

BACK ISSUE

INTERVIEWS WITH :

NUMBER TWO

20p

EXCLUSIVE !!!!

RADIO PHONE-IN FROM THE STATES
WITH

PUBLIC IMAGE LIMITED

ANCHORFLU?

CROSS
PART II

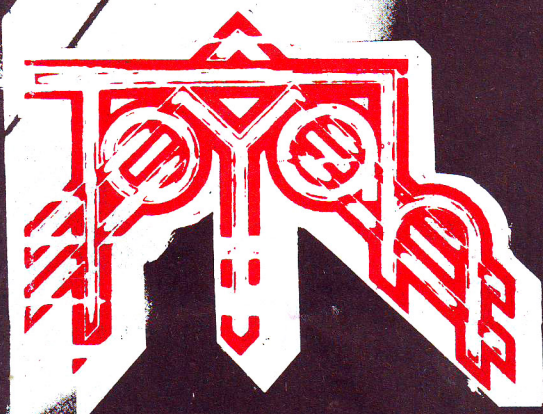
ANCHORFLU?



WICK
DECAY

THE
T WALL
PART II

THE
EPILEPTICS ?
EPI-X ? LICKS ?
EPILEPTICS ?



THE LICKS? <PI-X?>

THEY'VE RELEASED
ONE SINGLE ON
STORTBEAT RECORD
UNDER THE NAME OF
THE LICKS CALLED
"1970'S HAVE BEEN MADE
IN HONG KONG".

HOW WOULD YOU DESCRIBE YOURSELFS ?

WHAT ABOUT YOUR MUSIC ?

COL We dont belong to any catagory.
WOULD YOU SAY ITS POLITICAL ?

ALL No.

WELLIS THERE A MESSAGE IN THE SONGS ?

COL Yeah, but there all different, theres nothing like Crass where they sing about one thing.

WHO WAS IN THE GROUP IN THE BEGINNING ?

COL Right in the beginning, me (Colin). We never used to have a bass player right so he (Derrick) used to come round and sleep when we were doing rehearsals. He used to go to sleep on the bed but i said, "Come on Derrick why don't you come and play bass for us," but he said its a morons job.
Look who's doing it now.

DO YOU BELIEVE IN ANARCHY?

ALL No

SID What about the silicon chips.

ALL No

SID I'll go home now then. Well what about "The Bogner Regis boys in blue".
YOU SAID IN AN OLD INTERVIEW THAT ANARCHY WAS REALLY GOOD.

COL No its impossible isnt it.

DESK The problem with anarchy is that there'll always be some one who'll come along and fuck it up.

Most anarchists are in it to destroy the system and if you destroy the system then you have to make up a new one within the system.

People who call themselves anarchists, I'd like to know how many buildings they've blown up recently. If there was anarchy all the people around ten would get killed in the rush, get run over.

ARE YOU STILL AGAINST R.A.R.?

ALL Yeah.

SID Very much so.

COL There a bunch of wankers they're just stirring it all up. we'd forgotten about Nazi untill they came and said anti Nazis and everything. How would you like it if people came up to you and said, "Oh yes, we're here to help you".

WHAT SONGS ARE YOU GOING TO HAVE ON THE CRASS E.P.?

ALL None.

SID You had coloured vynil and see-through vynil now your gonna have blank vynil.

DO YOU RECKON CRASS ARE RICH?

COL Oh yeah.

SID well not really cos all the money they make they spend on producing records and things.

DESK well the new double album right. They wanted it out on Small Wonder records but they wouldn't allow it so they stuck it on their own label so now they're getting big through themselves. They don't waste it.

SID They've got a farmhouse for £5 a week.

COL One of the familys they're related to is rich.

DESK Its not their fault if they're rich.

WHAT DO YOU THINK OF CRASS BECAUSE YOU DONT THINK ANARCHY WILL WORK?

INTERVIEW BY: A. BRENNAN

D. FISCHER
C. NIGHTING-
ALE.

PHOTO'S : D. Fischer
A. Brennan

CONT →



Sid They're good at doing what they think.
Col Its up to people what they want to believe. WHAT DO YOU WANT?
Col I've never sat down and thought about it. DO YOU RECKON YOU'LL STAY TOGETHER OR ARE YOU JUST DOING IT FOR A LAUGH?
Derek We'll have to see what happens.
Col If this record goes alright you might see us on "Top of the pops". DO YOU SEE YOURSELVES PACKING UP ALL YOUR MUSIC AND GETTING A JOB?
Col We've all got jobs except those two.

