iron bars & pickaxe handles.
 STU: It was just ridiculous
 IC: Would you still play for them.
 DAVE: If it was a decent gig but in our experience weve found that these gigs aint done us any good & they werent doing anybody any good. just sort of everyones getting pissed off & so unless its worthwhile we wont do it.

RECORD REVIEW.

GRACE - FIRE OF LONDON

i hadnt heard of grace till now. from the showings on this single they seem like a cross between peter gabriel & the boomtown rats with synthersizers to me.. the opening verse sounds very similar to boomtown rats like clockwork & has a strong bass line which runs right through the song. the singer sounds like peter gabriel not likely to sell a lot but if they get their own sound who knows.

Richard j.

i like this at least its about something relevant. its about an atomic bomb dropping on london. i also like the music. i prefer the B-side beatnick musically. theyre doing an lp soon.

ME again.

METHODS OF EXECUTION WHO SHOULD HAVE BEEN INTERVIEWED IN THIS ISSUE
 HAVE QUITE A FEW TAPES AVAILIABLE. THESE CAN BE OBTAINED FROM:-
 ALLEN: 9 ALEXANDER ROAD, PETERBOROUGH, CAMBS. PE1 3DB...



THIS IS THE SYSTEM YOU HELP TO CREATE

12

fanatics with guns



What the deterrent really means

Conor Cruise O'Brien (last week) is right to reject the notion that the only choice in the nuclear debate is between being dead and being red, but one is left with the suggestion that, of all the options, the strategy of deterrence is the one to be preferred for the survival of civilisation.

Ought we, as individuals, to accept this recommendation? I think not, for the following reasons.

First, because *at best* the strategy requires us to acquiesce in threats that we would not ourselves contemplate; the threat to obliterate whole populations and to inflict upon millions more slow death from leukaemia, cancers and other genetic diseases.

Second, because *at best* the strategy entails a vast and ever-increasing expenditure of resources — 'a theft,' as Eisenhower put it, 'from those who hunger and are not



A Japanese A-bomb victim.

fed, from those who are cold and are not clothed.'

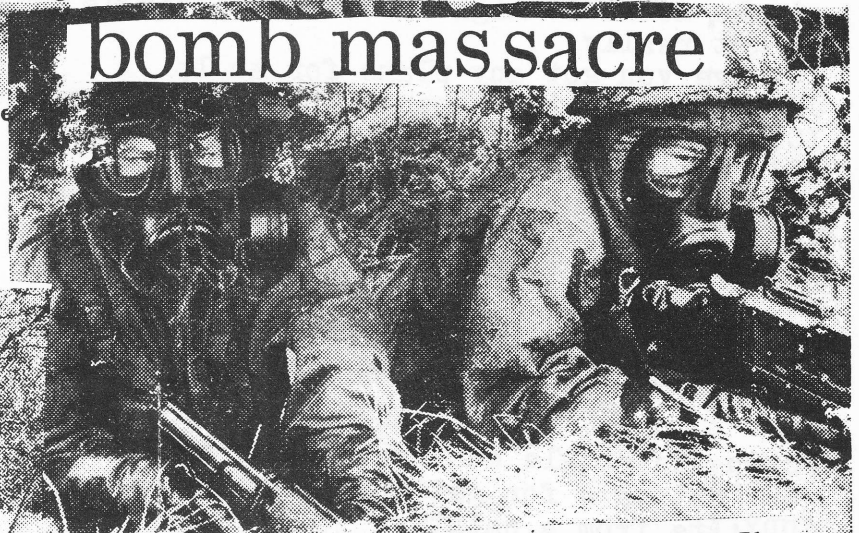
Third, because *at best* reliance on the deterrent creates perpetual fear and mistrust punctuated by crises that bring civilisation to the edge of the precipice.

Fourth, because *at best* the strategy encourages governments to suppress information that is not consonant with their policies, to conceal and distort the truth, to exaggerate the military power of their adversaries and to propagate the belief that even nuclear war is tolerable.

Fifth, because *at best* acceptance of the strategy encourages personal selfishness — seeking after individual survival and a readiness to tolerate as inevitable the death and mutilation of countless others.

Sixth, because *at best* the strategy encourages a sense of moral superiority — a sense of moral superiority that is not consonant with the reality of the world. **Nuclear war goes on**

bomb massacre



War games.

a warning is beaten on a metal triangle to sound the alert sending airfield staff to cover in their masks. 'A lot of people will end up dead after a gas attack'



'Nazi' car bomb kills 4

Thai soldiers stand guard



Policeman charged as the attacker

'This man could kill soon'



Chemical attack

GIRLS AT OUR BEST!

13



James Alan
(JEZ)

guitar

IC:when did you start _?

JEZ:As this band about christmas (79)

IC:Was there any influences for you to form

JEZ:yeah the group we were in before.that was an influence cos we decided we didnt want to be like that

IC:What group was that.

JEZ:That was the butterflies

IC:Is the line up settled now

JEZ:Yeah

IC:Is there a theme which runs through the songs

JUDY:No not really

JEZ:There is a type of one

IC:How did the name come about

JEZ:It was the name of a song.the warm girls song used to be called girls at our best.

IC :have you played any gigs

JEZ:No none not as we are now anyway

IC:Do you think gigs will be hard to get

JEZ:No.We're not going to do them for a bit anyway.so by the time we do them we will have 3 or so singles so it shouldnt be to hard to get them

IC:How many has the 1st single sold

JEZ:About 5000

IC:So youve got a reasonable following

JEZ:Yeah except we dont know who they are

IC:what are the the plans for the next single

JEZ:Well it comes out soon its called politics/its fashion politics is about american politicians & its fashion is about people who think theyre fashionable.

IC:Is that on record records.

JEZ:Yeah

IC:is that your own label

JEZ:yeah licenced through rough trade.Itsgoing to be their first proper american release.

IC:What are the general plans for the future

JEZ:We havent really got any weve got like we're working on the third single now & it might be either a single or a 12" & thats like all the plans we got really

IC:Have you got any plans for an lp

JEZ:No noy at the moment we havent got any songs

IC:Have you got any political aims

JEZ:No

IC:Have you got any aims at all

JEZ:Our aim is to write another song

IC:Who writes the words

JEZ:Judy writes the words

IC:How well known would you like to become

JEZ:Differcult question ask us another one

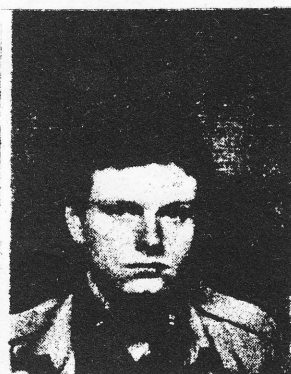


Judy Evans

vocals

Carl Harper

drums



IC:On the single what was the cover

JEZ:That wa s for getting nowhere fast

JUDY:Its from a painting

JEZ:there was another reason at the time but I've forgotten it

IC:Are you only going to release your records on the label

JEZ:At the minute yeah,there aint anyone else who we can think we would want on it

IC: Are there any plans to do a peel session.

JEZ: yeah they asked us to do one but at that time we didnt have a drummer & we didnt have any songs

IC: So is there plans for one in the future

CARL: I'D like to do one

JEZ: Depends if we got enough songs we'll do one

DO you find it hard writing songs then

JEZ: yeah it takes hours. & weeks



Contact :-
111 Parkland Drive,
Leeds LS6 4PT,
Yorkshire.
England

THE END.

RELEASES.

Future or present releases that i cant review properly at the moment either because i havent got them or havent heard them yet.

Discharge have a new 3 track single out about mid november. its slightly different to their earlier stuff in that its got a longer track (over 2 min) De control as the A side. on the other side are its no tv sketch and tomorrow belongs to us.

