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OK - here we go! All these prices include postage and packaging. If you want anything, send a cheque (to P. Stapleton) or well-hidden cash to

BEAT BEDSIT RECORDS, PO BOX 2927, BRIGHTON, SUSSEX, BN1 3SX  
be@bedsit.fsnet.co.uk www.bypass-zine.co.uk

Beat Bedsit is also a distro, and you can get an ultra-cheap sampler CD of the distro and label for £1.50 (you get the latest catalogue with that too). If you just want the catalogue, send an SAE!

LIVE REVIEWS

The Demon Club/Exeter/16,7,00.

The Final 17, Ex Degenerates, Abusive Youth.

This was the first squat gig held at the Demon club and what a debut gig it was. First up are Abusive Youth who are making there debut performance tonight and these guys are angry from start to finish. Singer Rob Stone gives it everything throughout and backed by Steve Kansas, Perry Monroe and Johnny Westaway. The Youth only played to a handful of people which was a shame but those who made it were impressed. Songs included were On The Run, Too Far Backwards, Can't Stop Now, So What, Get In Line, Anti Everything, Cult Power and Backstreet World. A great opening act and hopefully this is 'nt the last we see of them.

I missed most of the Ex Degenerates set but judging by the now expanding audience they played a good one. These guys are going on tour soon so make sure you catch em.

The Final Seventeen as always are on top form. This is about the fifth time i've seen them and they just keep getting better and better. This is fantastic hardcore punk, in yer face and non fucking stop. The best song tonight is Cheap Mentality followed by Bullshit Reasons and Who Is The Master. This band are ace and always come up with the goods.

Thanx to everybody involved. (MB)

# POSITIVE CREED

Issue 1

80P  
INC POSTAGE

Interviews with

Antibodies

ANAL BEARD

OI POLLOI

P.U.S.

Abusive

Youth

IN DARKNESS, THERE IS  
NO CHOICE.

the

BUS STATION

LOONIES

Crass History

Plus Reviews



# POSITIVE CREED

17a Charnley Avenue  
St Thomas, Exeter,  
Devon,  
Ex4 1rd  
England

Dear Fellow Punk Rockers.

Well after many years of being part of the punk movement and getting involved in bands, labels, distros etc the idea of doing a fanzine has finally come together. I've had this idea for many years and with the likes of "Fracture", "No Barcodes Necessary", "In Darkness There Is No Choice", "Greedy Pigs" plus a load of other top quality zines it has kept on growing. Although this zine is very much in it's early stages I would like to get as many people as possible involved with reviews, columns, poetry, ideas, artwork etc. If anybody has got anything to offer then please get in contact and get involved. This is what the punk movement is all about after all with everybody working together. The aim of this zine is to spread the word and get all the bands and people involved the space and time to have a say. I'd like to thank all the bands for doing the interviews and providing some great answers and hopefully they will all get some positive feedback from taking part.

The reason for my own band Abusive Youth being interviewed in this issue is because a good friend called Greg Martin was putting his own zine together and after many hassles and high printing costs decided against the idea. We were supposed to have an interview included and then Greg sent it back to us so we decided not to waste it.

Special thanks to Mitch Elsdon, Steve Kansas, Johnny Westaway and Bob Pride for all the help and support that they've given with this zine. Also thanks to Ian Thomas, Steve Parsons, Mel Hughes for friendship and inspiration.

I've just finished a compilation tape called "Complacency Kills" which is going to be used to help fund this zine. Bands included on it are Annalise, Wat Tyler, Kenisia, Ciderfix, Chineapple Punx, Antibodies, Abusive Youth, Bus Station Loonies and Unit. If you want a copy then please send £2.00 and I'll post one to you. Finally I would like to say thanks to the bands in this issue for taking part and you for buying it.

Keep On Keeping On  
Love & Peace

Rob Stone

# P.U.S.

P.U.S. have been going now for a good few years. A great mix of male/female vocals together with some fantastic old school anarcho punk. This interview is with Nik.

Q1. What made you form the band and what releases do you have out at the moment.

N. We formed the band around 90 - 91 out of boredom really. We were just four mates who liked the same kind of music so we thought we would give it a go and try and make some noise and at the start noise was all we made. After a while we started to take it a bit more serious so we thought why not sing about things that piss us off, music is a great medium to air your views as well as a fun thing. From there the line up stayed the same until 94.

Nik - Bass. Sonny - Drums. Duds - Guitar. Darren - Vocals.

Then we kinda split up for various reasons then in late 95 we got it going again with the addition of another guitarist Gary and a new drummer Tom. Then in late 96 my girlfriend Nessa joined as second vocalist. Things were rolling along until early 99 when for some reason the singer Darren phoned me and Tom up threatening to take us to court if he didn't get a bit of cash we owed him from new music gear. We said get fucked and we got a summons so we had to give the gear back so we were fucked, no gear and then Gary left because of all the hassle. Me, Ness and Tom didn't want to leave it there so we got more gear and then Gary joined again and before we could rehearse with him Gary got killed in a car accident (R.I.P. mate, you'll always be missed). We thought that he would of wanted the band to carry on so we found a new guitarist John and a lead guitarist Mario. At the moment after a long lay off we are now rehearsing to learn the new songs. The new line up is.

Nik - Bass. Nessa - Vocals. Pete - Vocals. John - Guitar. Mario - Guitar.

And to date we have released.

Vivisectionist Die - D.i.y. Demo 1.  
Environmental Homicide - Studio Demo.  
The Real Scapeghost - Ep.  
Singalongapus - Pus Comp Tape.  
Pus/Raging Kipper - Live Tape.  
Pus/So77 - Split Live Tape.

A Life In Fear - Ep.

Death From The Skies - Cd Album.

Pus/Omobna - Split Ep.

Death From The Skies - On Cassette (With Extra Tracks)

Pus - Rare/Live/Unreleased Stuff - Tape (Only From Bbp Records)

Pus - Pile On The Pressure, Live C.d. (Out Dec 2000)

And masses and masses of comp tapes/c.d./lp & ep's.

WE ALSO WANT GIGS SO IF YOU WANNA PUT US ON GET IN TOUCH.

P.U.S.

P.U.S. DEATH FROM THE SKIES



Q2. On the inlay of the "Death From The Skies" album you have addresses of a lot of direct action groups. Do you think that direct action is the only way to make people listen and make a change.

N. Yes we all think direct action sometimes is the only way to make people stand up and listen. When you think of all the animals that the A.L.F. have liberated that would of died a painfull death otherwise and how many foxes the hunt sabs have saved. All of the band have taken part in direct action at some stage and we'd like to get involved more but don't have the time. Hats off to the people who do. We'd support them anyway we can.

Q3. Have you had any views change from when you first started out.

N. None of our views have changed infact they have gotten stronger and stronger. You've only got to look at the world news and the people in power seem to get stupidier and more fucking sicker in the head. The war in the Balkans over the last 10 years proves that with ethnic cleansing the likes of which were seen in WW2. The world is still not nuclear free so the threat of nuclear war still hangs over everybodys head. It might not be as much of a threat as it was in the 80's but it's still there and the widespread animal cruelty is still there. Infact very little has changed since we started we've just got older and angrier.

Q4. A lot of your lyrics are about animal abuse, nuclear war etc. What do you think needs to be done to put an end to the torture and the threat of worldwide destruction.

N. I don't know how to answer that really cos people are people and they follow there own way, you can only shout so loud and if nobodys listening that's it. Most of it is to do with money and power, people are greedy and will do anything to get more. How you get over to people like that short of beating the crap out of them. Worldwide direct action again will make them look but if you can change the way they are is a different matter. A world of peace & freedom & love is a utopian dream i'm afraid. Peace is better than war & love is better than hate & freedom better than oppression. Just why world leaders can't see that i don't know.

Q5. What has been the general reaction from reviews that you've had so far.

N. So far i don't think we've had a bad reaction to any of our releases which is good. Oh yeah we had a couple of bad uns in the states when the "A Life In Fear Ep" came out, must of been because we don't sound like an epitaph band. Everybody's got an opinion good or bad, it does'nt really matter, we do what we do if people like it and it inspires people in anyway that's good. If they don't like it then tough, they should form a band or zine to do better and keep the scene alive.

Q6. How would you describe P.U.S. to somebody that has never seen or heard you before.

N. 6 people & ganja & beer & instruments = NOISE NOISE NOISE.

**PUS**

DIY NOT EMI/DIY NOT EMI

PUS play 80's style Dual Vocal ANARCHO /HC  
so try us out.

Q7. There has been a lot of debate with people about what punk is. You've got the likes of Offspring and Blink 182 regularly in the charts with major labels. How do you feel about that and how would you describe your vision of punk.

N. I don't consider bands like that punk in the slightest, they are no more than pop stars controlled by major labels. Punk to me is about doing your own thing without ripping people off, it's about meeting people and expressing ideas. Underground punk is accessible to all but bands like them are not accessible at all, all there releases are sold in major record shops at rip off prices. Tickets for gigs are over the top, they are letting the businessman into punk through the back door. When do you see bands like Offspring in underground zines or see there records on distros, not often or not at all cos they know there is no money in it for them.

Q8. Which bands do you rate at the moment in todays scene.

N. There are loads of good bands kicking about right now. Me and Ness are into stuff like Wolfpack, Tolshock, Driller Killer, Societic Death Slaughter, Crossing Chaos, Downward Spiral, Oi Polloi, Throw Bricks At Coppers, Conflict, Anti Climex, Mob 47, Gism and of course all the classic old anarcho bands from the 80's. That's what got me into punk, bands like Crass, Conflict, Icons Of Filth, The Mob, Potential Threat. We are also into a bit of dub reggae stuff like Pain, The Inner Terrestrials, Zion Train, Rdf. So as you can see we are into varied stuff.

Q9. Do you have anything coming out in the near future.

N. When we finally get things sorted out after the long lay off we are gonna be sorting some new stuff out for an e.p. for a good mate of ours from strongley opposed. At the moment it's a case of getting the new members settled in so we can get gigging again. We have got a live c.d. coming out in a few months on our own label Defiance Records. We've bought a c.d. recorder so we can put out our own releases out and control everything like the price and stuff.

Q10. Anything else that you'd like to mention.

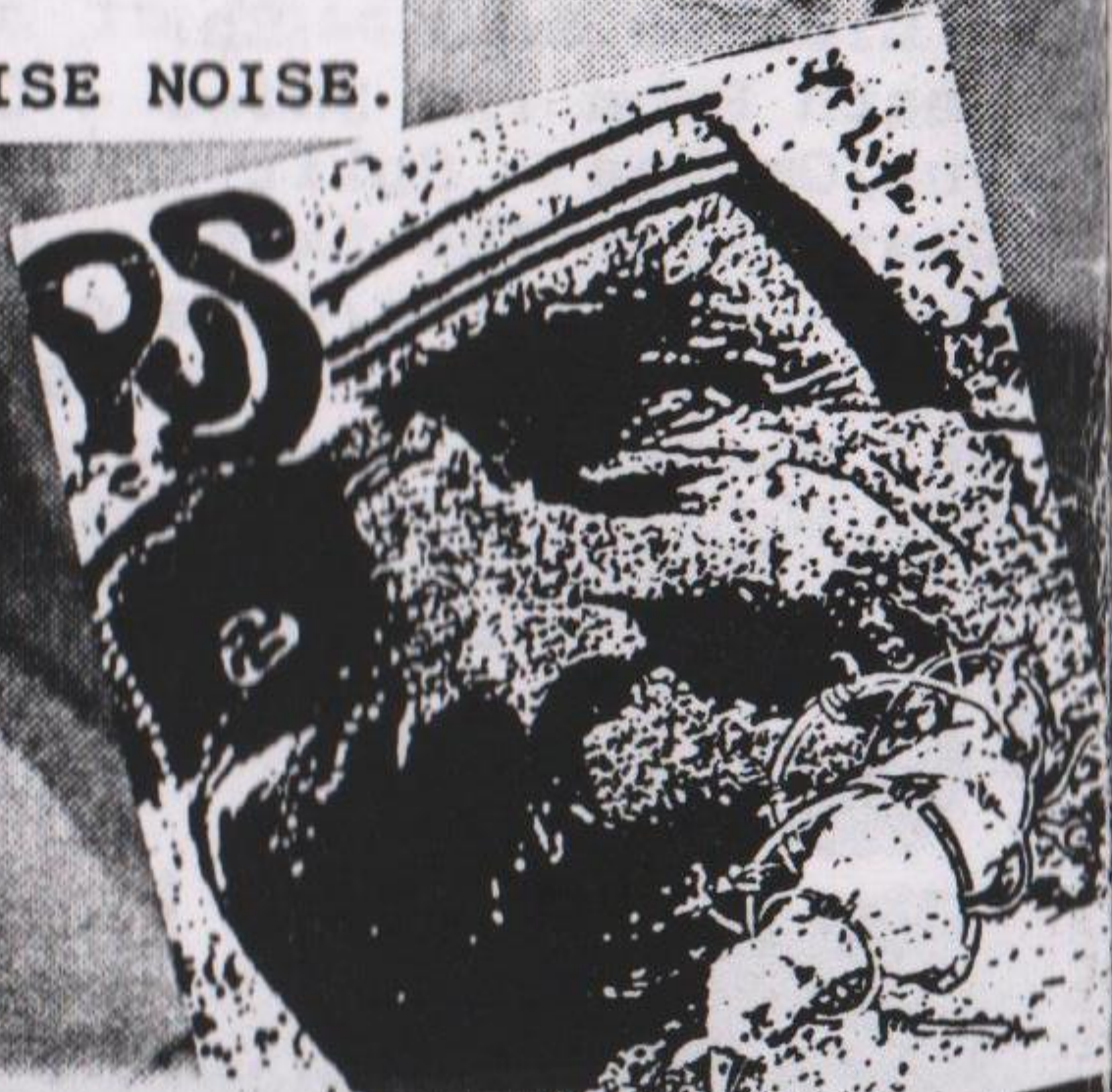
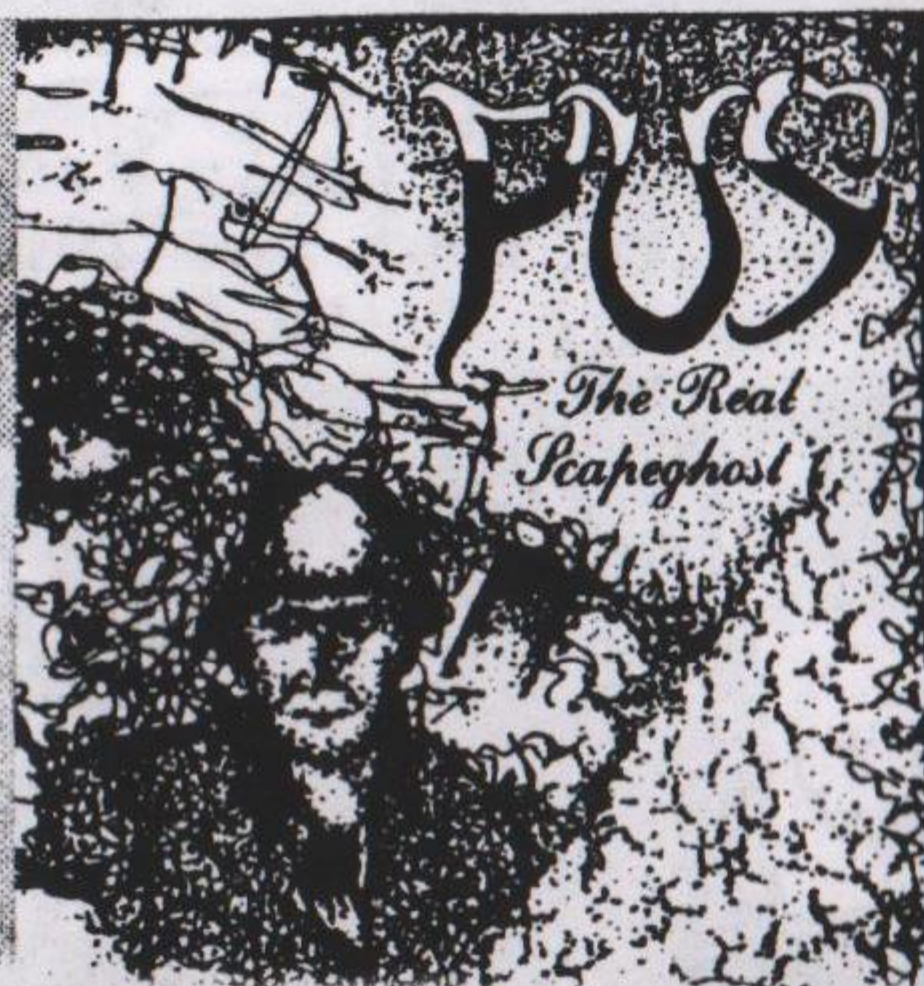
N. A big thanks to you Rob for the time and space in your zine. The last two years have been a big fucking struggle i can tell you but hopefully we are sorted now. If anybody wants to write for tapes or cd's or infact any reason then please do. If anybody wants us to do gigs or comp tapes or benefits then get in touch.