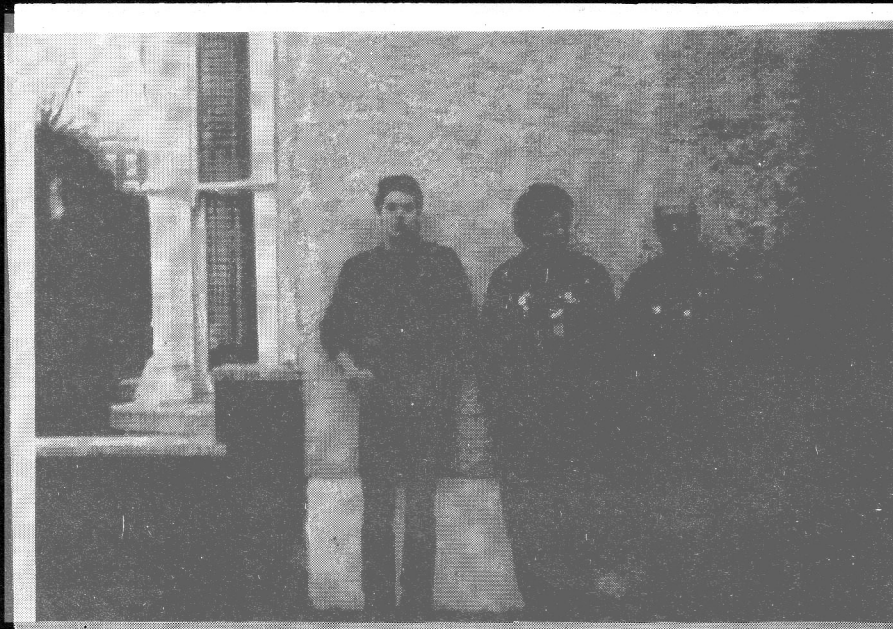
Sid They always think groups are on the dole.
Col I'm a qualified cook. I could get a job just like that.
Sid I'm a telex operator. Derek works for the S.S. (Social Security)
Sid Do ya?
Derek Yeah.
Sid Do you really prosecute people?
Derek Yeah.
Col You sent some blokes round my house once.
Derek I told you before they fucking got there.
Sid WHO WRITES YOUR MUSIC?
Sid We find it in the streets.
Col YOU MEAN YOU PICK IT UP OF OTHER GROUPS?
Col No.
Col Well I write the lyrics as well as Sid and Derek and the music is a joint effort.
Col HAVE YOU BEEN AT A GIG WITH VIOLENCE?
Col Yeah but we usually start it ourselves.
Col DO YOU BELIEVE IT WHEN PEOPLE START TALKING ABOUT SELLING OUT?
Sid Yeah. You don't need big companies. You hear about Crass.
Sid Big companies fuck you about.



AFTER THE INTERVIEW WE HAD A TALK WITH DEREK AND THIS IS WHAT HE HAD TO SAY.....
 Crass first came here two and a half years ago and we heard them and we thought they were a load of shit. After the gig I went round to them and told them they were a load of fascists, which was a bit of a stupid thing to do. You see they were dressed in black like they are now and they looked very military. After a while we got to like them a lot and were supposed to do the Stonehenge festival with them and it took us eight or nine hours to get up there and when we arrived they were too tired and didn't want to play. We did so there was a bit of a fuck up. Then we did another gig and there was a bit of a bundle. The guitarist and the drummer didn't want to play but we did so there was trouble in the group and we told them to piss off, well that's not true, they left. So now we got Sid and Anarchy not because they can play but because they're males. Anyway, there was this thing going about called Storebeat Records and we used to go round slugging them off because they were sort of elitist. They had their own badges, Storebeat badges. So when we found out we couldn't get our own singles out so easily we went to them. The day before we signed the contract Crass rang us up but we had it all arranged with Storebeat Records on a two year contract which a lot of people said we shouldn't have done. Anyway, we released a single which wasn't too good and we sold the royalties to the record company for 150 pounds which was a stupid thing to do because we would have got 15 or 16 pounds each time it got played on the radio.