The new CROSS single Nagasaki nightmare/BIG A, little a. On only one hearing i really like Nagasaki nightmare, it starts of with a flute like instrument and what i think was a japeese radio broadcast. then eve (i think) starts singing. the other side is more like their faster earlier stuff, as is the free toxic graffitti flexi Rival tribal rebel revel

Another pretty face have their 3rd single coming out soon. its called only heroes live forever.

As mentioned in the interview flux of pink indians have a single coming out on crass records. its being recorded during november.

The Poisons have their lp chappaquidick bridge already released & also have single coming out in the future.

Delta 5 have an lp & a single Try/colour out this year.

The fall should also have a new lp out before the end of the year. it might be called. grotesque-after the gramme

4AD will hopefully be releasing lps from the birthday party & modern english, an in camera 12". Allready released is the bauhaus lp in a flat field & their new single telegram sam. the last dance should also have something out in the future.

Fresh 18 - they must be russians

" 20 - cuddley toys

" 21 - dumb blondes

" 22 - family fodder

The walls debue lp personal troubles and public issues will be out soon

At the time i wrote this it was as accurate as possible

U H DECAY



YOUR
COUNTRY
NEEDS
YOU

15

ME: What was the relationship between you & Pneumania

SPON: Love

ABBO: Yeah it was very friendly at the time, well Spon was living in a place called Wellington street which is a sort of hive up the other end of town with a chap called the Captain who was Pneumania's manager & the captain had this idea of forming this band with spon & they found Gaynor down the pub & visually she's quite a sight so they said she's gonna be the singer if she can sing. so she couldn't sing but she got the job as the singer & the band just started from there. I knew Gaynor from school. I met these 2 cowboys in a kebab place. I knew them by sight I'd seen spon at our gigs & they said about this band & things. They gatecrashed one of our gigs & we let them come on & use our gear. The captain was playing drums in those days. Then you gatecrashed another gig at the town hall didn't you

SPON: Yeah

ABBO: & then from there pneumania became sort of the top line band in luton

ME: He sounds like malcolm Mc claren

SPON: Who the captain

ABBO: He rates himself as MC claren. he had these plans to take over the world with this outrageous punk band which there was plenty of room for round here because there wasn't any new wave bands apart from the resistors. that was it really like the resistors or don't like it at all. so it made a nice change.

ME: Why did you leave them was it when they split up

SPON: No what happened was it goes right back to the beginning the idea of getting a band together of people, the idea was we had to get this band together not necessarily people who could play or anything. But it didn't quite work out like that. the personalities within the band were quite often explosive. like gaynor was a downers freak she was on all sorts of downers & had a nervous breakdown.

Nigel the drummer was a bloody good drummer but was a health fanatic vegetarian, he was also really moody & wouldn't turn up for practises. & steve hammond the bloke with the hole in his throat (he had a tracheotomy) & he couldn't talk properly & he couldn't play bass properly. he was a good bloke in mean it's heartless. he didn't have any money he didn't have any equipment, he'd run out of energy after one number. It all came to a point where we had to either move forward or split up and unfortunately we split up or fortunately

ABBO: We asked spon to join. we decided that live we were visually held down, with me playing guitar it seemed very static. not many 3 pieces can pull it off like the jam. it's hard to get the excitement unless you've got a really wizzard guitarist or something not wizzard in technique but in presentation.

IC: Have you got the sound as you want it cos at one time you said something about not having keyboards.

ABBO: Yeah well the thing is spon is originally a keyboards player & not a guitarist & he sort of switched to the guitar. He's still got his keyboards to fall back on. But live he sort of teaches me the keyboards stuff & i play it. But we don't want to over do it you know like so many bands. it's a craze at the moment to get a keyboard player

or a brass section or saxophonist & sort of you know really do an overkill on it. so we just wanna use it subtly here & there only where it can enhance the music. in the studio we use it a lot more

ME: Was plastic records the captain's idea or was it a collective thing

SPON: We wanted to get a record out & so did the resistors

ABBO:I looked around & decided we had enough money to do it but we didnt have a phone which was a bugger & the captain had a phone & in a way had similar ideas so we decided it might be better to put out 2 singles. then i decided it might be better to just put out one single by 2 groups, which we did. we went through the normal hassle rough trade helped us a lot. 16

SPON:It was quite a work putting that together. it was quite a work of cooperation between bands

ABBO: quite a few arguments at the time but we lasted through it

SPON: We sat around stamping the label & stapeling the covers

ME: How do you do the covers now

ABBO: We do them

SPON: Actually a lot of the new ones arent stapled

ABBO: Yeah when it gets to 5000

SPON: If you can imagine us stapeling

ABBO: Yeah we go down fresh & do it ourselves. cos i think its much better for the record to have a cover like that. if they had their way it probably wouldnt even have a cover.

ME: Why did you join fresh

ABBO: Because it became a full time job hassling about. first your recording & then your hassling the pressing plant, your hassling the label, you're doing the artwork for the cover, you're getting the cover done. you're going down the sgops & distributors & in the background you're also thinking about playing gigs & then it comes to writing new material. it's just sort of pretty hard to do it. its alright when you're selling 2000 records but when it goes up to 4 or 5000 it becomes a full time job.

SPON: You just dont earn enough money to keep it going like that

ABBO: It sort of a credit ratio, we didnt have enough money to lash out on p.a. hire because it was wound up in labels in some obscure place in essex or something & we literally couldnt afford to put on a gig until we'd got the money back from selling the records & a lot of places like bonapart take about a month while it goes through all the accounting systems, so you're without a couple of hundred quid for a couple of months. with fresh they do all the hassling & that & we just do the cover, recording & production. then we can concentrate on the gigs & thats why weve improved a lot since we joined.

SPON: & we've got a good deal with them

ME: What is the deal is it a deal to do so many singles

SPON: They sell the first 2000 of the record. which by the time youve sold 2000 youve broken even. Then we get 50% then we get the performance rights

ABBO: Which works out at quite a bit. they were a bit doubtful at first they still werent sure we could sell the records.

ME: Have you got control over what you release

ABBO: Yeah total control they wanted us to record a single before we went on the tour, but we didnt want to do it because we had stuff but we didnt really want to release it we'd rather sort of wait for a while & put it on the lp. we didnt have anything that we definately said thats a single. like for my country we knew we were gonna put that out as a single a long time before we did & so we just put them off for a while but we'll be recording it soon.

ME: When are you gonna do the lp.

ABBO: We'll be recording it christmas it'll be out the end of january

ME: Would you ever join a major type label

ABBO: Well with fresh theyre a distribution service. they must be about the biggest now that rough trade are sort of tonning down their operations in the country. we've been playing a lot of gigs recently & people have been coming up to us & saying we cant get your singles, whereas if we were on some WEA company it'll be guaranteed to at least be in the local HMV but i would rather be with an independant cos we're obviously not too fond of the way the majors work.

GO places as a Navigator

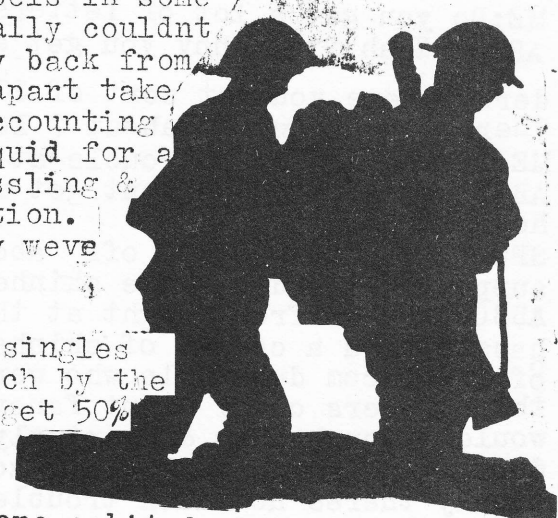


RAF officer
AIRCREW

s (2AP/4)
nation about

th
(Age limits: 17-23½)

needs 5 GCSE O-level
can offer A-levels



SPON: Sparten are fucking people about they used they used to distribute rough trade but now they're being real dogs

ABBO: They're more interested in UB40 or fiddlers dram

SPON: Pinnacle are just to flippy floppy.