P.U.S., MARSTON HOUSE, MAIN ROAD, ELM, WISBECH  
CAMBS, PE14 0AB, U.K.

# IN DARKNESS, THERE IS NO CHOICE.

A big part of the reason that my zine was put together is due to this man. Ian is the guy behind one of the best fanzines around today "In Darkness There Is No Choice". A total believer in the d.i.y. scene with his true passion for anarcho bands of today and from all those years ago. Check out this zine immediately.

Q1. You've been into punk for a long time. What got you into it and what is it that keeps you in the scene and totally d.i.y.  
IT. Yeah i've been into punk for as long as i can remember. About 20 years, well it will be next year, i got into punk quite by accident. I watched top of the pops one night and U.K. Subs were





on, they totally blew me away and i instantly went out and bought their 7'Keep On Running'. From there i went on a journey of discovery in the world of punk, checking out bands such as The Exploited, GBH, Vice Squad and Blitz. Then as the bands split up or sold out i discovered anarcho punk. This was to have a profound effect on my life in more ways than i could have imagined. The Crass bands were totally in the spirit of punk and doing it yourself like the early bands did before punk became commercial. As for what keeps me in punk, well it's a lifestyle not just a fashion. It's something that i strongly believe in as a medium for putting forward ideals such as animal rights and ecology issues. I can't imagine not being into punk, as someone once said "in it for life". D.i.y. is the only way, we need to keep businessmen out of punk. They ruin it with their money making schemes turning punk into just another commodity. Where's the alternative if we just mimic capitalism and all the rip offs that go with it. Punk is supposed to be about changing things not lining your pockets from overcharging for gigs/records etc.

Q2. Like myself you are a big fan of Crass, Conflict, Subhumans etc. What bands are leading the anarcho charge for you in the year 2000.

IT. All those old anarcho bands mean a hell of a lot to me still, some brilliant releases that are still relevant today. Anarcho punk in the year 2000, i'd like to say A/POLITICAL but sadly they are no longer together. They were without a doubt the best band since the CRASS era, totally captured the sound, spirit and politics of CRASS/CONFLICT etc. AVARICIOUS are a brill band, released an amazing 10'ep last year which i strongly recommend that everyone buys. Of course i highly rate ABUSIVE YOUTH, top band with some excellent demos out. There are a lot of good bands worth checking out from America. REACT, CALLOUSED, ATROCIOUS MADNESS, AXIOM and AUS-ROTTEN. And then there's HARUM SCARUM, what an awesome lp. They play some of the best anarcho punk i've heard since FLUX. ANTIPRODUCT are another really good band, check out their mini lp. COUNTER ATTACK have released a couple of excellent lp's but are sadly defunct now, another couple of good bands that are worth checking out are POST REGIMENT and WLOCHATY. BUG CENTRAL deserve a mention as well, one of the few bands flying the anarcho flag in this country. And of course we can't forget OI POLLOI, EXTINCTION OF MANKIND, HELLKRUSHER and RIOT/CLONE. One sad thing (or should that be two) was the splitting up of DOOM and CRESS.

Q3. How successful has your fanzine been and what are your favourite zines at the moment.

IT. The zine has been far more successful than i could of imagined. I never realised that people still remembered anarcho punk never mind listened to it. The first issue sold 134 copies, 2-229 (big thanks to Deek of Oi Polloi for taking a load on tour to sell), 3-169 and 4-214, but it would of been more as 25 copies that got sent to Blackened Distribution and got lost in the post. When i started the zine i thought i'd sell 5 copies, so i'm very pleased with the amount i've sold/traded.

My favourite zines at the moment are Profane Existence which has just started up again after a gap of 18 months. This is my favourite, a brilliant mix of music and politics. Others i enjoy reading are Bald Cactus, Hell & Damnation, Ripping Thrash, No Barcodes Necessary, 'R'lyeh Rising and of course Fracture. A couple of others worth a mention are Cat On A String and Why. The latter though may be defunct and Coas has'nt done an issue for ages. My favourite from a few years ago was Aversion, an ace zine that mixed crusty and anarcho with politics, sadly missed by me.

PORTLAND SPECIAL  
WAR MACHINE  
ATROCIOUS MADNESS  
KISMET HC plus reviews etc

Q4. Are you involved with any organisations. Do you take part in demonstrations at all.

IT. I once asked RIOT/CLONE this same question and got told that it was something best not discussed. I will say though that i used to be involved with various animal rights/ecology organisations in the past as well as being involved with organising the Stop Business As Usual demos in Manchester in the mid 80's. I went on some of the Stop The City demos as well. Excellent they were as well. I try to get involved with any worthy causes that i can, but having 2 small children, working full time and not having much money is severely limiting. Such are the problems of being a radical in the modern age, i try to do what i can, which is probably not enough.

Q5. How do you feel about bands reforming. Do you think it's good to see groups doing the nostalgia thing and playing songs from 20 years ago or is it just a cash in.

IT. I really hate these Holidays In The Sun rip off festivals. It's not a nostalgia trip, it's all about making money for some businessman and has nothing to do with punk. £50/£75 to see a bunch of old men who quit punk when it was no longer popular playing songs that probably have no relevance today is just a joke. If you think some bastard making thousands of pounds out of punk is good then you're mad. Punk belongs to the punks, not the businessmen. They need us, we don't need them. It never ceases to amaze me that people justify bands making loads of money out of gigs and then these same people talk about ethics and d.i.y. principles. Where are the ethics in capitalism. I have nothing against bands reforming if the reasons are right, hell i'd even go and see them as long as the price was right. When businessmen get involved then i don't want to know, it's just a blatant cash in. One thing that is worrying though is this "Across The Decades" festival. It's supposed to be d.i.y. but it's £20 a day to get in. The prices have probably been pushed up so the likes of SLF and THE DAMNED can make thousands out of it. Not very d.i.y. is it. The rumours that CRASS were reforming for it are not true, just another scam, or maybe just a misunderstanding, isn't that the line all the organisers trot out.

Q6. How do you think things have changed in the scene from when you first got into it up until the present day.

IT. Things have changed a lot from when i first got into it. Certain things that wouldn't have been tolerated in the early 80's are rife in the scene at the moment i.e. being anti politics and slagging other punks off for being political. I hate it when i get told that people like me are ruining punk with our high and mighty morals. Who's really ruining punk, those who care or those who don't. I'm not saying the CRASS era was perfect but more people seemed to care about things. Who are the people that keep the scene alive. You'll probably find that they are old anarcho punks, just look at the likes of Flat Earth and Active. Sned and Jon have been doing their own things for years and long may they continue. Another thing that worries me is zines becoming internet only, what's wrong with the good old paper zine.

Q7. Would you ever consider writing/reviewing for a commercial magazine like for instance "Kerrang" or do you totally believe in fanzines.

IT. It would be hypocritical of me to say i would work for Kerrang after slagging off businessmen involved in music. As a job it must be better writing about music etc and getting well paid, certainly better than being a binman. I want nothing to do with corporate business bastards and their barcode music. I'll stick to zines and d.i.y. punk. The grassroots is the best place to be, there are real bands and real people involved. When you do your own zine you get total control about what goes in it. Nobody is saying you can't cover this band cause they're not the latest trend. You can cover anything in a zine, that's what makes them so great.

ANTI-CHUMBAWAMBA TERMINUS  
ERADICATE AMEBIX  
RIGHTS OI POLLOI P.U.S. RANTS  
'N' RAVES PLUS REVIEWS etc



Q8. What do you aim to achieve with "In Darkness" do you intend to take it into any other direction.

IT. Other than trying to create a bit of awareness in anarcho bands and put some politics back into punk. It's just a matter of pleasing myself and if other people enjoy it, that's great. I want to make anarcho punk a part of the scene again, I'm sick of being treated like a joke. Take a look at the world, it's still a shitty place, wars still happen, animals are still tortured and the rain forests are still being cut down. I can't really see it going in any other direction than covering anarcho punk, although M.D.M. should be appearing in issue 6. They're not anarcho but I have no problem interviewing them. It'll maybe give a refreshing slant on the questions I tend to ask.

Q9. What bands/albums have made the biggest impression on your life.

IT. The bands that made the biggest impressions on me were U.K SUBS, FLUX OF PINK INDIANS, CRASS, CONFLICT, SUBHUMANS, ANTISECT, AMEBIX, DIRT and ICONS OF FILTH. The album that had the biggest effect on me was FLUX'S "Strive To Survive Causing The Least Suffering Possible". It made me question things and realise that the world wasn't the wonderful place everyone was trying to tell you it was. "Neu Smell" made me turn vegetarian and get involved in the animal rights movement. Anarcho punk opened up a very different world for me and had a very profound effect on how I try and live my life. I loved the information that you used to get on the inside of records, telling you about various organisations that needed supporting. It just kind of appealed to me.

Q10. Anything else that you'd like to add.

IT. Yeah, try and get to hear some old anarcho punk, it might surprise you how good some of it was. For those who like tunes try THE MOB, ZOUNDS and OMEGA TRIBE, great stuff. Contribute to the scene, I spent too long wanting to do things and not having the courage of my convictions. Just do it and if people criticise then you must be doing something right. Keep punk political and a big FUCK OFF to the anti PC Brigade, I'm not PC I'm just an old anarcho punk. Punk will always be political whether you like it or not. Anyone interested in copies of "In Darkness There Is No Choice" it's 30p + A5 see from

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# W.O.R.M.

W.O.R.M. are a punk pop band from Chesterfield and have been doing the rounds now for a long time. As well as the band they are also behind the S.I.D. Records label. This interview was done with Mark and Danny.

1. Who are the members of W.O.R.M. and what releases do you have out at the moment

Mark. W.O.R.M are Danny vocals/ bass, Carl Guitar / Vocals, Mark Drums, and the

new guy Andy Guitar. Yes there are now four W.O.R.M.s. We have put out 2 albums Billynomates, and Mullet In the Head, and the Jugglin with Poo ep out on S.I.D. Records, but have had a couple of single put out by other labels, the most recent one being the split with Raggity Anne on Irritation Records, and been on various Comps, etc. etc. We have just recorded the 3rd W.O.R.M. album

2. You have your own label S.I.D. records and have put out compilations as well as your own stuff. how well is the label going and what are your future plans

Yeah me and Danny run S.I.D. Records, which actually stands for Silence is Deafening. we have put out the Hangin out with the Stupid Kids comps, which have sold really well. we have also put out the Luna: Suit "Controlled Noise" album, which also is selling well. we have just released a new album by a band from Grimsby called Nonsense, the album is called "Nothing nice to say". The future plans are to release the 3rd W.O.R.M. album, which will be entitled Vertically Unchallenged Baby early in the new year, the 3rd Hangin Out With The Stupid Kids. The label is going really well

3. how strongly do you feel about having total control over your stuff, are you all firm believers in the DIY way of thinking

Mark.. We have total control, in the way in which we do things, decide on what to put out, when and where, but we don't exercise any kind of control over the bands we have on the label, and never would dream of doing that, We generally work on trust, which seems to work well. there has only been one instant when we were stabbed in the back, but that was a while ago, and is in the past. I believe 110% in the DIY thing.

14: Danny: It's cool to be DIY, but I don't have a problem with the bigger labels like Fat. The best thing about having control over our releases is not having to wait for other people to get their shit together. Like I said DIY is cool but most people we've encountered are just useless.

you've toured quite a lot and played many gigs since you've been going, what has been the general reaction from people at gigs

Mark.. People seem to laugh at us for some reason, we only have to walk on stage and people start laughing. On the whole the reaction is good when we play, we have had a few dodgy ones, but who hasn't

5. who would you say have been the main influences in what you've been doing

Mark.. No one has influenced me to do this really, I have been into punk for years, I was asked to join a band so I joined a band, because it gave me the opportunity to play what I was listening to, as for the label. Well we started it to put out W.O.R.M. stuff as no one else was interested, and it has kinda just gone on from there.

Danny: Do you mean which bands have influenced us? We all listen to different things but for me I would say Screaching Weasel, Snuff, MTX and loads of dodgy 60's stuff.

6. what do you aim to achieve with the band

Mark.. Ha Ha tough one this, cos now everybody will shout sellout. I would like to make a living out of the band, because I love doing it, and to make a living out of something I enjoy doing would be great.

Danny: I don't know. I've achieved everything I wanted to do years ago. I never thought W.O.R.M. would do so well. As long as we continue to keep playing, putting out records and having fun, then I'm happy.