THE WALL

PART II



THIS IS THE 2ND AND
FINAL PART OF THE
INTERVIEW WITH THE WALL.

A.B.: DO YOU BELIEVE WITH
ALL THE ANARCHY STUFF?

RAB: DON'T KNOW WHAT ITS
ABOUT.

AB: AREN'T YOU INTERESTED
IN POLITICS?

ANDY: IN OUR OWN SPHERE OF
LIFE? BUT ANARCHY, FUCKING
HELL. WE DON'T UNDERSTAND
ANYTHING LIKE THAT.

KELLY: ALL DEPENDS WHAT YOU
MEAN BY ANARCHY LIKE?

AB:

KELLY: YOU WALK OUT ON THE
STREET AND YOU KNOW PEOPLE

DONT GIVE A FUCK ABOUT YOU.

AB: WELL CRASS LIVE AMONGST PEOPLE THEY LIKE, THEY WORK FOR ANOTHER.

ANDY YOU HAVE TO HAVE THE MONEY TO LIVE LIKE THAT. ITS ALRIGHT IF YOU HAVE THE
MONEY. I DONT HAVE THE MONEY TO LIVE ON A FARM IN EPPING.... IF YOU AINT GOT THE
MONEY YOU CANT LIVE LIKE THAT.

AB: IF YOU HAD THE MONEY WOULD YOU LIVE LIKE THAT?

ANDY: LIVE WITH THE PEOPLE I LIKED? YES. DO YOU MEAN LOTS OF MONEY?

AB: NOT NECESSARILY LOTS OF MONEY? BUT ENOUGH TO DO IT.

KELLY: IF THERE WAS ANARCHY YOU WOULDN'T BE ABLE TO CATCH A TRAIN UP HERE OR USE
YOUR TAPEREORDER.

ANDY: WHO'D WANT TO WORK IN THE ELECTRICITY WORKS?

KELLY: ITS ALRIGHT IN THEORY BUT IT WOULD BE A REAL FUCK UP IN REAL LIFE.

AB: WHAT DO YOU THINK ABOUT ROCK AGAINST RACISM?

KELLY: THATS THE SAME THING.

NICK: ITS A GOOD IDEA BUT IT DOESN'T WORK? LIKE THERE WAS THAT BIG ONE WITH THE
CLASH AND THAT BUT THERE WERE NO BLACKS? THERE WERE ALL WHITES. IT AIN'T GONNA
WORK IF BLACKS AIN'T GONNA WORK.

ANDY: ITS ALRIGHT SAYING WE'RE RACIST BUT BLACKS CAN BE JUST AS RACIST. YOU GET
BLACK BROTHERS AND ALL THIS.

RAB: SHAM AND THE UPSTARTS DO THE GIGS AND ITS THEIR FANS THAT BEAT UP THE PAKIES.

AB: YOU SAID YOU WOULD LIVE WITH THE PEOPLE YOU WANTED IF YOU HAD ENOUGH MONEY. SO
WHAT DO YOU THINK OF CRASS FOR DOING IT?

ANDY: ALRIGHT THEY'VE GOT THE MONEY HAVENT THEY. THEY'RE NOT EXACTLY POOR ARE THEY?
HAVE YOU BEEN UP TO THE HOUSE?

AB: NO HAVE YOU?