ABBO: Yeah we got a cheque the other day for the sales of Black Cat for february & march.

SPON: We'd like the majors for distribution but the smaller companies for the intimate feeling.

ABBO: & you also see who you're making the money for.

SPON: I'd hate to think that some of our moneys paying for some businessman's luncheon.

ME: Do you arrange most of your own gigs or do fresh do it

ABBO: Well we do the ones outside london apart from the tour. they got us the ones at the music machine but we did the bridgehouse off our own backs.

ME: What's your following like in size.

ABBO: Well locally we've been the main group for so long, a lot of our following have formed bands like the statics & cinematics, all sorts of bands have sprung up from our audiences & have been playing in the places that we played in for a while

SPON: It'll be interesting to find out what happens when we go up north on our own.

ABBO: But we get a lot from leyton buzzard, stevenage & northampton. The london following's only just started. but up north it's really amazing. we played scarborough the first night & we really went down like a ton of shit, everyone just stood there expecting to pogo expecting a hard core punk band because of the name. but when we got to scotland that was quite good. we've had a lot of letters from up there & liverpool & manchester

ME: Do you get a lot of letters from all round the country.

ABBO: Yeah it's funny you get areas like sort of Carlisle, Glasgow & derby where you get sort of 20 - 30 letters & somewhere like liverpool where i've answered about 2 letters to before.

ME: Do you get much trouble at your gigs.

ABBO: Not so much. we don't get much inside it's mainly outside. like around here it's vicious

SPON: I'm a bit pissed off about like it happens at all gigs i suppose in london where skinheads & punks go out & go you got 10p mate

ABBO: At that fresh night at the music machine there was a bit of a hassle with a couple of skinheads with a razor & they got a couple of kids from dunstable who were about 14. i saw them do it so i got the bouncers cos i didn't fancy tackling myself. the bouncers wouldn't touch them & eventually the police came along. the boy was down there again with his razor last time we played there. but locally there's not much trouble inside but outside like at the bus or train station they sort of meet up with rival gangs. Lutons got the highest violent crime rate in England.

ME: Would you ever play RAR gigs

ABBO: Um i don't really know i used to think they were quite a good organisation quite a while ago although i ain't had much to do with them & i've heard a few suspect stories about them

SPON: Corruption. i don't really know a lot about them.

ABBO: We'd consider doing it in theory but it's just a matter of how the gig was organised & that. we try to keep apolitical if we can because although we used to be pretty strong we got all 4 of us having different political ideas & so we don't try to present any one political view cos we're more interested in the music. although when it comes down to it in the end we're obviously going to opt to oneself. if the choice came we'd rather do a sort of RAR gig off our own back & give the money to a local community centre or something rather than go through the organisation which we think will do far more good. you'd be guaranteed all the money would go to it.

ME: Would you say you were a pacifist band because ABBO wrote an anti conscription thing & your last single.

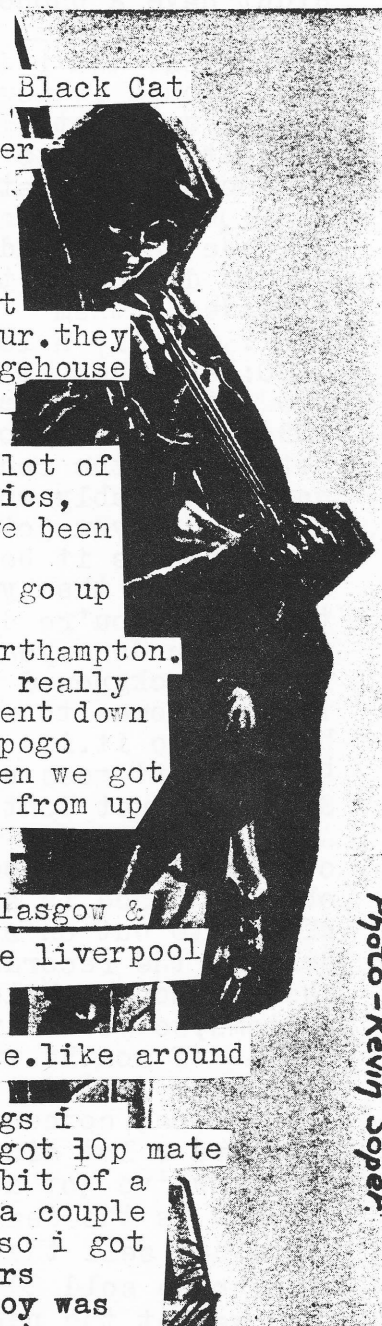


Photo - Kevin Soper

17



ABBO: Yeah pacifist to a certain extent but like the community we live in has taught us to sort of live in violent surroundings.

SPON: Basically we don't let ourselves get pushed around. We've had quite a lot of hassle in Luton with what you might call the Luton UKDK backlash there's like funky boys & skinheads & things, that's why the window was done in downstairs & I got arrested for fighting at the town hall. Standing up for what we believe in.

ABBO: Although ideologically we're sort of based on an anti war type thing we're divided about disarmament & that. Spon's in favour of it & I'm not, I was in favour of it until I went to Germany & saw communism in action it was really frightening.

SPON: We ought to get a doomsday bomb & if anybody threatened us we'd blow up the whole fucking world.

ME: Is there any theme which runs through the songs.

ABBO: Yeah there's a few songs that are connected like I used to read a lot & things like the black cat & portrait are based on the horror theme & unwind is a violent sort of thing & for my country is an anti violent type thing, they sort of play off each other hopefully I don't know if anyone has read that far into them. Dresden's similar sort of thing. For my country is criticism of the war mongering thing & Dresden is a cynical sort of look at

the people that criticise it & how they're predicting the war & this & they're more or less causing it by saying the wars gonna come next year.

based on that film war games, I more or less wrote that song straight after that & that might be on our next single or it'll most probably be on the lp.

ME: A lot of your songs seem to be about death.

ABBO: Yeah that's right it's just one of my themes. I always feel there's a need to talk about it. It's just a fascinating subject that gripped me for a while & all the songs I wrote were written while I was by myself in a solitary sort of atmosphere in my bedroom or on St Pancras station & whenever you get time to think about it death always seems to come up.

ME: What's the song that's got a bit about 2000 BC

ABBO: Oh stone how do you know that it's a new one

ME: You played it at a gig.