MARK - DRUMS  
CARL - GUITAR/VOCALS  
DANNY - BASS/VOCALS  
S.I.D. Records



7. who writes the lyrics to your songs, and what sort of topics do you cover  
Danny: Carl and I both write the lyrics. When we first started we were quite political, then we went on to writing songs about girls. Now we're going through a phase of writing about observations on life. Not sure what we'll be doing next year.

8. for me I'd say that you have a skate punk feel to your songs, how do you feel about bands that are in the mainstream at the moment

Mark: This one has come at a good time, I wouldn't say that we have deliberately gone out of our way to jump on any bandwagon, as W.O.R.M. has always had this kind of sound, it wasn't played as well earlier on, but we have always liked to play tuneful kind of stuff. Yeah bands in the mainstream. We were supposed to play with the Vandals a couple of weeks ago, but on the day of the gig we were told that we weren't allowed to play, because we were a local band, and apparently Douglas had the same thing happen to them, It came across as if they were scared to play with anyone that might have a good following, but it proved that the vandals, and Kung Fu records are a complete set of wankers. I haven't a problem with a band becoming popular, and making money, as long as there attitude stays good, and they still support the underground scene

Danny: I like most of them, though I've got to say that the new Offspring single is just terrible. I don't see any point in stopping liking bands that I've been into for years just because they've become popular.

9. what is punk to you, is it political, or about having fun

Mark: Can't it be both ????

Danny: It's both. The world's a shitty place but we're fucked if we can't have a laugh.

10. anything else you would like to add

Mark, yeah cheers for the interview rob, and thanks to everyone who helps us out, it is appreciated

Danny: Thanks for the support.

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E-Mail us: Mark SIDRecords@tinyonline.co.uk  
Danny sidworm@supanet.com

# Antibodies

The Antibodies have been a favourite of mine now for quite some time. Anybody familiar with them will have been impressed with the clever lyrics and good tunes that just keep on improving with each release. Pete and Lain tell us more.

Q1. How and why did you get together.  
I had been recording stuff on 4 track for some time & I got fed up & wanted to form a band. By the time I met lain (drummer) I had over a hundred songs recorded. We began rehearsing in a scout hut and within a few weeks we found a bassist Si. From there we started playing gigs and recorded

Silence is Deafening

the first demo. Si was soon replaced by Ken who brought a sampler into our sound. We recorded another demo and played more gigs. To date we have recorded two studio demo's and have had several tracks appear on compilations, Beer City Cd, Flogging a dead horse, Parasites R us, No Sanctuary etc. we havent been able to put our own stuff out but that is our aim.

Q2. You've got a kind of Crass sound to your stuff, are they an influence in what you're doing.

Crass are an influence but not so much musically. Im influenced by everything from The Creation to Mikey Dread, Pili's Metal Box to Fugazi. I take my influences from all over but Punk is the main thing, I suppose Spike Milligan is as much an influence as any band.

The Clash, Pistols, Leatherface, Subhumans and Heartbreakers come to mind. Too many to mention.

Q3. What is the scene like in your area and what has the reaction been like.

Its hard to say I can only go by the bands I see & the zines I read. In Harlow there really isnt a scene. I think everything is fractured & splintered into little cliques. Punk means to me everything from Crisis to Gang of Four to The Raped to Dead Kennedys & so on, I dont think of them as little sub groups it means absolutely nothing. When people say Oh your old school! what the fuck does that mean! We aint standing there in Seditonairies gear singing White Riot! I remember someone once said to me that our lyrics where old school?, funny considering he was playing in a band that done 'relationship' songs in a phoney american accent!! So songs about relationships is new??? bizarre, its just Punk dont worry about it.

What fucks up the scene is the pissheads or druggies, thats going backwards not forwards we dont need it. Theres not much evidence of a scene in this town.

Q4. I heard that you were having problems with rehearsal rooms etc, is that now sorted out.

Weve had an unending load of problems lately, lost our rehearsal place, few gigs and still no new demo! But I havent given up yet, we gonna try & do the new demo after Xmas.

Weve been having problems so were stuck in Harlow with a tempermental bass player. Weve been unlucky what with the way things have been going. I think we need a new bassist, any takers?

Q5. What do you get out of the punk scene and what keeps you playing in the band.

For me its therapy, I feel passionate about what we do & I enjoy it. Its a release and an escape from boring fucking blobs & the daily grind. As far as songwriting goes I just take an idea and twist it until im happy with it, this can take 10 minutes to a few days, the best ones seem to come quick. I write for myself in my own way, im always tempted to make it in yer face Crass style but I like to add humour instead of hard facts. Most of the time I know what I mean but there are times when you read something the next day & say what the fuck is that about.

I still think of playing in front of people before I go asleep, im still romantic about playing & I still get excited about it. I love working on the songs and putting our stamp on it. I find recording boring but I love the end results but playing live is my passion.

Pete

Lain

Pete

Lain

Pete

Lain

Pete

Lain

Antibodies

Pete





Q6. What other bands have you played with and which gigs have been the best.

We played with Wardance, Blyth Power, Vibrators (they were shit!), John Cooper Clarke (hilarious), Splodge, Ex-Cathedra etc. My favourite is a local gig with Travis Cut.

The gig at the Square in Harlow with Travis Cut. It was a brilliant atmosphere, electric, a really good laugh.

Q7. Which zines grab your attention at the moment.

I love zines & I can honestly say I've read everyone I've got some several times. It's a major part of the Punk scene and we've been slagged off by a few but that's what it is all about. The scene needs its own criticisms as much as the music.

Suspect Device, Real Overdose, Slug & Lettuce, Fracture and Health & Efficiency.

Q8. What keeps you going and do you ever get fed up with the scene and doing the band.

I have been tested this past year but when all is said & done Punk is such a major part of my life that I can't imagine not playing or listening to the music. Have you noticed that history now notices Punk, I saw that twat Rick Wakeman talking bollox on some music documentary saying how Punk had to happen, two-faced cunt! But that's the point isn't it, now that we are further away from Punk's big bang everyone is saying how necessary it was, all the same people that were trying to stop it at the time.

Playing live, gigs. The best time I've had is following Leatherface around & being amazed at the admiration they got. I'd be happy with a fraction of that.

Q9. Any plans for the future.

We are always happy to donate tracks for compilations and I like to hear new bands on them as well. I really would like to get an album's worth of stuff out 15-16 songs maybe.

Q10. Anything else that you'd like to add.

A big thanks to you for the interview, and anyone who knows where Rick Wakeman lives do they fancy going with me to piss in his ornamental pond and write wanker all over his mock Tudor existence. Thank you.

Oh yeah anyone who would like to buy a tape contact me at this address.

Pete 74 Little Grove Field Harlow Essex CM19 4BX.

Antibodies

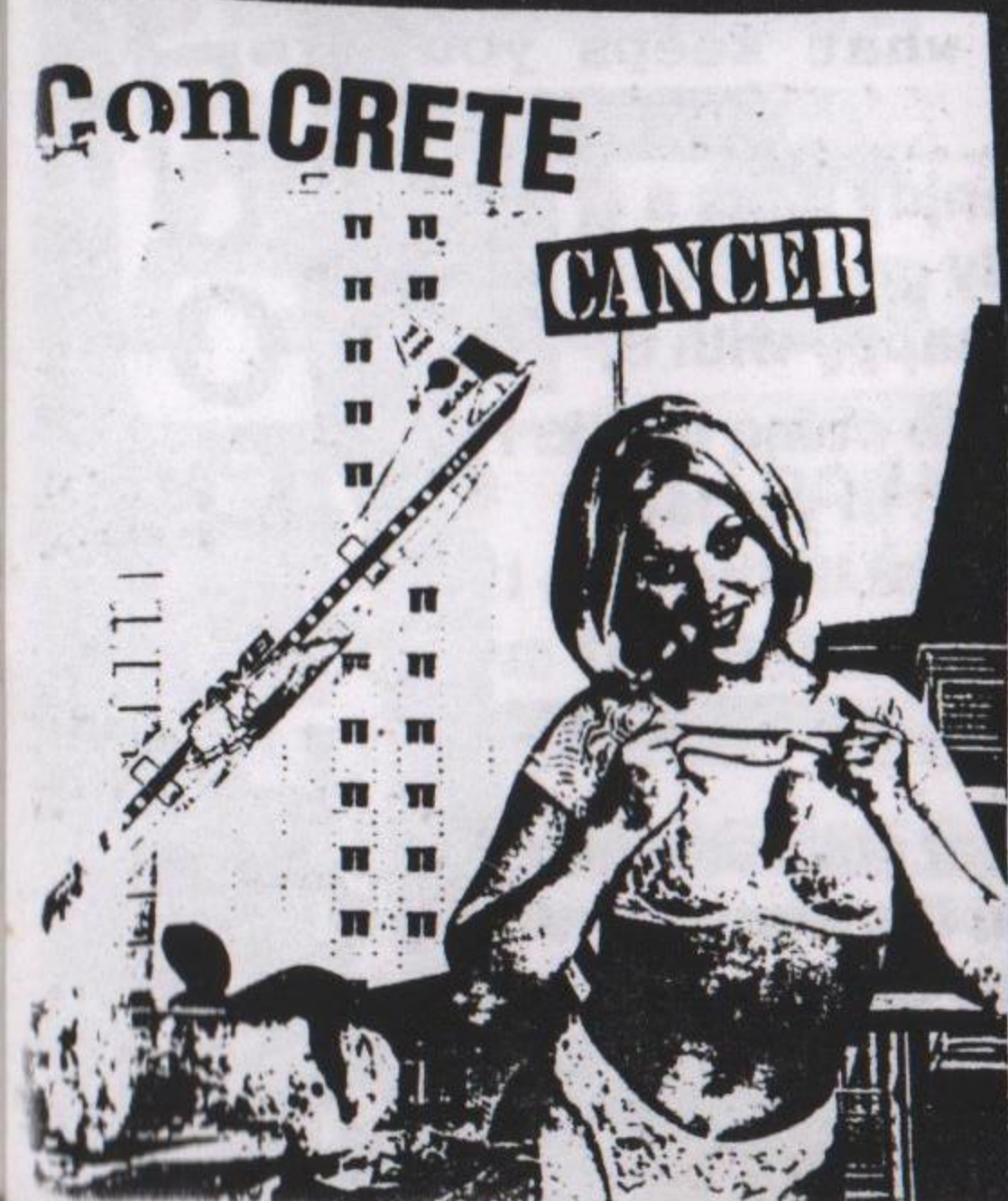
# CRASS FIRE



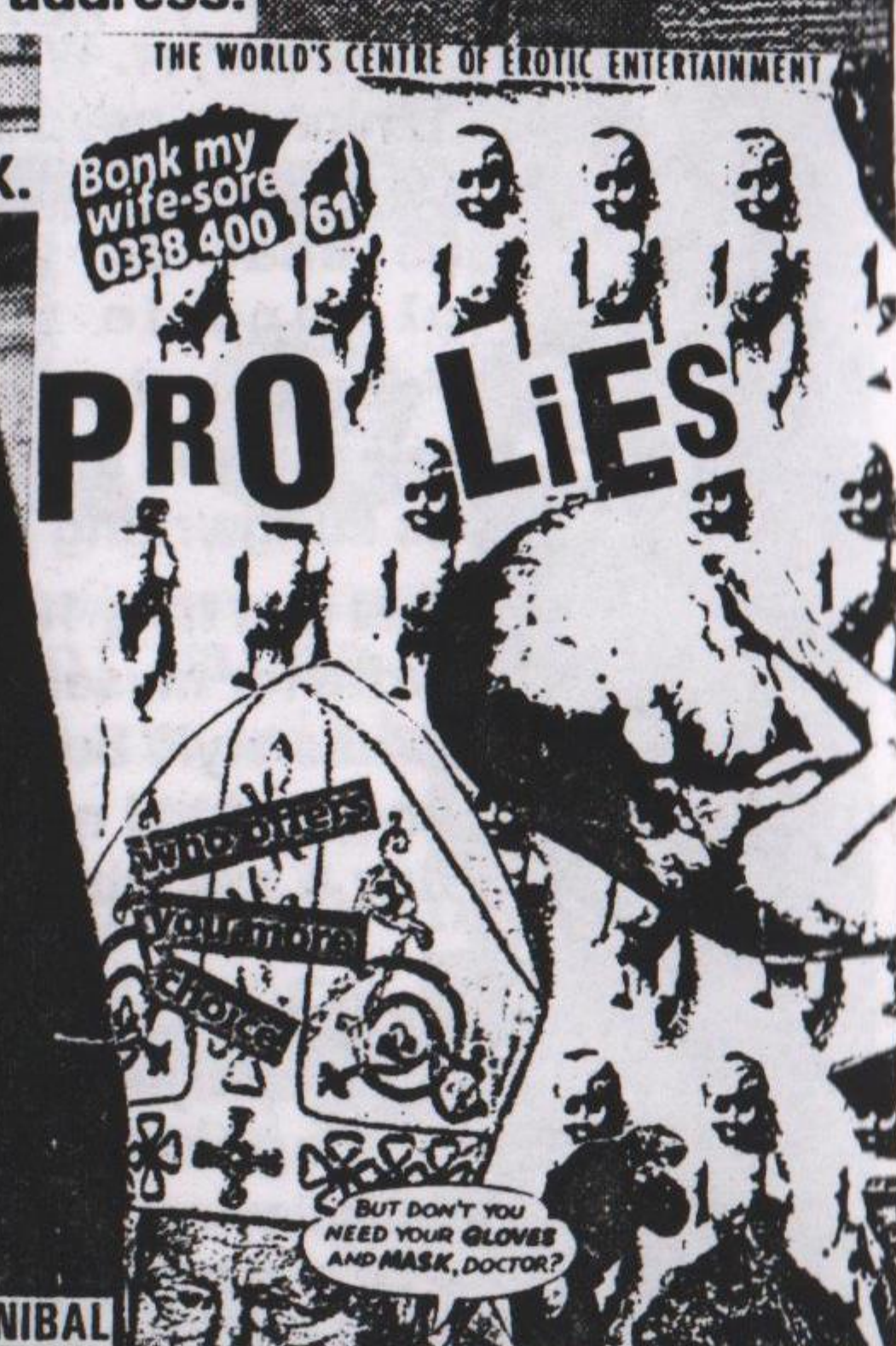
## CROSS RETROSPECTIVE by Mitch

ONE BAND NO STRANGER TO CONTROVERSY + OUTRAGE WERE THE GODFATHERS / MOTHERS OF THE ANARCHO PUNK MOVEMENT CRASS. THEY WALKED IT, LIKE THEY TALKED IT. THEY VENTED THEIR ANGER + FRUSTRATIONS AGAINST THE GOVERNMENT, THE AUTHORITIES, THE ESTABLISHMENT + THE MODERN DAY CAPITALIST SOCIETY BY SPOUTING FOURTH THEIR BRAND OF RADICAL ANARCHIST IDEALS + PRO PEACE / ANTI WAR SENTIMENTS. THEY ALSO GRABBED PUNK BY THE SCRUFF OF ITS NECK. A GENERATION OF PUNK BANDS CHOSE TO FOLLOW + WENT ON TO INSPIRE A WHOLE NEW GENERATION OF PUNK BANDS THAT SPRUNG UP IN THE LATE 70S + EARLY 80S.