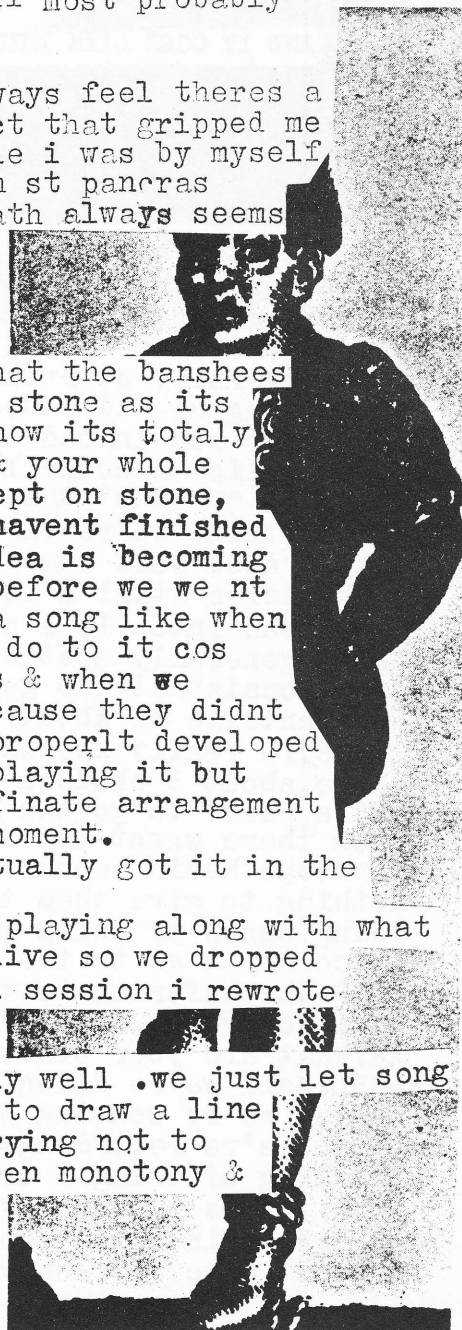
ABBO: It's like the John Hartfield speech on metal that the banshees made a song out of, it's a similar sort of thing about stone as it's high & mighty position it held in the early ages & now it's totally replaced by metal. How your idols were made of stone & your whole life revolved around stone, you ate from stone, you slept on stone, just generally how it sort of controlled your life. I haven't finished writing it yet, I have to adlib on it, the original idea is becoming more vague every time. We wrote it literally the day before we went on the tour, but we really enjoyed it because it was a song like when we played it up north people just didn't know what to do to it cos the Kennedy's audience is a lot of pogo type merchants & when we played that they just stood there & had to listen because they didn't know what to do. It's a really strange number. It's not properly developed yet it's still to be worked on we shouldn't really be playing it but we like playing numbers loosely not working out a definite arrangement a lot of the time I adlib on about 3 numbers at the moment.

SPON: Yeah unwind took 9 months to write before we actually got it in the studio

ABBO: Yeah I was adlibbing & they were just generally playing along with what I was singing. It used to go down like a ton of shit live so we dropped it for a couple of months & then when we did the peel session I rewrote the words on the spot.

SPON: The words put some order to the music.

ABBO: It was ridiculous but now it's come out reasonably well. We just let songs develop at their own accord although you have to draw a line between sort of making songs up as you go along & trying not to be too self-indulgent, you've got to draw a line between monotony & creativity.



ME:Whats the music scene in luton like now cos wasnt message distortion about the local paper trying to destroy it.

ABBO:Yeah well at the time there was us & about 2 other groups & we did get a bit of hassle at gigs & gigs were few & far between but there were a few going,like we played the town hall under the councils nose without them realising & there was a little brawl outside when some big guardsmen come in & started beating people up & they were amazed at the amount of people inside they thought thered be 5 10 year olds or so & about 300 just when we'd finished playing came tearing

PANORAMA PARANOIA-A FASHIONABLE STANCE.

U.K. DECAY IS THE GAME

TO DRIVE YOU INSANE

TO SHOW YOU ANOTHER NEW DANCE.

AND IT GOES LIKE THIS.....



out & kicked hell out of these guardsmen.so there was a big thing in the paper GUARDSMEN FREE PUNK ROCK MUGGERS,PUNK ROCKERS START ON INDICENT GUARDSMEN JUST OUT OF THE ARMY.you know heroically fighting abroad they come home to get beaten up in their home town,this shit. then generally everything we touched turned to shit in the papers everything we did caused some sort of disfeeling amoung the local people or was in bad taste.they generally sort of gave us a bad name & the police & council obviously didnt take it to kindly because they believe what they read.

SPON:I think we're virtually banned from any council hall in bedfordshire

ME:You also said something about apathy has that changed.

SPON:Theres still a lot of apathy in luton.

ABBO:Yeah luton is a sort of town thats got this reputation of being generally apathetic & the people like do need a kick up the arse occaisionaly to get them moving,to latch onto things.but theres a clientelle of about 100 people who go to a pub round the corner & theyre really keeping the scene going.we're getting bands round there,about 3 bands a week,not always punk bands.& because theyve got a place to go the apathy's sort of dying every day,whereas when there wasnt any where to go like the shop or the pub people were apathetic because there was no life blood for them to hang onto nothing to give them the insperation to go to a gig or even continue being punks or being involved in it cos its much more easy to be a disco boy & go to the disco every night & pick up trendy women.

SPON:the unfortunate thing is although its a really big town theres no major venue,none of the big touring bands come here

ME:What are your plans for the future

ABBO:Well we're doing 2 weeks in europe in the middle of november & then we're comming back by which time the single should be out which we're recording.w e dont know what it is yet.then we're thinking of doing 3 or 4 weeks around britain just before christmas

SPON:Theres a chance we might go to california

ABBO:Yeah in april supporting the kennedys just doing the west coast. we wont make any money out of it.

NO TO NATO!

20

At the time of writing Britain is a European member of NATO. This means we are aligned with the USA & the rest of NATO, allegedly to defend the West against the forces of the Warsaw Pact. A direct consequence of our membership in NATO is the sighting of American missile bases in Britain. The CND - largely comprising of wet liberals who regard themselves as radicals because they sign meaningless petitions, campaign, but it is very dubious as to whether any members would actually stand and fight if necessary for their beliefs. As Bismarck said of the liberals involved in the revolutions of 1848, "not by means of speeches and majority verdicts will the great decisions of time be made... but by blood & iron."

The CND if it's to justify itself needs to organize strikes and other industrial actions to counter the nuclear menace. Even then Britain may still remain in NATO, this is not good enough.

We need to withdraw from NATO immediately, why be aligned with the USA, for they are just as bad as the Soviets. The Soviets annexed Afghanistan so that the Moslem uprising could not spread to Russia, whilst the Americans followed their old familiar policy of dollar imperialism in all but taking over the new Hebrides.

NATO CENTRAL EUROPE	WARSAW PACT CENTRAL EUROPE
SOLDIERS 780,000	SOLDIERS 960,000
TANKS 6,600	TANKS 18,300
ARTILLERY 2,700	ARTILLERY 7,600
FIXED WING TACTICAL AIRCRAFT 1,200	FIXED WING TACTICAL AIRCRAFT 2,800
EASTERN ATLANTIC SURFACE SHIPS 40	EASTERN ATLANTIC SURFACE SHIPS 60
SUBMARINES 45	SUBMARINES 70
FIXED WING TACTICAL AIRCRAFT 230	FIXED WING TACTICAL AIRCRAFT 200

OUR PRESS FAILED TO NOTE
NUCLEAR WEAPONS BECAUSE
NATO HAS MORE OF THEM

In similar ways Europe is being corrupted by the spread of Americanism. After Germany fell from grace in 1945, having been driven on by the odious tyrant, Hitler, America has steadily infiltrated her culture into Germany, e.g. look at Germany's pathetic attempts to simulate youth culture. The same is happening in Britain. The symptoms are trivial when isolated e.g. fast food, the metamorphosis of our English fields into mini-plains, the vast amount of American TV shown in this country and even roller discos. However these are only symptoms of a rotting disease corroding our national integrity.

War Games start on both sides of Curtain

From Angus Macpherson in Gutersloh, near Hanover
ON BOTH sides of the Iron Curtain, the biggest military exercises for any years got under way yesterday.

Poland's upheavals have added an added sense of urgency to what was anyway going to be the most crucial test of NATO armies in many years.

Over the next few weeks, about a quarter of a million men on both sides of the Curtain will be involved.

Britain is sending an extra 30,000 men - two-thirds of them part-time territorials - to the Continent in Exercise Crusader.

As the armies moved to War Game stations, the possibility of Russian mili-



U.S. lorries ferried across the Rhine

tary intervention in Poland was still considered real.

But the American Supreme Commander of NATO, General Bernard Rogers said he thought it 'unlikely' the Warsaw Pact manoeuvres could be used as a cover for intervening.

The Eastern bloc exercise Brotherhood '80 has

40,000 men from all the Warsaw Pact nations deploying infantry and tanks close to the East German border.

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The dollar still rules...



thanks likewise to the hasty-handed politicians...the most unambiguous signs are now being overlooked...that EUROPE WANTS TO BECOME ONE."

A solid united europe would greatly further the cause of internationalism & from here a sound basis for disarming could be achieved. the soviets who are intensely paranoid, surrounded as they are by the china, america & western europe and only given the dubious support of their satellites in eastern europe, then might feel more able to negotiate for europe to become a completely nuclear free area with minimal conventional deterrents.

THE B52 bomber is the most vulnerable part of the U.S. strategic arsenal ... once airborne there are several checkpoints at which the planes can be ordered back.

21.

*With the compliments of the
East African Currency Board*

Please treat this Report as CONFIDENTIAL until the morning of Friday the 11th. July.

Agip House,
Haile Selassie Avenue,
Nairobi, Kenya.

P.O. Box No. 3684
Telephone 21161
(Two Lines)

THIS MAY BE A REPORT
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THINK THAT ANY OTHER GOVERNMENT IS ANY DIFFERENT
BY VOTING FOR ANY GOVERNMENT YOU ARE
VOTING FOR HAVING THINGS
KEPT SECRET FROM YOU,
FOR HAVING YOUR LIFE
RUN AND CONTROLLED BY
SOMEONE WHO DOESN'T
EVEN KNOW OR CARE
ABOUT YOU. TO HIM/HER
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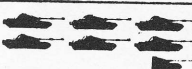


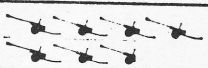

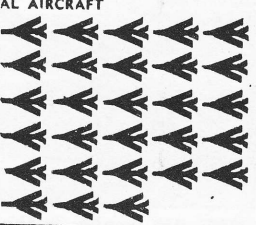
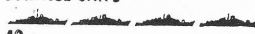

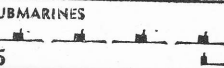



NO TO NATO!

20

At the time of writing Britain is a European member of NATO. This means we are aligned with the USA & the rest of NATO, allegedly to defend the West against the forces of the Warsaw Pact. A direct consequence of our membership in NATO is the sighting of American missile bases in Britain. The CND - largely comprising of wet liberals who regard themselves as radicals because they sign meaningless petitions, campaign, but it is very dubious as to whether any members would actually stand and fight if necessary for their beliefs. As Bismarck said of the liberals involved in the revolutions of 1848, "not by means of speeches and majority verdicts will the great decisions of time be made... but by blood & iron."

The CND if it's to justify itself needs to organize strikes and other industrial actions to counter the nuclear menace. Even then Britain may still remain in NATO, this is not good enough.

We need to withdraw from NATO immediately, why be aligned with the USA, for they are just as bad as the Soviets. The Soviets annexed Afghanistan so that the Moslem uprising could not spread to Russia, whilst the Americans followed their old familiar policy of dollar imperialism in all but taking over the new Hebrides.

NATO CENTRAL EUROPE	WARSAW PACT CENTRAL EUROPE
SOLDIERS 780,000 	SOLDIERS 960,000 
TANKS 6,600 	TANKS 18,300 
ARTILLERY 2,700 	ARTILLERY 7,600 
FIXED WING TACTICAL AIRCRAFT 1,200 	FIXED WING TACTICAL AIRCRAFT 2,800 
EASTERN ATLANTIC SURFACE SHIPS 40 	EASTERN ATLANTIC SURFACE SHIPS 60 
SUBMARINES 45 	SUBMARINES 70 
FIXED WING TACTICAL AIRCRAFT 230 	FIXED WING TACTICAL AIRCRAFT 200 

OUR PRESS FAILED TO NOTE
NUCLEAR WEAPONS BECAUSE
NATO HAS MORE OF THEM

In similar ways Europe is being corrupted by the spread of Americanism. After Germany fell from grace in 1945, having been driven on by the odious tyrant, Hitler, America has steadily infiltrated her culture into Germany, e.g. look at Germany's pathetic attempts to simulate youth culture. The same is happening in Britain. The symptoms are trivial when isolated e.g. fast food, the metamorphosis of our English fields into mini-plains, the vast amount of American TV shown in this country and even roller discos. However these are only symptoms of a rotting disease corroding our national integrity.

War Games start on both sides of Curtain

From Angus Macpherson in Gutersloh, near Hanover
ON BOTH sides of the Iron Curtain, the biggest military exercises for any years got under way yesterday.

Poland's upheavals have added an added sense of urgency to what was anyway going to be the most crucial test of NATO armies in many years.

Over the next few weeks, about a quarter of a million men on both sides of the Curtain will be involved.

Britain is sending an extra 30,000 men - two-thirds of them part-time territorials - to the Continent in Exercise Crusader.

As the armies moved to War Game stations, the possibility of Russian mili-



U.S. lorries ferried across the Rhine

tary intervention in Poland was still considered real.

But the American Supreme Commander of NATO, General Bernard Rogers said he thought it 'unlikely' the Warsaw Pact manoeuvres could be used as a cover for intervening.

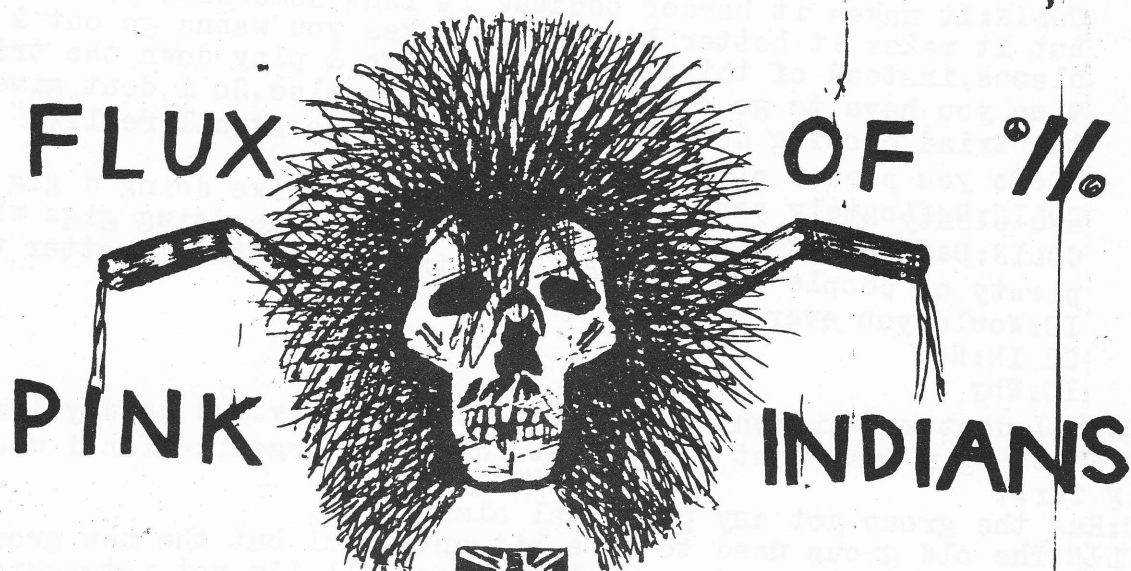
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The dollar still rules...