THE CRASS STORY BEGINS IN 1977 WHEN PUNK WAS AT ITS PEAK, WHEN A GROUP OF LIKE MINDED INDIVIDUALS GOT TOGETHER + LIVED ON THE PREMISES OF JERRY RATTER AKA PENNY RIMBAUD'S RENTED FARMHOUSE IN EPPING FOREST. THE FIRST YEAR OF THE BANDS EXISTANCE WAS SOMEWHAT CHAOTIC. THEY WERE ORIGINALLY CALLED THE STORMTROOPERS BUT CHANGED IT TO CRASS BECAUSE THE NAZI CONNECTION WHICH SEVERAL MEMBERS OF THE BAND FELT UNCOMFORTABLE WITH + EXPRESSED THEIR RESERVATIONS ABOUT. CRASS MADE THEIR LIVE DEBUT AT A SQUATTERS FREE FESTIVAL HELD IN A KIDDIES PLAYGROUND IN NORTH LONDON. THE BAND WERE HALFWAY THROUGH THEIR SET WHEN THE PLUG WAS PULLED. 'ABSOLUTELY OUTRAGEOUS!' ONE OLD MAN SPLUTTERED LIKE A VETERAN FROM AN OLD WAR MOVIE. 'LOOK HERE CHUM! RHYTHM GUITARIST ANDY PALMER YELLED, 'PUT THAT FUCKIN' PLUG BACK IN BEFORE I RAM IT UP YOUR ARSE!' (THIS WAS PRE-PACIFIST CRASS DAYS, I MIGHT ADD!). MORE CHAOTIC LIVE PERFORMANCES FOLLOWED + OFTEN ENDED IN A DRUNKEN PISSED UP + STONED OBLIVION HAZE. THE CHIEF CULPRITS WERE DRUMMER PENNY RIMBAUD + VOCALIST, A VERY YOUNG PUNKY LOOKING STEVE IGNORANT. THE PAIR OF THEM OFTEN VENTED ANGER + ABUSE AT EACH OTHER AT HANDBAG PACES. THEY WERE LIKE PERSONAL TIME BOMBS READY TO GO OFF ON ONE AT ANY MOMENT + DID JUST THAT AT THE LEGENDARY ROXY CLUB THE FIRST PUNK CLUB TO EXIST. AFTER DISAGREEMENTS WITH THE MANAGEMENT WHO HAD CHOSE TO PULL THE



Antibodies



MANIFESTO CANNIBAL



PLUG ON THESE ANARCHO URCHINS. A STUBBORN PENNY RIMBAUD DECIDED TO PLAY ON MUCH TO THE ANNOYANCE OF THE RASTA DJ (DON LETS?) WHO BEGAN TO BOOM OUT HIS DUB RECORDS. THIS OF COURSE ENDED WITH THE BANDS EVICTION BUT NOT BEFORE THEY DRUNKENLY SMASHED UP THE STAGE + INSTRUMENTS, + WROTE RUDE GRAFFITI ON THE ROXY'S WALLS. THIS INCIDENT WENT ON TO INFLUENCE THEIR CLASSIC BANNED FROM THE ROXY SONG.

BY EARLY 1978 PENNY CAME TO THE CONCLUSION THAT THE BAND WOULD DO BETTER PLAYING SOBER. AT FIRST THIS DIDN'T GO DOWN TOO WELL WITH THE YOUNGER MEMBERS OF THE BAND STEVE IGNORANT + ANDY PALMER WHO WERE STAUNCH PUNKS BUT THEY SOON RELENTED + CAME ROUND TO HIS WAY OF THINKING. PENNY ALSO BEGAN TO WRITE MORE SERIOUS LYRICS + THIS WAS WHEN THE RADICAL SUBVERSIVE ANARCHO DEALS CAME INTO EXISTANCE. CRASS WERE NO LONGER A PISSED UP JOKEY PUNK BAND + HAD SET OUT THEIR OWN OBJECTIVES + BEGAN TO ADOPT THE REGIMENTARY BLACK CLOTHES THEY WERE KNOWN FOR WEARING ON STAGE. THE SEEDS OF CRASS HAD FINALLY BEEN SOWN.



ONE OF THE FIRST CRASS LYRIC / POEM TO BE WRITTEN BY PENNY WAS A POEM TITLED 'CHRIST'S REALITY ASYLUM'. IT WAS PRINTED UP AS A BOOKLET + TITLED 'CHRIST'S REALITY ASYLUM' + LES POMMES DE PRINTEMPS. THE LATTER WAS SUPPOSED TO INCLUDE A SERIES OF POEMS BY EVE LIBERTINE, BUT THE OTHER POEMS NEVER MATERIALISED. THE FRONT COVER OF THE BOOKLET FEATURED A SYMBOL WHICH WAS TO BECOME THE CRASS LOGO. IT WAS DESIGNED BY DAVE KING, AN OLD FRIEND OF PENNY'S. PENNY DESCRIBES THE MEANING OF THE SYMBOL IN HIS OWN WORDS: 'THE SYMBOL REPRESENTED THE VARIOUS FORMS OF OPPRESSION THAT I DISCUSSED IN THE BOOKLET: FAMILY, CHURCH + STATE. HERALDIC IN QUALITY, PART NATIONAL FLAG, PART CROSS, PART SWASTIKA, THE CIRCULAR DESIGN BROKE ON ITS EDGES INTO TWO SERPENT'S HEADS SUGGESTING THAT THE POWER IT REPRESENTED WAS ABOUT THE CONSUME ITSELF. IT WAS AN EXTRAORDINARILY POWERFUL PIECE OF WORK WHICH, HAVING LATER BEEN ADOPTED BY CRASS, BECAME SYNONYMOUS WITH THE ANARCHO PUNK MOVEMENT THAT WE HAD SPAWNED...' COPIES OF THIS BOOKLET WENT ON SALE AT A BOOK SHOP IN CHARRING CROSS. NO DOUBT, IT'LL BE WORTH A SMALL FORTUNE NOW.

SUMMER OF 78 CRASS MADE THEIR VINYL DEBUT ON SMALL WONDER RECORDS WITH 'THE FEEDING OF THE 5,000' 12 INCH WHICH CAME OUT IN A BLACK + WHITE FOLD-OUT WRAP AROUND SLEEVE POSTER WHICH INCLUDED LYRICS + PHOTO COLLAGE. THOUGH THEY STILL HAD ONE MAJOR HITCH TO OVERCOME AS THE VINYL PRESSING PLANT REFUSED TO PRESS THE FIRST TRACK 'REALITY ASYLUM' BECAUSE OF ITS ANTI-RELIGIOUS STANCE, IT WAS DEEMED BLASPHEMOUS. SO THE BAND REMOVED THE TRACK + RETITLED IT 'THE SOUND OF FREE SPEECH' + LEFT THE FIRST MINUTE OF THE RECORD GROOVES BLANK. THIS WAS TO SPRINGBOARD A LONG LOVE / HATE RELATIONSHIP WITH THE MUSIC PRESS, ESPECIALLY MUSIC NEWSPAPER MAG SOUNDS WHO HAD POISON PEN PUSHER GARRY BUSHELL ON THEIR BOOKS. BUSHELL WROTE A SCATHING ATTACK ON THE BAND IN HIS REVIEW OF 'THE FEEDING OF THE 5,000'. HE ACCUSED THEM OF BEING 'OLD HIPPIES + WET LIBERAL VEGGIES'. HE WAS QUOTED AS SAYING IN THE REVIEW, 'WHILE THE MEN THRASH AWAY ON THE GUITARS OR DIG THE VEGETABLES PATCH, THE GIRLS SIT AROUND WRITING POEMS + KNITTING.'

AS THE PRESS DISMISSED CRASS AS HIPPIES DISGUISED AS PUNKS, THE BAND HIT BACK BY CALLING THE MUSIC PRESS, CAPITALIST TO ERAGS. THOUGH CRASS HAD THE LAST LAUGH AS 'FEEDING OF THE 5,000' DOMINATED THE ALTERNATIVE + INDIE CHARTS THROUGHOUT THE LATE 70'S + EARLY 80'S. ITS ANYONE'S GUESS AT HOW MANY THE BAND SOLD. THEY EVEN WROTE A TRIBUTE TO THE TWO FACED BUSHELL TITLED 'HURRY UP GARRY' WHICH LATER APPEARED ON THEIR 'STATIONS OF CRASS' ALBUM. THE WAR OF WORDS IN NOWAY FINISHED + CONTINUED TO REAR ONCE BUSHELL JUMPED SHIP TO JOIN GUTTERHACK PAPER THE SCUM, WHOOPS! I MEAN THE SUN. CRASS REFUSED TO DO INTERVIEWS WITH THE MUSIC PRESS + ONLY COMMUNICATED + TOOK PART IN INTERVIEWS WITH PUNK FANZINES. THEY EVEN...

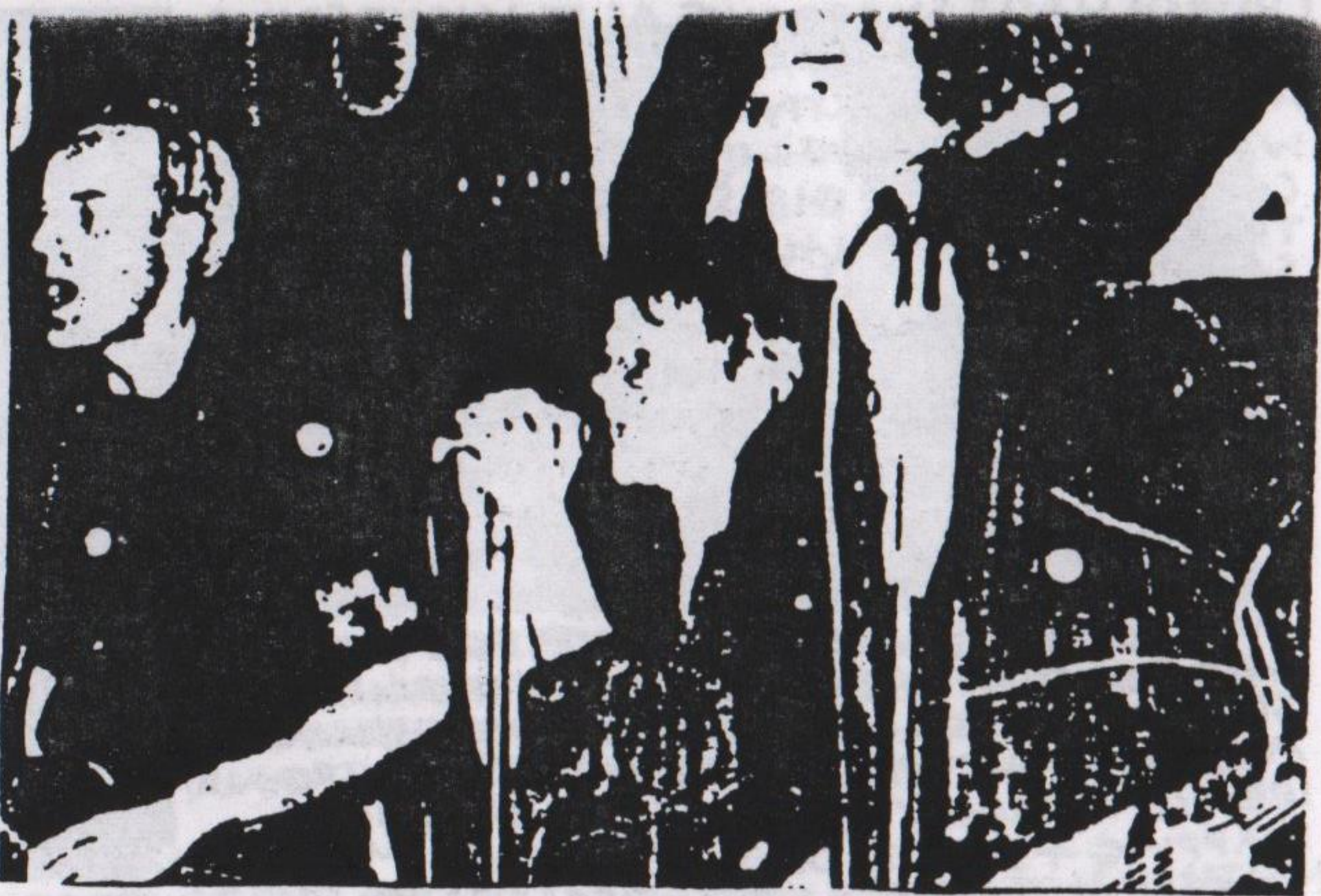


ARMY OF YOUNG ANARCHO PUNKSTERS. CRASS ALSO CREATED THEIR OWN NEWS-PAPER 'INTER-NATIONAL ANTHEM FOR A BRIEF PERIOD.



THE FIRST edition of Crass' Inter-National Anthem paper

BY 1979 CRASS HAD BUILT UP A STEADY FOLLOWING BY TOURING ENGLAND. THEY ALSO HELPED PROMOTE A REVIVAL FOR 60'S PEACE MOVEMENT C.N.D + INTRODUCED THE YOUNGER GENERATION TO THE ANTI NUKE / WAR CAUSE. ONE C.N.D BANNER WAS ALWAYS DRAPED ABOVE THE STAGE WITH THE USUAL CRASS BANNERS AT GIGS.



THE CRASS LINE-UP CONSISTED OF STEVE IGNORANT - VOCALS, ANDY PALMER - RHYTHM GUITAR, PENNY RIMBAUD - DRUMS, PHIL FREE - GUITAR, PETE WRIGHT - BASS, EVE LIBERTINE - VOCALS, JOY DE VIVRE - VOICE, GE-SUS - ARTWORK + MICK DUFFIELD - VIDEO VISUALS + COLLAGES.