STONE HENGE ALL OVER AGAIN

IC: How long has the present line up been together

COLIN: Since the beginning of this year

IC: You had quite a few changes before that.

COLIN: I dunno we had the original 4 people who were on the record & 2 of them left. then we got 2 new guitarists & a new drummer that's the line up now.

IC: Why did you change your name so often.

COLIN: Well it started off as the epileptics, we got a manager once who thought that we might do better without the name, so although we liked it we were EPI-X for a while. The day we did the artwork for the single we changed our name to the licks although it was a stupid name so we had the record out as the licks but we never played a gig as the licks. So then we carried on with the new group & kept the name the epileptics but one of the group didn't like the name so we changed it to what it is now & as far as I know it will stay like that but then again it might not.

IC: How did you come up with the new name

COLIN: Well first of all it was Tribe of pink indians. I liked sort of indian stuff before it became sort of fashionable & pinks my favourite colour, so that was an alternative to red indians. So it was. Tribe of pink indians then we changed it to flux which is another word for tribe

IC: Do you think the single was as the licks it didn't sell so well

COLIN: I should think definitely so, if it had been released as the epileptics it would have been a lot better. we might be doing another 1000 of that single & I'm hoping to get it out as epileptics

IC: Have you been able to break out of the contract with storebeat

COLIN: Yes that is now completely at an end now & we can do anything we want. We should be doing a crass record in NOV/DEC. It'll probably have about 4 tracks it'll probably have an EP sort of name, I've got a few ideas

IC: Have you ever thought of forming your own label

COLIN: Definitely I'd love to but I just haven't got the money. what I'm hoping to do is if we do this crass record & if we make any money on it which we should after some of it goes to charity or something I want to use that money to make a 3rd single on our own label.

IC: In the past you had periods when you didn't do any gigs or anything

COLIN: Well we couldn't find any gigs to do. What we've been doing lately is playing quite a few gigs in a couple of months & then suddenly it all

just goes dead.nothing for a couple of months & then we used to have lots of gigs again.Now we're hoping it'll keep on the streak of having gigs all the time.

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IC:Youve had quite a few recently

COLIN:Yeah & quite a few coming up

IC:Because the triads stopped gigs has it become harder.

COLIN:It makes it harder because it isnt somewhere you can play a gig but it makes it better because it makes you wanna go out & find other places,instead of thinking oh we can go & play down the triad all the time you have to go out & get somewhere else.So i dont give a shit about the triad closing down it doesnt affect me at all really.

IC:Do you prefer playing in london.

COLIN:Definatly yeah or anywhere .i just like doing a gig where there are plenty of people interested in seeing us it doesnt matter where it is.

COLIN:Definatly yeah or anywhere.i just like doing gigs where there are plenty of people interested in seeing us it doesnt matter where it is.

IC:Would you ever play RAR gigs

COLIN:NO

IC:Why

COLIN:I dont know,i dont agree with it basically.its no way i'm a fascist or anything i just dont think that theyre an organisation i would do a gig for..

IC:Has the group got any political aims

COLIN:The old group used to be a bit anti nazi but the new group none of our songs whatsoever are political at all i'm not interested in politics & i write the songs

IC:Is there any theme in the songs

COLIN:I dont know i've been told that a lot of them seemed to be linked with death & things like that & war.

IC:Have you ever had anytrouble at your gigs

COLIN:We have hassles but its usually not punch up hassles just hassles putting too many groups on & ending up with no time usually something we've forced upon ourselves but other than that not really.

IC:What are your major plans for the future

COLIN:Well i'd like to this crass single & I'd like to do a tour of some kind.

IC:Do you regret that interview in Back Issue

COLIN:Yeah it was absolutely shit I'M not blaming the people who did it,the interview was 8 months old & things change so much in 8 months & some of the things I said were completely untrue & i have done the interview again with proper true answers.We patched it up with crass but they were a bit upset about it & so was i.

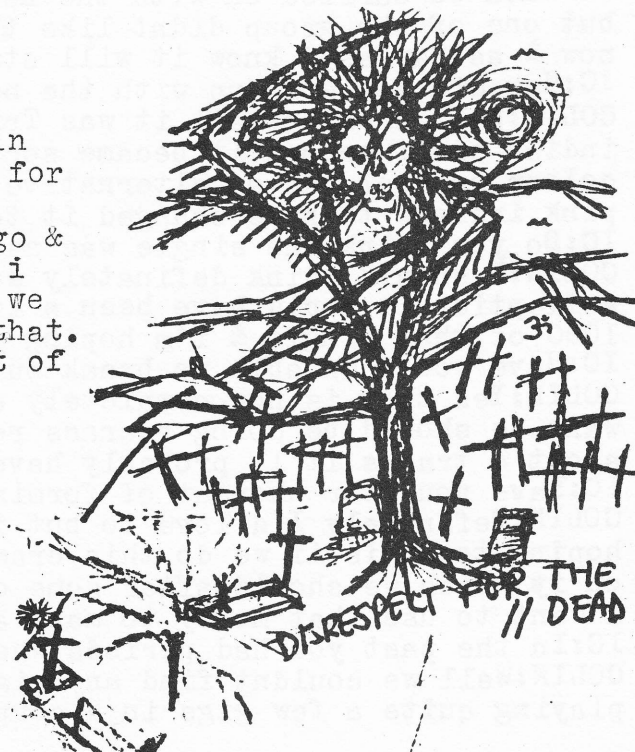
IC:You did an anti vivesection gig do you agree with what groups like animal aid are doing.

COLIN:Yeah definately

IC:So you'd play benefits for them again

COLIN:Yeah we're also trying to do one for hunt saboteurs who go round fucking up hunts.like prince charles's hunt they go & fuck up things like that.so thats what i think the next one we'll do will be.if we do a benefit i hope it'll be one like that.we're certainly interested in that sort of thing.

The band have a 6 track demo tape available for £1.60 + sae from colin at 8 Redvers close Bishops Stortford, Hertfordshire or at gigs.



CRASS

ME: In the interview with six minute war they said that if we had anarchy & freedom the freedom wouldnt be equal.

Well what they went on to say in it was that they believed in equality for everyone rather than freedom, but like you can extend that into saying that everyone can be equal in the shit. in fact that doesnt change anything, everyone can be doing a 9 to 5 job & getting the same shit at work & doling out the same shit to everyone else, which is virtually whats happening now isnt it. i would have thought everyone is equal. but obviously everyones trying to wield more power than everyone else. in fact that doesnt change anything, everyone can be doing a 9-5 job & getting the shit at work & doling out the same shit to everyone else which is virtually whats happening now isnt it. i would have thought that everyone is equal, but obviously everyones trying to wield more power than everyone else.

And what they said about working class, middle class is a load of shit being a load of bollocks & say that its not the same & that its allright for us to drop out on a farm. but it is the same. its totally irrelevant but i come from what is classed as a middle class background & some of the members come from what are classed as middle class backgrounds & although its a different form its the same.

I think the whole problem with SMW like a lot of other people they talk about a state of anarchy but its got to come from the individual its antone whos dropped out or had the suss to stop. in effect there wouldnt be anyone to take power, there wouldnt be any power.

ME: Its like going in back to the beginning.

Its starting now. working from what we've got now & creating our own freedom.

Whats lacking in everything they say in that interview is any sort of concept of respect or trust of another person & i think what we're talking about is things will start working if people start trusting each other & if you had people who sort of respect what youre doing a situation can develop where things will start happening between people. as long as people continue abusing each other & trying to be sort of one up on everyone else then nothing can change cos all its about is power & whos got the most power & thats all theyre saying in their interview.

And what i'd like to say is that theres no point in defending what they said about us, i'm not retaliating cos theres no point cos i know what i'm doing is right.

Anyway its sensationalist cos a lot of what theyre talking about is the same thing as we're talking about & theres nothing wrong with that but obviously theyre affraid of the fact that people are gonna say oh look its just the same as crass & so in order to maintain their credibility theyve got to slag us off. well ok i can understand why theyre doing that but i dont see why like that sort of situation should continue. It could probably develop into a slagging match between bands which we're not interested in. if thats what they think thats ok. thats nothing to say that we're dismissing what theyre doing cos i think a lot of the things theyre doing are good.

ME: They said that not everyone could afford to live in a commune.

Well its cost less to live in a commune

ME: Thats what i would have thought but is it the setting up bit that is the hard bit.

Well theres an idea that people have of communes which is a load of sort of hippies living together digging the land & smoking dope. its not what my idea of a commune is at all. ok maybe you can call what

we live in a commune although i've never thought of it as being that myself. anyone living together with some sort of respect for each other is as far as i can see a commune. i suppose thats what weve got here.

ME: People just say oh yeah theyre out there on their farm.

Well the issues that affect us are just the same as the issues that affect them. its just that we're in a different enviroment. so ok we're in the enviroment we choose to be in. we dont choose to live in shit & garbage in the city but weve got the same shit & garbage out here.

We're in a fortunate position cos a long while ago it was very easy to find & you wouldnt find some where like this now. we pay £7 a week rent still. i mean you couldnt do that now. maybe in the outer hebrides but not out here. so weve got that advantage but not everybody would want to live like this. i mean we're talking about if you want to live with people, it could be anywhere we're talking about respect. ok its cheap to live here but we dont have our own money we pool money & we eat the same food & its cheap in that respect. but theres different communities. its up to you isnt it. i would say that in any way anyone living together is a good thing at the moment as long as theyre sort of on some sort of beginning of some sort of dignity. so ok you can choose to live together & work together but you can feel like individuals.

I think anyone can live like we live if they want to but i dont think we should go out saying this is the only way to live. what we're saying is a good way to live is with respect to other people. we're not going out saying you should sort of live in the country. anyone can aet up a place to live together all it needs is just respect for other people. you dont need money theres no enormous ammounts of money one have its all been done on just odd jobs & picking potatoes. theres no sort of special thing that weve had that anyone else cant have had

i think the sort of main thing is that if we're saying anything its sort of live how you want to live. it doesnt mean like this.

ME: Yeah cos you dont tell people what to do do you.

No i mean its strange but a lot of people want us to tell them what to do, cos thats how its done thats how society runs

When they have to take control of themselves, of their own destiny people get very frightened

ME: You say you cant talk about a state of anarchy occuring because it exists already on a personal level, but surely it cant exist fully on a personal level when youre still surrounded by the system.

Yeah but i dont recognize the system.

ME: Yeah but when they took steve down the police station that is still contact

But why was he trying to cut off the contact

I see what youre saying. i think everyone is bound up in some sort of prison. to a large extent it depends on how much you yourself think

you are bound up. a lot of people live in continual fear of police attacks or whatever & i think its just how much you think you are caught by those things. i dont have any respect for that system of work therefore as far as i'm concerned anarchy exists for me. i have no respect for the uniform that is presented to me in different guises all the time & as far as i'm concerned anarchy does exist, ok within the system but i dont have any respect for that system. it depends how much you sort of confine yourself.

ME: Another thing is a lot of your say theyre fans dont really understand what youre saying or dont really care, how far would you say that was true

Theres noway of knowing, you can see people at our gigs & theyre one sprt of group of people & you can see people in the street with a crass badge & thats another group of people

It depends how much you think you should be restricted by what people think about what youre doing. if you do something & say to yourself oh no i cant do that people wont understand then you arent going to do anything are you.

Do you think it matters. for example wagner inspired nazism yet people go along & listen to wagner. he was one of the major inspirations of hitler. he was an anti-semitic. he inspired a great deal of what became nazi thought. i wonder how much it matters. its inevitable that people who listen to things aren't fully gonna understand them. i mean do you understand anything when it boils down to it, i'm not sure one really does & just because we happen to have ideas i don't see why that should preclude people who don't have the ideas or understand them. i get really pissed off about the fact that we're blamed for the fact people who like our music don't understand what we're doing, there's no reason why they should do really. if they do it's very nice but we're not there to ram anything down anyone's throat, basically we're a band who choose to say what we say by playing in a band & if some people wanna listen & some people just wanna pogo to it it's up to them then really isn't it.

ME: Cos the people who are really into it can buy the magazine etc. The thing is as well i think it's really degrading to those people to assume that they aren't gonna understand it, ok some people may not but if you assume that before you do it then it's insulting. i think everyone has got the intelligence to understand it if they want to.

Well i think understand's a funny word. people can gain something from things. i don't think you can ever really understand anything fully.

What you can try & do is avoid not understanding people & i think that's going back onto the SM/ thing where they say we appear or not appear but do defend skinheads & all that sort of thing. i mean that's nonsense we don't. as a band we've suffered more from their stupidity than most, but none the less we do attempt to avoid a situation where ones forced into not understanding, like they do saying they're just a bunch of psychos, that's a really stupid ignorant thing to say cos they're not just a bunch of psychos. one or 2 of them may be, so might 1 or 2 punks or 1 or 2 blacks might be or 1 or 2 jews might be. so what are you gonna do define the whole race or jewish race, just because there's a couple of psychos amongst them.

i refuse to believe that people are as stupid as they present themselves they present themselves that stupid because they're frightened of just being themselves. so they present an image whether it's being stupid or whether it's being a slick businessman. people are sort of forced into putting up barriers just to sort of prevent themselves. i refuse to accept that people don't understand what they're doing, so maybe they don't grasp some of the words but everyone's got dignity & dignity's what we're talking about.

ME: Another thing is people change it to what they want. on the buses round my way there are stickers that say fight war not wars, destroy power not people except niggers.

i don't think that's worthy of any response.

They haven't changed it to what they want they've just exposed their own fucking ignorance in that sense because if you say that & then say except niggers then you're just making a stupid joke. it's just like one statement against another, it's like pete came up with a great thing about irish jokes, & it's exactly the same.

Why are irish jokes so stupid. so the english can understand them And it's like that it's all that sort of mindlessness.

Even someone reading that sentence if they've never seen it, they would see the first bit & see the end a lot of people would see the contradiction. so you subtract it maybe the next person would leave off the nigger bit.

i think the tragic thing about that whole area is people are what they pretend to be. you get a lot of people who because of what they're expected to conform to pretending to be violent reactionary people whatever sort of group they are & to a varying extent they are acting very stupidly because you can pretend for so long you can lose touch with reality. because that's what you're doing if you act stupidly you are stupid.

ME: Is the trouble at your gigs getting worse.

It depends on the area i wouldn't say it was getting worse. Its getting more boring. there was a time when it had the effect of frightening us, but now it has the effect of boring us, it's just a total & utter bore.

I think its hindering what we're trying to do.

You have to spend more time thinking about security than you do about what youre going to have in the set which is utterly stupid.

ME: And its made it harder for you to find places to play.

Yeah its really difficult in london. but in the North country its really easy because the people are prepared to use more energy, to try harder.

ME: Why was the moonlight gig cancelled.

Well last time we played there were a lot of people outside & the police didnt want that sort of thing & the local residents association didnt want us to play.

ME: Would you say your style of music has changed from feeding of the 5000 because you seem to think more about what youre doing.

I dont think you can avoid that, when we were doing feeding we were doing the most we could do our capabilities were sort of stretched.