TWO MEMBERS OF CRASS EVE LIBERTINE + PENNY RIMBAUD EMBARKED ON THEIR OWN GRAFFITI CAMPAIGN STENCIL PAINTING SLOGANS LIKE 'FIGHT WAR, NOT WARS' + 'STUFF YOUR SEXIST SHIT' OVER POSTERS ON CHARRING CROSS STATION DEEMED SEXIST + MILITARISTIC. BUT ON ONE UNFORTUNATE OCCASION THE CULPRITS WERE CAUGHT RED HANDED WHEN A UNIFORMED OFFICER BARKED, 'GOT YOU AT LAST!' HE ADDED 'I'VE OFTEN WONDERED WHAT SORT OF PEOPLE WERE DOING THIS, THEN LEANING OVER WHISPERED, 'KEEP IT UP, BUT FOR THE MOMENT, YOU'D BETTER SCARPER.' TAKING HEED OUR ANARCHO COMRADES DID JUST THAT WITH A SMILE ON THEIR FACE. MOST THE GRAFFITI ARTWORK APPEARS ON THE FRONT COVER OF THE STATIONS OF CRASS.

ONCE AGAIN CRASS CAME UNDER THE COSH FROM THE POWERS THAT BE OVER THE CONTROVERSIAL 'REALITY ASYLUM' / SHAVED WOMEN'S SINGLE. EVEN SMALL WONDER WERE GETTING COL D FEET AFTER THE FIRST PRESSING SO CRASS DECIDED TO CUT THEIR LINKS WITH THE SMALL



INDIE LABEL + HAD ONLY ONE ALTERNATIVE TO GO IT ALONE + RELEASE THE SINGLE ON THEIR OWN CRASS LABEL. THIS WAS ALSO THE START OF THE CRASS POLICY TO CHARGE CHEAP PRICES FOR THEIR RECORDS EACH RELEASE HAD PAY NO MORE THAN... SLOGAN ON THE FOLD-OUT POSTER RECORD SLEEVES. AT 45p 'REALITY ASYLUM' WAS A BARGAIN. OF COURSE THE POWERS THAT BE DIDN'T SEE IT THIS WAY + BECAUSE OF THE BLASPHEMOUS CONTENTS THE BAND FACED PROSECUTION. THOUGH BOYS IN BLUE WHERE SENT ROUND TO INVESTIGATE THE CRASS HOUSEHOLD. THEIR CONVERSATION AS THEY BROWSED THROUGH PENNY RIMBAUDS RECORD COLLECTION WENT SOMETHING LIKE THIS... 'I BET THEIR RECORD

COLLECTION TELLS A STORY! BRAHMS? BEETHOVEN? BRITTEN? BLOODY HELL! D'YA THINK WE'VE COME TO THE WRONG PLACE?' ONE COPPER SAID, LOOKING SLIGHTLY CONFUSED. FOLLOWING THIS SHORT INTERVIEW THE BOYS IN BLUE LEFT WITH THEIR TAILS BETWEEN THEIR LEGS FEELING QUITE SILLY WITH THE JOKE ON THEM. MUTTERING 'GOD KNOWS WHY?' + 'WHAT A WASTE!' THANKFULLY, NO FURTHER ACTION WAS TAKEN, + CRASS WERE LEFT TO THEIR OWN DEVICES + CONCENTRATE ON THEIR NEXT DOUBLE PLATTER 'STATIONS OF CRASS' WHICH HIT THE MUSIC STANDS LATER IN 1979. AGAIN THE EVER INCREASINGLY BIASED MUSIC PRESS DECIDED TO GIVE CRASS A HARD TIME BUT WHAT'S NEW? THOUGH 'STATIONS OF CRASS' WAS A CLASSIC ANARCHO PUNK ALBUM, WITH FOUR SIDED SLABS OF VINYL YOU COULD DO NO WRONG. TWO SIDES WERE STUDIO RECORDED SONGS LIKE 'MOTHER EARTH', 'WHITE PUNKS ON HOPE', 'SYSTEM', 'BIG MAN', 'YOU'VE GOT BIG HANDS', 'DEMOCRATS', 'CONTAMINATIONAL POWER' NOT ONE OF THESE SONGS MADE EASY LISTENING. SIDES 3 + 4 WERE LIVE RECORDED TRACKS MOSTLY TAKEN FROM THE FEEDING OF THE 5,000. IT WAS ALSO THE IDEAL ALBUM TO WIND UP THE ENEMY WHO WOULD SCOWL + MUTTER DISAPPROVINGLY AS FOUR LETTER WORDS WERE SPAT OUT WITH A SARCASTIC SNEER FROM THE MOUTHS OF STEVE IGNORANT, ANDY PALMER + EVE LIBERTINE.

CRASS RECORDS BEGAN TO FINANCE A DIVERSE RANGE OF ORGANISATIONS + INDIVIDUALS FROM RAPE CRISIS CENTRES TO DIRECT ACTION GROUPS FROM PEACE NEWS TO SINGLE SHEET FANZINES. AS PENNY SAYS IN HIS BOOK 'SHIBBOLETH - MY REVOLTING LIFE', WE HAD CREATED AN OUTLET FOR IDEAS + INFORMATION WHICH, APART FROM THE SMALL ANARCHIST PRESSES, HAD HITHERTO BEEN UNAVAILABLE ARMCHAIR ANARCHY WAS BEING FORCED OUT INTO THE STREET...

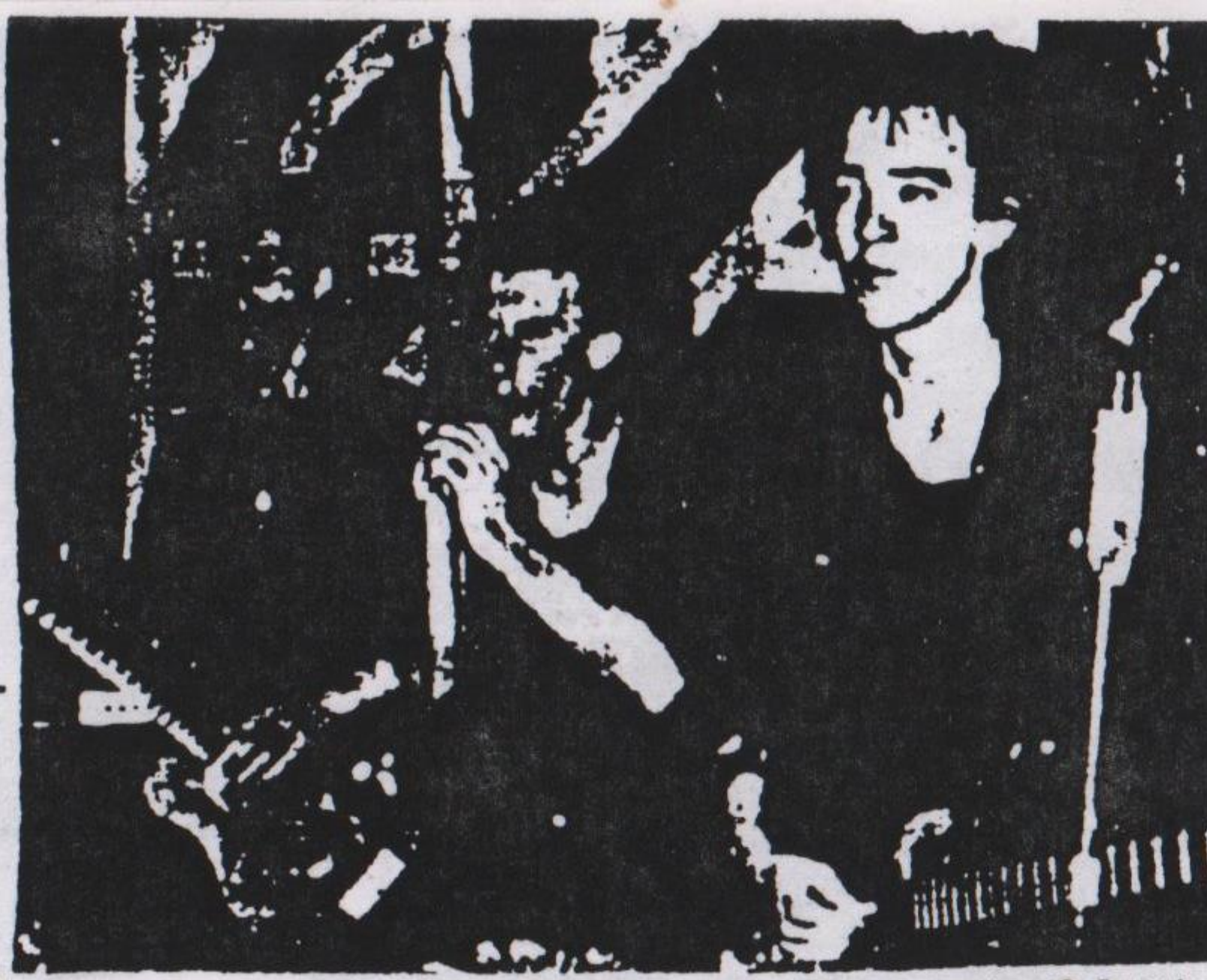
CRASS WERE OFFERED TOURS ABROAD BUT CHOSE TO TURN THEM DOWN + STICK TO THEIR POLICY OF ONLY PLAYING THE U.K. MOST GIGS WERE ORGANISED BY LIKE MINDED CRASSITES WHO WOULD PHONE THE BAND TO PLAY THEIR TOWNS. THESE GIGS WERE HELD AT SCOUT HALLS, SPORTS CENTRES + EVEN

ARTWORK FROM 'The Feeding Of The 5000'





CHURCH HALLS, SURPRISING AS IT MIGHT SOUND. THE LOCAL CHURCH PARISHERS OBVIOUSLY HADN'T HEARD 'REALITY ASYLUM.' MOST OF 1980 WAS SPENT TOURING WITH FELLOW ANARCHO COMRADES POISON GIRLS. YOUNG GEMMA STONE THEN OF RUBELLA BALLET WAS ONCE QUOTED AS SAYING SHE USED TO LISTEN TO SUBVERSA, HER MUM + STEVE IGNORANT HAVING SLANGING MATCHES + TRYING TO OUT DO EACH OTHER IN THE RANTY VOCAL STAKES WHEN REHEARSING. BOTH BANDS ALSO WENT ON TO RECORD A SPOT 7" INCH 'BLOODY REVOLUTIONS' PERSONS UNKNOWN AS A BENEFIT SINGLE TO RAISE MONEY TO CONVERT AN OLD DISUSED SCHOOL INTO A VENUE, MEETING PLACE FOR VETERAN ANARCHISTS + YOUNG ANARCHO PUNKS TO SWOP IDEAS + PUT ARMCHAIR ANARCHY INTO ACTION. THIS VENUE WAS NAMED CENTRO IBERICO ANARCHY CENTRE. IT WAS BASED IN WAPPING + STAYED OPEN UNTIL 1982. MANY OF



THE UP + COMING ANARCHO BANDS LIKE OMEGA TRIBE, THE MOB, RUBELLA BALLET, FLUX OF PINK INDIANS + CONFLICT COULD BE SEEN IN ACTION AT THIS VENUE. CONFLICT EVEN RELEASED AN EP OF SONGS RECORDED LIVE AT THIS VENUE. CRASS ALSO RELEASED THE FIRST COMPILATION 12" INCH OF NEW ANARCHO BANDS TITLED BULLSHIT DETECTOR WHICH INCLUDED AN EARLY TRACK BY ANARCHO CRUST PUNK AMEBIX, MOST OF THE OTHER BANDS SADLY DISAPPEARED INTO OBSCURITY.

BY THE EARLY 80'S CRASS WERE TREATED NO LONGER AS A JOKE, EVEN THE MUSIC SCENE BEGAN TO TAKE THEM SERIOUSLY OF COURSE THEY STILL HAD THEIR ENEMIES WITHIN THE NEW PUNK MOVEMENT + WERE AT ODDS WITH BANDS LIKE THE EXPLOITED + SPECIAL DUTIES WHO WERE ONLY INTO CHAOS + ANARCHY + WEREN'T IN THE SLIGHTEST BIT INTERESTED IN THE POLITICAL SIDE OR ANARCHY. MIND YOU, SPECIAL DUTIES DID PAY AN UNLIKELY TRIBUTE TO THEIR RIVALS + BROUGHT OUT THEIR 'BULLSHIT CRASS' SINGLE. WHEN ONE STEVE ARROGANT WAS CONFRONTED BY STEVE IGNORANT. HE ALMOST SHIT HIMSELF AS MR. ARROGANT OFFERED TO SORT OUT THEIR DIFFERENCES THERE + THEN. MR. ARROGANT COWARD IN THE CORNER LIKE A SCARED RABBIT + MUTTERED, 'YOU'RE NOT MUCH OF A PACIFIST.' ON ANOTHER OCCASION CRASS OFFERED TO PLAY A GIG WITH THE EXPLOITED, BUT NOTHING MATERIALISED. THEY ALSO TRIED TO BRIDGE THE GAP BETWEEN THE ANARCHO + OI! SCENES + PLAYED A RARE GIG AT THE EAST END'S LONDON BRIDGEHOUSE BUT IT WENT DOWN LIKE A LED BALLOON WITH THE OI! CONTINGENT POSSIBLY MR. BUSHELL HAD SPIKED THEIR DRINKS.

THE NEXT CRASS SINGLE TO BE RELEASED WAS A DOUBLE A-SIDE EFFECT 'MAGASKI NIGHTMARE' / 'BIG A LITTLE A.' THE FOLD-OUT POSTER SLEEVE TO THE SINGLE INCLUDED A MAP OF ALL THE NUCLEAR DUMPING WASTE SITES, PLUS SITES WERE NUCLEAR WEAPONS WERE KEPT. IT MADE A DEPRESSING READ + CAPTURED THE IMAGINATION OF MOST YOUNG PUNKS. THE ACCOMPANYING PHOTOS OF HIROSHIMA + NAGASKI ATOM BOMBINGS WERE QUITE DISTURBING TO THE EYE AS WERE THE LYRICS TO 'MAGASKI NIGHTMARE.' IT WASN'T EXACTLY A CONVENTIONAL PUNK SONG, UNLIKE 'BIG A LITTLE A' WHICH LATER BECAME A POGO ANTHEM.

IN 1981 CRASS UNLEASHED ANOTHER ALBUM BUT THIS TIME IT ONLY FEATURED THE VOCALS FROM THE FEMALE CRASS COUNTERPARTS, EVE LIBERTINE + JOY DE VIVRE. THIS ALBUM WAS CALLED 'PENIS ENVY' THE TITLE WAS TAKEN FROM AN OLD FREUD SAYING, A 19TH CENTURY PSYCHOLOGIST WHO STUDIED SEXUALITY BETWEEN THE BOY + HIS MOTHER. 'PENIS ENVY' WAS BASED AROUND SEXUAL + FEMINIST POLITICS, + POSSIBLY AHEAD OF ITS TIME. FUNNILY ENOUGH, 'PENIS ENVY' WAS CLASSED AS THE MOST OBSCENE CRASS RECORD BY THE OUT OF TOUCH UPPER CLASS BIGWIGS THAT WERE BASED AT THE HOUSE OF COMMONS. THE POWERS THAT BE TOOK OFFENCE TO THE RADICAL FEMINIST ANTI MALE SEXIST / RAPE LYRICS. IT WAS A CRIME FOR WOMEN LIKE EVE LIBERTINE + JOY DE VIVRE TO SPEAK OUT AGAINST BEING USED AS SEXUAL OBJECTS + FANTASY FIGURES, WHICH SHOWS JUST HOW SAD + OUT OF TOUCH SOCIETY CAN BE. THOUGH THAT DIDN'T STOP CRASS FROM PULLING OFF ONE OF THE BEST STUNTS TO DATE WHEN THE BAND OFFERED A FREE FLEXI TO BE GIVEN AWAY WITH THE LOVING MAGAZINE WHICH WAS A MUST FOR ALL YOUNG BRIDES TO BE. BASSIST ANDY PALMER WAS SENT ON A MISSION TO THE LOVING OFFICE TO DO BUSINESS WITH THE MAGAZINE'S REPRESENTATIVES. THIS WAS AN OFFER TO GOOD TO RESIST AS FAR AS LOVING WERE CONCERNED + SNAPPED THE FLEXI UP WITH OPEN ARMS. THE SONG IN QUESTION WAS TITLED 'OUR WEDDING' + WAS AVAILABLE TO ANY READER WHO WANTED A PIECE OF THE ACTION, PUTTING IT MILDLY, BUT WHAT THE AVERAGE GULLIBLE LOVING READER WASN'T PREPARED FOR WAS JOY DE VIVRE'S SCATHING ATTACK ON MARRIED BLISS! YET AGAIN CRASS HAD THE LAST LAUGH BUT NOT BEFORE LOVING MAGAZINE STATED IN THEIR BRIDES ISSUE, JOY DE VIVRE CAPTURES ALL THE HAPPINESS + ROMANCE OF THAT ALL IMPORTANT BIG DAY... YOUR WEDDING! WHO COULD ARGUE WITH THAT!

THE SUMMER OF 81 CRASS TOURED WITH THE DAMNED, FIRST GENERATION PUNK SURVIVORS.



2 1 NAGASAKI NIGHTMARE, Crass, Crass



BOTH BANDS FOUND MUTUAL RESPECT IN HATING ROYALTY + ESPECIALLY THE OVER-HYPED PRINCE CHARLES + LADY DI WEDDING. THIS SHORT TOUR WAS TITLED 'FUCK THE ROYAL WEDDING!' SHAME THE TITLE DIDN'T MAKE IT ONTO VINYL. OF COURSE, CAPTAIN SENSIBLE WENT ONTO RECORD FOR CRASS RECORDS + BECAME A VEGETARIAN + A CAMPAIGNER FOR ANIMAL RIGHTS THANKS TO CRASS.

BY LATE 81 THE DEATH OF PENNY RIMBAUDS OLD FRIEND WALLY HOPE BEGAN TO HAUNT HIM ONCE MORE. FIVE YEARS HAD PASSED SINCE THE YOUNG HIPPIES DEATH AT THE HANDS OF THE MENTAL HEALTH AUTHORITIES + POWERS THAT BE. THEY WANTED TO DO AWAY WITH THIS YOUNG MAN AS HE WAS SEEN AS A THREAT TO THE ESTABLISHMENT. WALLY'S DEATH HAD A PROFOUND EFFECT ON PENNY + THIS WAS TO BECOME THE BASIS AROUND THE BOOKLET THAT CAME WITH THE 'CHRIST THE ALBUM' BOX SET. THE BOOKLET WAS TITLED 'A SERIES OF SHOCK SLOGANS + MINDLESS TOKEN TANTRUMS.' THE ORIGINAL DOCUMENTS PENNY HAD COLLATED ABOUT WALLY'S DEATH HAD BEEN THROWN AWAY YEARS AGO SO HE HAD TO START FROM SCRATCH. THE RELEASE OF 'CHRIST THE ALBUM' COINCIDED WITH BEGINNING OF WHAT WAS TO BECOME THE FALKLANDS WAR. CRASS COULDN'T HAVE PICKED A WORSE TIME AS THE WHOLE COUNTRY BEGAN TO WAVE FLAGS AS YOUNG SOLDIERS WENT OFF TO WAR TO FIGHT THE ARGENTINIANS. THOSE THAT OPPOSED THE WAR WERE SHOUTED DOWN + CRASS FACED THE BRUNT OF THIS BACKLASH BECAUSE OF THEIR ANTI-WAR STANCE ON THE ALBUM. THE LIKES OF GARRY BUSHELL GLOATED + RUBBED HIS HANDS TOGETHER AS EVERYTHING THE BAND STOOD FOR BEGAN TO BACKFIRE BIT BY BIT. EVEN PENNY RIMBAUD WAS DISILLUSIONED + LATER ADMITTED 'CHRIST THE ALBUM' WAS A BIG MISTAKE + SOON BECAME OUTDATED. BUT CRASS WEREN'T PREPARED TO ACCEPT DEFEAT + IN SPRING 82 THEY RELEASED A FREE ANTI-FALKLANDS FLEXI. KNOWING THAT ANY OPPOSING VIEWS ON THATCHER'S SO CALLED GLORIOUS WAR WOULD LEAD TO INSTANT PROSECUTION CRASS DECIDED TO PLAY THE ENEMY AT ITS OWN GAME + BROUGHT IT OUT AS A BOOTLEG. IT WAS PRESSED IN FRANCE + WAS LEFT BLANK WITH NO BAND NAME OR SONG TITLE PRINTED ON IT. SHEEP FARMING IN THE FUCKLANDS WAS SMUGGLED BACK INTO THE COUNTRY + WITH THE AID OF LIKE-MINDED DISTRIBUTORS + RETAILERS WAS PLACED INSIDE SINGLES + ALBUMS BELONGING TO THE LIKES OF SHEENA EASTON + ROBERT PALMER RECORDS + CAUSED QUITE A STIR. THE MUSIC PRESS WENT TO TOWN ON THIS + BRANDED THE BAND 'SCURRILOUS TRAITORS' BUT AS PENNY SAYS IN HIS OWN WORDS, 'FOR ONCE WE WERE HAPPY TO AGREE WITH THEIR PERCEPTIONS.'

BY AUTUMN 1982 THE FALKLANDS WAR HAD FINISHED. THE BRITISH HAD WON. TO COINCIDE WITH THATCHER'S PROPAGANDA VICTORY PARADE CRASS RELEASED THE MOST VICIOUS ATTACK ON THE IRON LADY + HER WARMONGER CABINET CRONIES 'HOW DOES IT FEEL TO BE THE MOTHER OF A THOUSAND DEAD!' THE SINGLE SOLD 20,000 IN THE FIRST WEEK OF ITS RELEASE. ONE DAILY MIRROR HACK JOURNALIST CLAIMED THE SINGLE WAS 'THE MOST REVOLTING + UNNECESSARY RECORD I HAVE EVER HEARD.' THE LEFT WING HACK WAS CALLED ROBIN EGGAR, HAD AN OLDER BROTHER CALLED TIM EGGAR WHO SURPRISINGLY WAS A TORY M.P. HIS ELDER BROTHER SAW THIS OPPORTUNITY TO GAIN SOME CREDIBILITY + POSSIBLY GAIN

FUTURE VOTES AT THE EXPENSE OF OUR ANARCHO COMRADES. AT ONCE THE TORY M.P. WAS SPAWNED INTO ACTION BY WRITING TO THE ATTORNEY GENERAL DEMANDING THESE ANARCHO UPSTARTS SHOULD BE PROSECUTED UNDER THE OBSCENE PUBLICATIONS ACT. ON A RADIO + PHONE IN TIM EGGAR + TWO CRASS MEMBERS ANDY PALMER + PETE WRIGHT WERE ASKED TO TAKE PART, BOTH PARTIES CAME FACE TO FACE IN A VERY HEATED DEBATE. TIM EGGAR WAS BEGINNING TO LOSE HIS ARGUMENT + BECAME QUITE HYSTERICAL IN ONE OUTBURST SUGGESTING THE RECORD WAS GOING BEYOND THE ACCEPTABLE BOUNDS OF FREEDOM OF SPEECH + BEING THE MOST VICIOUS, SCURRILOUS + OBSCENE RECORD THAT HAD EVER BEEN PRODUCED. ANDY RESPONDED RATHER CALMLY, 'I CONSIDER MARGARET THATCHER, HER GOVERNMENT, MR. EGGAR + ALL THE OTHERS WHO SUPPORT HER ARE RESPONSIBLE FOR SENDING YOUNG MEN TO BE SLAUGHTERED, WHICH IN MY VIEW AMOUNTS TO



Steve Ignorant



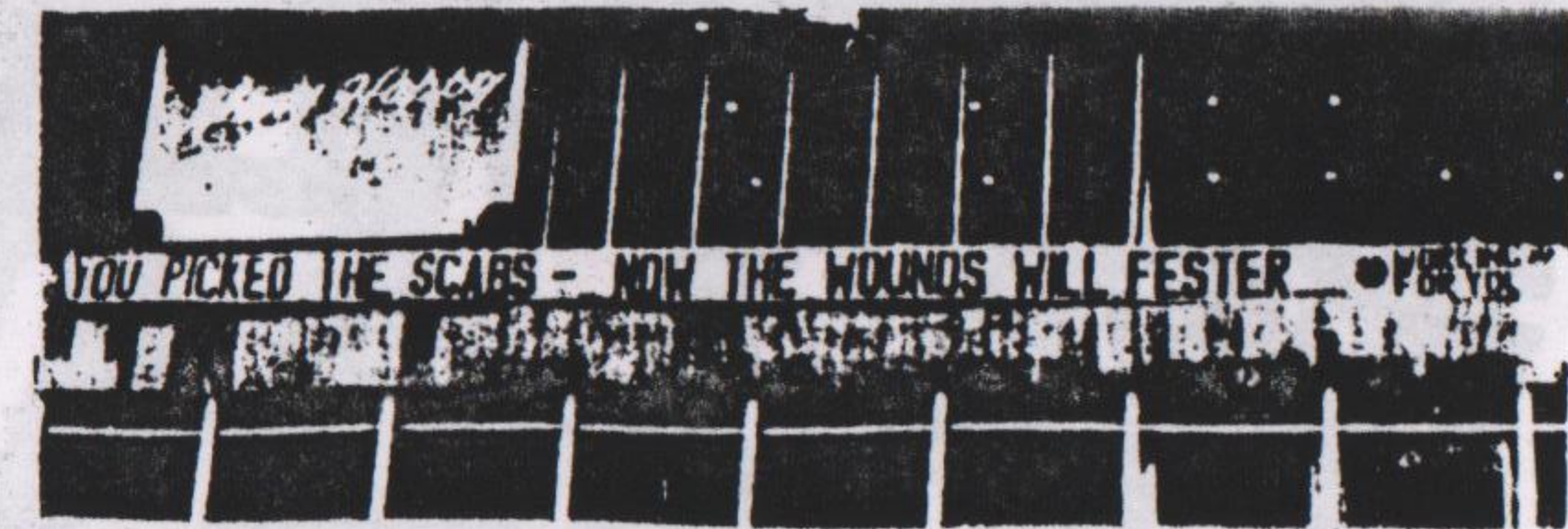


PREMEDITATED CALCULATED MURDER. NOW THAT IS OBSCENE!' BY ANDY'S CHOICE OF WORDS + SENTENCES HE HAD MANAGED TO OUTWIT + DEFEAT THIS SMUG FACED TORY + MADE A MOCKERY OF HIS DODGY RIGHT WING WARMONGERING POLITICS BUT ALSO MADE TIME GEAR LOOK A FOOL + FEEL SMALL. THE GOBSMACKED TORY FAILED TO RESPOND. HE WAS THE ONE LEFT WITH EGG ON HIS FACE. THE FINAL OUTCOME WAS CRASS IV TORIES 0. THE PROSECUTION CASE WAS DROPPED + THE POWERS THAT BE SENT OUT INSTRUCTIONS TO IGNORE THIS SUBVERSIVE ANARCHO BAND. FOR A TIME CRASS BECAME MINOR MEDIA CELEBRITIES AS THEY WERE ASKED TO APPEAR ON T.V SHOWS ALL OVER THE WORLD + EVEN THE K.G.B WERE INTERESTED IN THEM, POSSIBLY WITH THE INTENTION OF RECRUITING THE BAND AS POTENTIAL SPIES BUT THE CRASS CREW GOT A BIT DRUNK AFTER ONE SUCH MEETING + THE KGB LOST INTEREST AFTER THE BAND BEHAVED LIKE A GANG OF DRUNKEN PUNKS.

THOUGH CRASS HADN'T FINISHED YET AS THEY PREPARED ONE LAST ATTACK ON THE FALKLANDS WAR FIASCO, THIS WAS TO COME IN FORM OF AN ALBUM TITLED 'YES SIR, I WILL'. THE TITLE CAME FROM A QUOTE OF A BADLY INJURED SERVING SOLDIER WHO SUFFERED FACIAL DISFIGUREMENT + BURNS. THIS WAS THE SOLDIER'S RESPONSE AS THAT ROYAL PARASITE PRINCE CHARLES WISHED HIM WELL IN GETTING BETTER. 'YES SIR I WILL' DIDN'T MAKE EASY LISTENING IT WAS LIKE A PUNK AVANT GARDE CONCEPT ALBUM WITH EVERY SONG ENDING IN FEEDBACK SQUEALS, THERE WAS NO TITLES ONLY THREE SONGS COULD BE IDENTIFIED. EVERY TRACK WAS DRENCHED IN DISTORTION + FEEDBACK. FUNNY THING IS A YEAR LATER BANDS LIKE SONIC YOUTH + THE JESUS + MARY CHAIN MADE FEEDBACK QUITE ACCEPTABLE IN THE MUSIC SCENE. POSSIBLY 'YES, I SIR WILL' WAS PRE-PSYCHOCANDY?

IN 1983 CRASS ORGANISED 'STOP THE CITY' PROTEST DEMO WITH OTHER ANARCHO PUNK COUNTERPARTS LIKE CONFLICT + THE SUBHUMANS + MADE LONDON'S STOCK EXCHANGE THE MAIN TARGET. THOUSANDS OF PUNKS GATHERED TO MAKE THEIR VOICES HEARD + CAUSED MAJOR DISRUPTION FOR ONE DAY. THE PLAN HAD WORKED JUST LIKE THE SQUAT GIG AT THE ZIGZAG CLUB PREVIOUSLY IN DECEMBER 82 WHICH WAS DUE TO CLOSE. ALL THE ANARCHO PUNK BANDS HAD GIVEN THEIR SUPPORT TO PLAY + CLUBBED TOGETHER TO KEEP THEIR FIGHT AGAINST CAPITALISM + THE NUCLEAR ARMS RACE. PENNY RIMBAUD WROTE A RARE ARTICLE ABOUT 'STOP THE CITY' DEMO IN PUNK LIVES! MONTHLY MAG.