We're still in that situation but obviously we can do more.

ME: In a letter to in the city steve said that the day swear words were dropped from our language we would be moving towards anarchy.

I just said that terms such as pig cunt or whore were dropped.

the letter was about these people who go round saying yeah i'm an anarchist but who go around calling the pigs or cunts & its just a contradiction

ME: Yeah its doing to them what you say theyre doing to you

And also i think its unfair on the animal calling a human a pig, the pig's a really beautiful animal. i just find the word cunt insulting, i dont use it anymore.

ME: Do you think the swearing unintentionally might of attracted you attention.

Yes it did

We done it anyway .i mean there were lots of bands who were singing songs in the way they spoke & anyone sort of swears a reasonable amount in normal conversation & then when they brought a record out it was all sort of cleaned up & that seemed really stupid the subs are an example of that.

WE went on to talk about crass records.

Our idea of doing it is a lot of bands cant afford to do their own records & like SMW again saying we ought to just lend our money to bands we cant afford it we havent got that sort of money. with zoundz for example they came along & said look would you put this out or would you lend us the money & we listened to the tape & it was the same songs but they were so badly recorded that they'd probably have sold half of what they produced or something. they wouldnt have got the money back & nor would we so we said why dont we record it, go into a proper studio & we'll record it so you can hear the words & instruments. it'll be a proper record we'll package it. & whats happened now is theyve got far more return on the record, theyve been heard by people all over the country, theyll be able to get gigs. then people turn round & say we're fucking selling out. weve made no money worth talking about on that record & on the Poisons lp we're losing. the reason we're doing it is to promote the things we believe in. what we say to groups is we'll do this one & if it works you can make your own decision.

ME: Well you dont sign contracts or anything

We dont sign anything at all weve never had a signature out of anyone ever. we wouldnt do a record with someone if we thought it was necessary.

ME: People have said you could just be doing cheap records & then put things out full price & still sell them.

All the time you have to deal with other peoples suspicions

You cant blame them because thats usually the way it works isnt it.

The danger is to over react to that. personally i feel like saying we'll fucking show them & go & put a record out for 25p & completely bust the company. i get so pissed off that i'm likely to do that & cut my own throat

NUMBER FOUR

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C30 - 70p. C60 - 90p. C90 - 1.20p.
PRICES INCLUDE TAPE, COPY & CASE
64A NOTTING HILL GATE, LONDON W11 4919
DEPT. 64A NOTTING HILL GATE, LONDON W11 4919



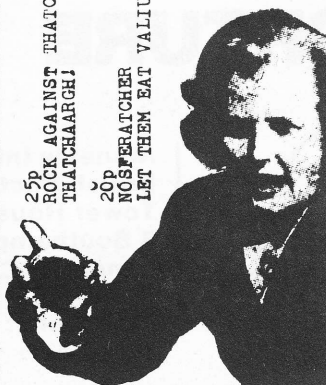
HOME TAPERS, BOOTLEGGERS, PAY ATTENTION!
BLANK CASSETTE LABELS

Strong Adhesive Backing
100 PAIRS £2 + 15p P&P
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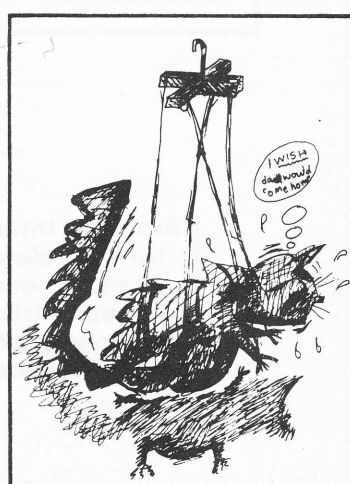
HARD LINES, 64a NOTTING HILL GATE, LONDON W11

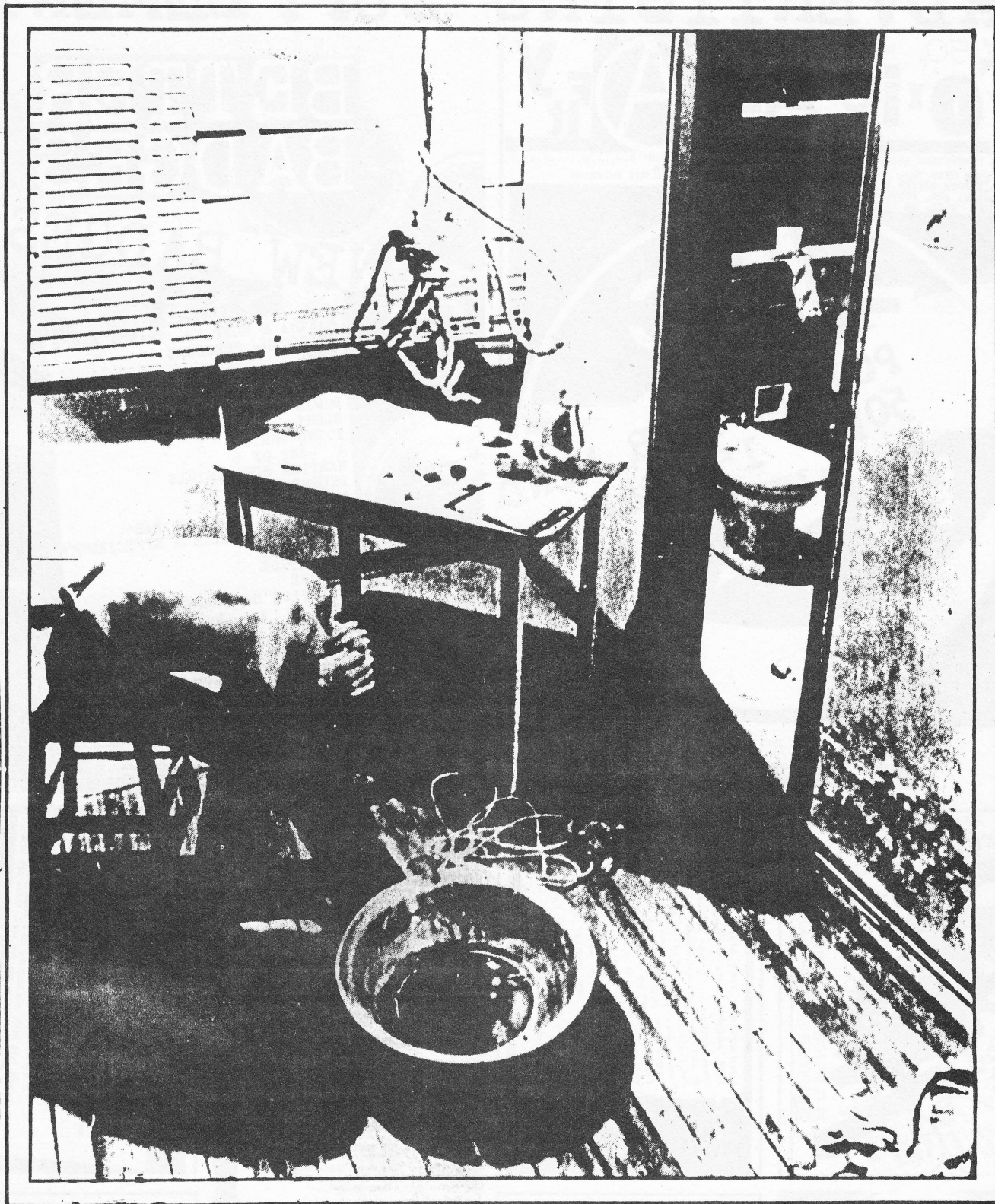
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25p 20p
ROCK AGAINST THATCHER
THATCHAARGH! NOSFERATCHER
LET THEM EAT VALIUM



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