BY LATE 83 COPIES OF WHAT WAS TO BECOME 'THE THATCHER GATE TAPES' BEGAN TO SURFACE ALL OVER THE WORLD. ONE COPY EVEN TURNED UP AT THE NEW YORK TIMES, THOUGH IT WAS A HACK WHO WORKED FOR THE OBSERVER WHO SUSSED OUT THE TAPE WAS A FAKE + THAT THE CULPRITS RESPONSIBLE FOR THIS LITTLE EPISODE WAS THOSE ANARCHO ROGUES CRASS. THE TAPE CONTAINED A CONVERSATION WITH THE THEN PRIME MINISTER MARGARET THATCHER GIVING THE H.M.S CONQUER ORDERS TO SINK THE GENERAL BELGRANO THE ARGES CRUISER SHIP. THIS OF COURSE CAUSED A STIR + EVEN TABLOIDS LIKE THE SUN FELL FOR YET ANOTHER CLEVER CRASS STUNT. THOUGH BY 1984 DRUMMER PENNY RIMBAUD BEGAN TO QUESTION EVERYTHING CRASS STOOD FOR AS THE BAND BEGAN TO BICKER. CRASS HAD TAKEN OVER THEIR LIVES 24 HOURS A DAY + THE JOKE WAS BEGINNING TO WEAR THIN + TURN STALE AS PENNY SAYS IN HIS OWN WORDS 'HAVING BEEN A LEADING ADVOCATE FOR PACIFISM, + HAVING BEEN ABLE THROUGH CRASS TO PROMOTE IT'S IDEALS, I NOW FOUND MYSELF DOUBTING EVERYTHING THAT WE HAD COME TO STAND FOR!' SO AFTER ONE FINAL GIG IN THE SUMMER OF 84 CRASS PLAYED THEIR FINAL GIG AT ABERFARE AS A BENEFIT FOR THE STRIKING MINERS IN SOUTH WALES. AFTER THE GIG CRASS WENT THEIR SEPARATE WAYS



WITH ANDY PALMER AKA HARI NANA BEING THE FIRST CRASS MEMBER TO GO HIS OWN WAY + BECOME A KRISHNA CONVERT. HIS SPIKEY DREADS WERE REPLACED WITH A SHAVEN HEAD. HIS NEW IMAGE WAS EVIDENT AT THE ABERFARE GIG.

THE FEW REMAINING CRASS MEMBERS BOWED OUT WITH ONE LAST PROTEST STUNT SCALING THE WALLS OF LONDON'S ROYAL FESTIVAL HALL + PLACED A LARGE BANNER AT THE FRONT OF THE BUILDING WHICH READ 'YOU PICKED THE SCABS - NOW THE WOUNDS WILL FESTER!' ONE CRASS MEMBER SAID 'TROUBLE IS BREWING.' THIS WAS A PARTING SHOT FROM CRASS, CONCERNING THE WAY THE MEDIA, POLICE + GOVERNMENT HAD SEEN FIT TO STITCHED UP + CRUSH THE STRIKING MINERS. IT'S FUNNY HOW THE CRASS PROPHECY WAS TO COME TRUE YET AGAIN. CRASS BRIEFLY REFORMED IN 1986 + RELEASED '10 NOTES ON A SUMMER'S DAY' 12 inch BUT THIS WASN'T A PATCH ON PREVIOUS CRASS WORKS + COULD HARDLY BE CALLED PUNK, POSSIBLY THE ONLY BAD RECORD THE CRASS COLLECTIVE MADE. THERE'S BEEN COUNTLESS RUMOURS OF CRASS REFORMING EVEN IN THE SUMMER OF 2000 BUT AS YET NOTHING AS MATERIALISED, THOUGH VOCALIST STEVE IGNORANT DID GO ON TO PLAY CRASS SONGS WITH FELLOW ANARCHO COMRADES CONFLICT. SADLY, THE EPPING FOREST FARMHOUSE + SURROUNDING LAND WAS SOLD OFF IN THE EARLY 90'S TO B.T + PENNY RIMBAUD LOST HIS CAMPAIGN TO STOP B.T CONTRACTORS KNOCKING DOWN + BUILDING ON THE LAND. SO THIS BRINGS THE CRASS STORY TO A CLOSE. YOU COULD NEVER ACCUSE THIS BAND OF BEING DULL. I'M SURE ANYONE READING THEIR STORY WILL HAVE FOND MEMORIES OF THEIR DEFIANT, SUBVERSIVE, ANARCHO NATURE...

Mitch Ⓜ Feb 2001



CHRIST,  
IT'S  
CRASS

CRASS: speed excitement, raw power and even... COLOURFUL!





# CRASS

## DISCOGRAPHY



- 7/78 12inch FEEDING OF THE 5,000 (Fold-out poster sleeve) (WEENY 2)
- 9/79 7inch REALITY ASYLUM (gate fold sleeve) (CRASS I)
- 9/79 7inch REALITY ASYLUM (fold-out newspaper sleeve) (CRASS I)
- 9/79 7inch REALITY ASYLUM (mispressing plays SHAVED WOMEN on both sides) (CRASS I)
- 5/80 7inch BLOODY REVOLUTION (split with Poison Girls) (421984/1)
- 11/80 7inch NAGASAKI NIGHTMARE (some came with L.T.D patch) (421984/5)
- 80 Flexi RIVAL TRIBAL REBEL REVEL (free with Toxic Graffiti FanZine) (421984/6F)
- 80 7inch RIVAL TRIBAL REBEL REVEL (very rare only 200 exist) (421984/6)
- 81 Flexi OUR WEDDING (white Flexi Free with Loving Magazine) (ENVY I)
- 12/81 7inch MERRY CRASSMAS (COLD TURKEY I)
- 9/82 7inch HOW DOES IT FEEL (TO BE THE MOTHER OF A 1,000 DEAD) (22/1984/6)
- 82 Flexi SHEEP FARMING IN THE FUKKLANDS (No Label)
- 5/83 7inch SHEEP FARMING IN THE FALKLANDS (poster sleeve) (12/1984/3)
- 5/83 7inch SHEEP FARMING IN THE FALKLANDS (normal card sleeve) (12/1984/3)
- 5/84 7inch WHO DUNNIT (PTI) (12/1984/4)
- 5/84 7inch WHO DUNNIT (PTI) (brown vinyl) (12/1984/4)
- 9/84 7inch YOU'RE ALREADY DEAD (Fold-out poster sleeve) (1984/1)
- 79 12inch (Reissue) FEEDING OF THE 5,000 (different sleeve) (621984)
- 81 LP STATIONS OF CRASS (double fold out poster sleeve) (521984)
- 82 BoxSet PENIS ENVY (fold-out poster sleeve) (321984/1)
- 83 LP CHRIST THE ALBUM (came with Boxset poster, booklet) (BOLLOX 2U2)
- 84 LP CRASS Logo embossed on box + 2 records)
- 84 LP YES SIR, I WILL (Fold out poster sleeve + free postcard) (121984/2)
- 86 LP BEST BEFORE... (gate fold sleeve came with lyric booklet + band history sheet) (CATN05)
- 95 12inch 10 NOTES ON A SUMMER'S DAY
- CD CHRIST THE BOOTLEG - LIVE
- CD FEEDING OF THE 5,000 (CATN06)
- CD STATIONS OF CRASS (POMONA)
- CD PENIS ENVY (621984 CD)
- CD CHRIST THE ALBUM (521984 CD)
- CD YES SIR, I WILL (321984 CD)
- CD BEST BEFORE... (BOLLOX 2U2 CD)
- CD CHRIST THE BOOTLEG (121984/2)
- (CATN05 CD)
- (ALLIED)

Also check out the following releases by CRASS members

- 80 12inch (various) BULLSHIT DETECTOR Vol.1 (includes an early version of 'DO THEY OWE US A LIVING') (421984/4)
- 85 LP ACTS OF LOVE (featuring Eve Libertine + Penny Rimbaud) (1984/4)
- CONFLICT Releases featuring Steve Ignorant
- 83 7inch TO A NATION OF ANIMAL LOVERS EP (CORPUS CHRISTI)
- 9/86 LP THE UNGOVERNABLE FORCE (MORT20)
- 9/88 LP THE FINAL CONFLICT (MORT50)
- 9/88 12inch THE FINAL CONFLICT (MORT22)
- 5/89 LP AGAINST ALL ODDS (MORT60)
- 5/88 DLP TURNING REBELLION INTO MONEY (MORT30)

ANDY T

- 82 7inch WEARY OF THE FLESH E.P. (21984/5)

# OI POLLOI

One of the longest serving punk bands in today's scene. Well known for their hard hitting anarcho political lyrics and even harder hitting music. This interview is done with Ruairidh.

1. How are things going and what have you been up to.  
 R. Things are as busy as ever. This autumn we were on tour in Sweden and Denmark which was excellent and then in Germany for a big food not bombs festival last month. Right now it's work on a new 7" e.p. and a c.d. compilation of six of our old 7" e.p.s plus some unreleased/rare stuff that's keeping me busy. Look out for them easter time.

2. You must be the longest going band in the punk scene. So many have given in and split, what has kept you at it for so long.  
 R. There's actually quite a few bands that have been going longer than us although we'll be twenty next year. I think the great people we meet on tour and all the letters we get keeps us going really. As long as we believe we can do something constructive then we'll keep going on. We'll be around for the quarter century at least.

3. You've done many tours over the years, how hard is it to make touring realistic money wise.  
 R. These days it's very hard. For a while around about 94/95 it was good but then the pound got so strong that it caused all sorts of problems touring in Europe because the money we were getting paid over there just wasn't worth enough to cover our van hire/ferry costs etc. We do a lot of benefit gigs too and are constantly losing money through that so that we've now basically had to grind to a halt.

4. Are you believers in the pacifist way of thinking or do you think that self defence is necessary. Do you get violence at gigs.  
 R. Pacifism is immoral and bloody dangerous too unless you want to get your head kicked in. As to violence at our gigs, it only happens very rarely but it always happens to nazis who show up.

5. How do you think the punk scene has changed since you started.  
 R. When we started in 81 there was virtually none of this poppy american influence stuff around. I love some of the music but it gets kind of ridiculous with all these bands over here singing in american accents and most of the lyrics are just a waste of time. We could write about getting chucked by girlfriends etc but it's hardly uncovered ground is it.

# OI POLLOI



STOP VIVISECTION NOW







GO  
Ada  
Ack

Antibodies: "Live In Album". Cassette. VNER: Dave  
I don't think this is a proper release but it's the Antibodies so it's well worth reviewing. I've heard the majority of these songs but there are also "Your Mall Needs You" and "Easy Meat" which are fantastic. The only thing missing from this is the classic "You're Dead Already" which I think is the best track so far. No punk lifestyle is complete without these guys and I honestly think that the Antibodies are the best band in today's scene. (RS)  
Pete, 74 Little Grove Field, Harlow, Essex, Cm19 4bx.

Conflict: "Live, Interviews & Demos". Cassette.  
A good collection of songs and interviews from 83-86. Some interesting words from Colin Jerwood about different subjects and bits from album sessions. A lot of rumours have been flying around about this band but these songs are still relevant and worthwhile. (RS)  
B.B.P. Records.

Dog On A Rope: "Spike". L.P.  
I heard this in a mates flat and immediately set about getting hold of a copy. I believe these diy stalwarts hail from Leeds and this is an excellent release to follow up their "Yob Culture" ep. The sound and delivery is very English and it's more than capable of making one's hackles rise. Verbal attacks are delivered at Ronnie McDonald, coppers, telly addicts etc. I'm not sure if they tour much but I'd like to check them out live. Give it a try, the best punk is still diy. (BP)  
Bm Active, London, wclnn 3xx.

Recording  
in to Sony

Reviewers in this issue are Rob Stone, Nick Hayes, Mark Callow, Johnny Westaway and Bob Pride.

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Has be

# Abusive Youth

Abusive Youth are an anarcho band all the way from Devon and firm believers in the d.i.y. punk scene. This interview was done over the internet with Rob Stone and Steve Kansas.

Q1. Things seem to have been a bit quiet with the band of late and I've heard a few rumours that you've split up. What's been going on?  
RS. We've been doing a lot of recording for the next release which has been taking up a whole load of time. Any rumours about us breaking up are totally untrue. Everybody in the band are involved in a lot of other stuff so getting songs recorded has been a long process.

Q2. How has the recording been going. Have you managed to stay clear of the studio bans and general hassles that plagued "Before The Massacre".  
SK. It's been going really well. It seems to be taking forever but everybody is happy and positive with everything.  
RS. It's a bit more varied than the last two because there's been a lot more effort, time and thought that has gone into it. Musically it's a bit different but our views and opinions are still there in the lyrics.

Q3. So what actually happened and what reasons were there to end up with getting a studio ban.  
RS. We basically put all the music down which went fine but when the lyrics were added we were pretty much rewarded with some dodgy looks. It wasn't exactly a studio ban, they told us that they weren't prepared to have their name and reputation damaged by being associated with it. We were then given the option of changing lyrics to allow us to carry on with it.  
SK. We actually considered doing that at one point which looking back was a fucking crazy idea and I'm just glad that we didn't go with it. The whole point of doing what we do is the simple fact that we've got things to say and we want to say them.  
RS. We came to the conclusion that both sides we're not going to agree so we went different ways. It totally fucked things up for a while but vandalise studios jumped in and helped out.

ABUSIVE YOUTH - "Before The Massacre".  
Another fine outing from Rupe and co. As usual another outstanding quality recording with a much more CRASS influenced sound this time around. But definitely in a fresh 90's way. Some of the songs have a real upbeat early 80's punky feel to them. Judging from the song titles they appear to be in the political vein, would love to have a lyric sheet or something to go along with this. Unfortunately I can't find Rupe's address on this anywhere. Check out some of the back issues of Fracture and you'll be sure to find it. (MH)

No Profit No Cause For Concern  
**BEFORE THE MASSACRE**



Q4. How did the Demon squat gig come about. After a long time of turning gigs down, why the sudden turn around.

SK. We were contacted by Mickey Bradford who asked us a day before if we'd like to take part. He explained that the reason for the gig was to raise some cash in the hope of getting a permanent venue. A band called Dead Vision pulled out at the last minute leaving two bands so we agreed to do it putting it back up to three bands. Unfortunately word got around that only two would be involved so people turned up a lot later in the night.

RS. To be honest it was such a big rush to get things organised that we didn't have the time to sort things out. We had a pretty small crowd which was a bit demoralising but it couldn't be helped. It was still a great night and things went well.

Q5. I read in another fanzine that you were asked to play at the Mayday 2000 gathering.

RS. Yeah we were. We've also been offered gigs with the Wernt and various other benefit gigs with bands which we've all turned down.

SK. A few people seem to think that if we refuse a benefit gig then we don't agree with the cause which just isn't true. I thought that the Mayday gathering was fucking brilliant and I've got total respect for everybody that took a stand and got involved.

Q6. So was the Demon gig the first and last performance by Abusive Youth.

RS. I wouldn't say that we've totally dismissed the idea of playing live again it's just having the time and people to do it. A lot of us are involved in various other things that it's hard to get it all together. We have thought about doing the gigging and touring thing but there's just so much else to do and that makes it difficult.

Q7. How well is the Anarchy Records label going. How hard is it to keep financially in control.

RS. The label is doing alright, a little low on funds but we're still releasing our own stuff and compilations. It's really hard to keep it going sometimes because everything is sold only by making a small amount of profit. Any profit that does get made goes straight back into it.

Q8. What have you got planned for the future.

RS. We've got a compilation tape coming out which is in aid of a fanzine that I'm putting together. If anybody would like a review of any kind then please send your stuff and we'll do it for you.

Q9. That sounds pretty interesting, what inspired you to do that.

RS. It's something that I've wanted to do for ages and just decided to go for it. There's such a high quality in zines these days and I love writing reviews and doing interviews so that's pretty much why.

Q10. Anything else that you'd like to say.

SK. Just thanks for the time and space for this interview. We're always up for taking part in compilations, doing interviews etc. Please feel free to write.

RS. Cheers for now and keep on keeping on.

ABUSIVE YOUTH, 17A CHARNLEY AVENUE, ST THOMAS, EXETER, DEVON, EX4 1RD, ENGLAND.

Stone

Westaway

Kansas

the

BUS STATION

LOONIES

on hundreds of UK ISAs. And.

Everybody is familiar with this lot who are led by mohawked lunatic Chris Wheelchair. The Loonies are one of the most active bands in today's scene. Chris tells us a bit more about the Bus Station Loonies and their history.

1. Why did you start the band and why do you keep at it for so long when so many others have given in.

1. Fed up with being a drummer, stuck at the back and sitting down all the time, I decided to try and form a new band where I could leap around and show-off at the front a bit. What keeps me going is it's the most fun I've ever had in a band. You don't need to worry about equipment when you're a mere singer; you don't need to stay all that sober either (though I have been forgetting words a touch too much lately, but put that down to old age). What keeps the others going? With Tony Popkids, it's bananas. With Sean O'Porno, it's the thought that maybe just this once there'll be screaming groupies hurling themselves at his feet. For Wild Johnny, it'd be down to the fact that he's a manic, hyper workaholic. What really keeps us all going is the encouraging thought that we really aren't the only geeks in the world and there are plenty more just like us, bless 'em.

2. You also run Ruptured Ambitions distro. How do you juggle the two.

2. It's easy to ponce off jet setting when you've a faithful, hard-working hunchbacked assistant to keep the home fires burning. Hilary's the brawn behind the Ruptured Ambitions industry and, without her help these days, the distro wouldn't be half what it has become. Mind you, the Loonies don't jet set all that much, but you never know what's round the corner. The fact the distro's still going amazes me - it's hard work, but great fun: I feel I have chums all over the world as a result. If they met me in person, they'd hate me.



3. What's the scene like down your way.

3. I've always felt loyal to the scene in Plymouth and have always believed in helping keep things alive on your own doorstep, rather than wimp out and move to a ready-made scene where the grass looks greener. The past couple years things have started to pay off. Regular gigs, thanks to the enthusiasm of Plymouth's best-loved punker, Mark McCann and his friends in the Swear Collective. There are now two decent venues run by really sound, supportive people (Charlie's and Tramps nightclubs), The Nowhere Inn, where I work, which is the most punk rock place in the world. Regular punk nights (Weirdo's, Darkside, Angels), tho' the majority leans towards Goth, it's still pretty groovy (Weirdo's is total punk all the way). The local scenes seen some ace bands lately ~ SPUDGUN, FARCE, NO COMPLY, MR. POUND, THE RAISONS, PACK OF THREE, BALDMAN, TREACLE SLEEP, THE FILTH, BREAKOUT, HBBH, DR. GRUFF, LAST HOUSE ON THE LEFT, GOB DYLAN and oodles more..... About 300-odd folk came to support this year's Plymouth Punx Picnic and I'd say over 90% were actually from the city itself. Makes you feel all proud and glowy.

4. What releases do you have out and do you have anything coming up in the near future.

4. Ok, here goes: "SQUIFFY ON A SMALL AMOUNT" 7" EP (now only available on tape), 1 track ("Everyday Bullshit") on "SCREAM FROM THE SILENCE" Vol. 4 LP, 2 tracks on "PUNKS, SKINS & HERBERTS" Vol. 1 LP ("Save our Cider" and "The Blacksmiths Arms"), 1 track ("The Sideboard Song") on "THE NEW WAVE OF CHAS 'N' DAVE" CD, 1 track ("Give Me Charlie Harper") on "BARE FACED HYPOCRISY SELLS RECORDS" 7" EP, "ENSURE YOUR NEEDLE IS CLEAN & FREE OF DUST" split 7" with ANAL BEARD and the full length LP/CD "MAD FRANK'S ZONAL DISCO". Due out are more tracks on compilation albums (ZOUNDS' "Can't Cheat Karma" on "ANGRY SONGS AND BITTER WORDS", plus something else I can't remember) and praps a new 7" oughta happen... I expect it will someday. We're not all that swift.

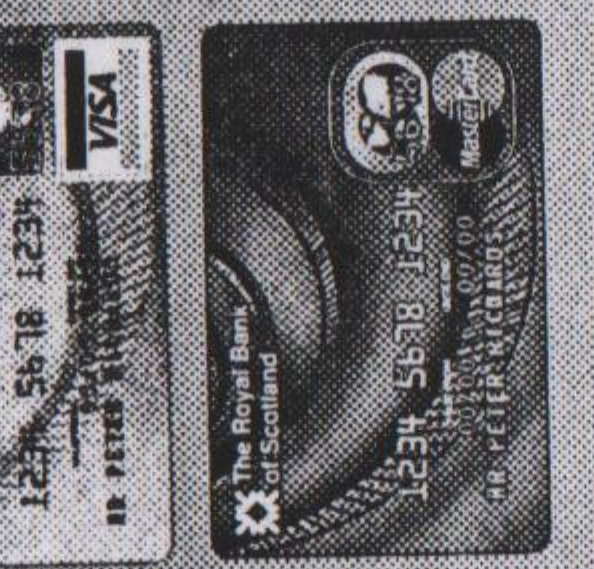
5. You've released a Crass covers compilation and the anti Chumbawamba compilation. anymore like minded projects in the pipeline.

5. "ANGRY SONGS AND BITTER WORDS" is a kinda sequel to the Crass covers compilation. Loads a bands (UK SUBS, VARUKERS, ENGLISH DOGS, SUBHUMANS, HALF MAN HALF BISCUIT, WAT TYLER, us.....) doing cover versions of Crass/Corpus Christi releases (Rudimentary Peni, Conflict, Flux, Poison Girls, etc.). Only waiting on a couple more tracks. It's gonna be a corker. There was a 2-tone covers album (Madness, Specials, etc.) which didn't happen, but it will.

6. How do you see the punk movement these days.

6. Like all kinds of movements involving groups of individuals, there are good and bad aspects. There are still various degrees of back-biting and rivalry, but in general the punk scene tends to overcome this, as the overall feeling is one of cooperation, unity and ... dammit, belonging.

At present, I see the whole punky malarkey as more active and healthy than ever before. There's heaps more communication (the internet has been a boon for punk rockers everywhere) and more and more folk seem to be taking a more involved role; more zines starting up, more people helping putting on aias, labels established, bands being formed, the whole works.



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8. By running a distro you obviously come across a lot of bands, who stands out for you at the moment.

8. Picking the best of the bunch is always a problem for me, simply 'cos I really do love all things punk (and some things others wouldn't call punk!). However, particular groovers wot've smoked-my-shorts of late include GOBBLE & THE COCKS (Manchester), ZEMEZLUC (Czech Rep), PUGET SOUND (Ireland), RABID GRANNIES (Wales), HARUM-SCARUM (USA), FASTARD (Scotland), THE STEPTONES (Norwich), NO COMPLY (Plymouth), DR. GRUFF (Plymouth) - also well worth watching out for are DRUCKBLUT (Germany ... can anyone get hold of anything of theirs? They used to be called DAS BLUMEN IN DEM ARSCHLOCK VON HALLE, or summit sim'lar) and THINGY (ex-CHINEAPPLE PUNX/CIDERFEX). I love getting excited over new (and old, but undiscovered) bands, so please keep sending me demos and, like Nigel, I will make you a star.

8. How important is it to have full control over your own stuff. Is d.i.y. the only way forward.

9. I haven't got as much control as I'd like, as Wild Johnny (bass and recording engineer) and Oli (brand new guitarist and treasurer) do stuff too. Then again, it's usually the boring business like hiring vans and fixing PAs, so they're welcome. But, as I've ranted already, doing-things-yourself is the essence of punk. Punk was the alternative to managers, record label contracts, agents, mainstream music press and so on. As soon as bands reject the DIY spirit and go all commercial, I find it very hard to consider them punk. As soon as you give control to outside forces, you become a puppet to someone else's ideas. Punk should be able honesty, no pre-fabricated claptrap.

9. Feel free to mention anything else.

10. Keep on keeping on with 'Positive Creed'! Without the zines, we and the rest of 'em would be absolutely nothing. Cheers for the interest and encouragement! As The Bus Station Loonies will never be talented enough to escape out of our punk rock world, we are still always more than willing to contribute to zines, compilations, benefits, DIY labels, play parties, squats, picnics and anything else that'll have us! Sometimes you need to be patient, 'cos I pretend to be busy and the others are lazy gits. Why not do your own thing? Punk needs you!! The Bus Station Loonies c/o Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England.

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# ANAL BEARD

A lot of you will be familiar with this lot with what must be one of the funniest band names in punk. Singer Paul also runs Beat Bedsit Records and is also involved in loads of other punky things. Mr Cistern tells us more about Anal Beard.

Could you give a brief history of the band? What are you up to at the moment?

Brief history? I'll try, though there's honestly nothing very exciting to it! We



got together for a friend's birthday party in Brighton back in 1997, wherein Blaze Bedford was almost sick into his gasmask. Someone suggested we might be able to play better if we wore gloves so we took that as a reason to carry on henceforth. Since then we've done a few records, most of them split EP's with our friends, and a couple of tours. At the moment we're quite excited because we've got a split 12" with **Olive's Hairy Custard** coming out in a few months on Probe Records, and two CDs due in America through DIA records (apparently **Bad Brains** were on them, and I think **HR** still is). This was all in about a month after ages of total inactivity, which is fair enough. I guess the less we play, the more people like us.

**A while back you had hassle from "fracture" because of certain lyrics in songs. What subjects do you write about and how important are the words to you?**

Yeah – that was completely deserved though. *Bird On The Blob* was the song in question, and basically it was a sledgehammer slab of sexism that was supposed to be parodic, but it wasn't funny and was really laid on too thick to be seen as either witty or worthwhile. Thing is, it was that knock that reminded me that you don't operate in a void when you do stuff like a band or fanzine or whatever – your stuff does actually reach people and it's easy to make assumptions about how they'll receive it. I think at the beginning we were trying to attain a kind of **Macc Lads** stance, albeit more ironic and self-effacing, but PC baiting actually isn't very funny or interesting. That song was pretty much a one-off, offence wise; we tend to write songs about crap one-hit wonder 80's bands, launderettes, bedsits and bus passes. The only things that make this country bearable.

**You also run "Spanking Herman Records". Why did you decide to get it going and how well is it going now?**

I always wanted to run a record label, partly because it's always seen as being the 'biggie', and therefore a bit of a challenging nut to crack. It's actually no harder than selling a fanzine, and I think a lot of the mystery created around record-peddling is a construct of the music industry to help maintain their us and them barriers. It's very empowering doing things you're made to think you can't. Having said that, **Spanking Herman** is now defunct – things were going OK, the records were selling and that, but I fancied a life-changing shift sideways. So it's now **Beat Bedsit Records**. Same agenda, slightly different music. Punks just a way of doing things I reckon.

**You've done tours and played a fair few gigs; what kind of response have you had outside your own area?**

It's an interesting thing with The Beard that no-one seems to think we're merely OK. Folk either absolutely hate us and sometimes have no qualms about telling us so, or they come up after a gig and buy every record we've done! It's quite nice in a way – I'd rather provoke hatred than glib indifference I guess. I think people in Brighton are pretty fed up with us because we used to play every week, pretty much. A lot of people expect to hear extreme grind metal when they come to our gigs, and a lot of folk tend not to get into it until our second to last song, by which time it's almost time to go home.

**Apart from the band and label you also write a column for "Fracture". Do you do a zine or have involvement in any others?**

Yeah – I love zines and always will do. They're sometimes boring and rubbish (especially music ones), but occasionally you find something so inspiring and life-affirming that your spine tingles. I edit **ByPass**, which is a zine for reviewing zines. It's been going since 1990, under different publishers (Slab-O-Concrete did issues 5-7, I can't remember who had it before that. Lads from up North, I think). The next issue, due out in February, has about 200 zine and small press reviews, a DIY distro guide, and articles on self-defence for women and writing to prisoners. It's £2 postpaid, and you can get in touch for wholesale rates and ads and stuff.

**Did the J Church single ever get released? If so how well has it been selling?**

Not yet, but that's mainly due to the 'tween Spanking Herman and Beat Bedsit hiatus. It's still going ahead, although it's now going to be a split with **Mavis and The Chinese Burns**. Should be due out in summer, though before that there's going to be an **Annalise** single, hopefully a split with **The Propagumbhis**. Every punk label in the world has released something by **J Church**, and I love them to bits, so....

**How do you feel about punk going into the world of CDs? Would you prefer to see more bands releasing vinyl?**

I don't know. I don't care too much, and I think that punk has a habit of getting too bogged down with this kind of stuff – I do like the fact that CDRs are becoming common – that's more punk than vinyl I reckon, and it makes it easier for people to experiment. That said, I really love 7"s, I only wish it was easier to sell them. I think a lot of bands do still release vinyl, just less of it.

**Please feel free to add any other comments.**

This is the hard-sell bit, right? OK – I'll reel off a quick Beat Bedsit and Anal Beard discography in the hope that you'll part with your shekels. And thankyou to Rob for the interview and the tracks on your tape – is that out yet?

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#### **ANAL BEARD discography**

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