ANDY: YES. ITS A SORT OF FARM DONE OUT NICELY AND EVERY THING. THEY'VE GOT REHERSAL

STUDIOS AND EVERYTHING.THEY JUST SEEM TO HAVE IT,MONEY OR SOMETHING TO GET IT.
 AB:THEY DONT LIKE PEOPLE SAYING THEY'RE RICH AND THEY RELEASE THEIR ALBUMS CHEAP.
 ANDY:THEY'VE JUST FOUND A WAY TO DO IT.
 RAB:THEY DONT NEED A LOT MONEY TO RECORD BECAUSE THEY DONT DUB ANYTHING.THEY CAN GO INTO A STUDIO AND RECORD AN ALBUM IN A DAY CAUSE ITS JUST LIKE PLAYING A GIG TO THEM.THEY RECORD IT AS THEY PLAY IT LIVE.
 NICK:WHY DON'T THEY NEED TO MAKE A PROFIT FROM THEIR RECORDS?
 ANDY:THEY MUST HAVE ENOUGH MONEY TO SURVIVE ON ANYWAY.
 KELLY:WHATARE YOUR FAVOURITE BANDS NOW?
 AB:CRASS,ADAM AND THE ANTS.....
 KELLY:DONT YOU FEEL CRASS GO OVER THE TOP.
 AB:YEAH SOMETIMES.BUT I THINK THEY MEAN WHAT THEY SAY.
 ANDY:IF THEY MEAN WHAT THEY SAY WHY DONT THEY GO ROUND WITH GUNS.
 AB:THATS NOT WHAT THEY MEAN BY ANARCHY.
 RAB:BUT ITS THE ONLY WAY TO GET ANARCHY.KILL THE QUEEN.THERE'LL NEVER BE ANARCHY AS LONG AS THERES A MONARCH.
 KELLY:EVERYTHING CRASS USES IS PRODUCTION LINE ISN'T IT?
 RAB:JAPANESE DRUM KIT,JAPANESE GUITARS,BRITISH AMPLIFIERS.ITS ALL PRODUCTION LINE STUFF.THATS WHAT ANARCHY IS AGAINST.
 ANDY:THEY OUGHT TO BUILD THEIR OWN GEAR BECAUSE SOME 'CAPATILIST PIG' IS MAKING MONEY OUT OF THEM.
 AB:YOUR KIND OF SAYING THEY'RE HYPOCRITES..
 ANDY:I THINK THEY'RE A GOOD BAND BUT I MEAN THEY GET TOO SERIOUS.I WENT TO THEIR HOUSE AND THEY WOULDN'T LISTEN TO REGGAE BECAUSE THAT WAS SEXIST COS REGGAE ARTISTS ARE ALWAYS SINGING ABOUT WOMENS BUMS AND THAT YOU COULDN'T LOOK AT POSTERS ON THE TUBE OR ANYTHING COS THAT WAS SEXIST.YOU COULDN'T SAY ANYTHING.
 RAB:YOU COULDN'T BUY THE SUN BECAUSE OF PAGE 3.
 ANDY:YOU COULDN'T SAY ANYTHING THAT DIDN'T HAVE POLITICAL OVERTONES OR SOMETHING.
 AB:THANKS!I'M FUCKING GOING UP THERE NEXT MONTH.
 ANDY:ITS A GOOD IDEA BUT I COULDN'T LIVE LIKE THAT.
 KELLY:ON THEIR TWELVE INCH THEY HAD A COUPLE OF SONGS ABOUT N.IRELAND AND THEY'VE NEVER BEEN THERE.ITS THE SAME OLD THING,PEOPLE SAYING ABOUT IT WHEN THEY DON'T EVAN KNOW ANYTHING ABOUT IT.
 RAB:CRASS IS THE SAME AS POLITICS,THEY'VE GOT GOOD IDEAS BUT THEY JUST DONT WORK.
 AB:SO YOUR JUST OUT TO ENJOY YOURSELVES REALLY.BUT DONT YOU THINK SOMETHING OUGHT TO BE CHANGED.
 RAB:YES BUT PEOPLE YOU WANT TO CHANGE THE POLITICIANS ARENT GOING TO BUY A CRASS RECORD.WHO ARE THEY TRYING TO GET THEIR MESSAGE TO?
 NICK:ROCK'N'ROLL IS ABOUT ENJOYMENT.
 ANDY:YOU CAN PUT A MESSAGE ACROSS,WE DO,SO IT IS POLITICAL,BUT WE DONT SAY WERE GOING TO LIVE LIKE THAT.WE JUST SAY LOOK AT THAT.
 NICK:WHEN I GO AND SEE A BAND I GO TO HAVE SOME ENJOYMENT NOT TO HAVE PEOPLE PREACHING AT ME.
 ANDY:WHEN YOU SEE CRASS YOU ENJOY THEM FOR WHAT THEY ARE.THEY ARE ALL STANDING ON STAGE SINGING.ITS JUST ENTERTAINMENT.THERES NO POLITICS IN THE ACTUAL PERFORMANCE BECAUSE IT IS APERFORMANCE.THEY HAVE ALL THE LIGHTS SHINING UP ON THEIR FACES.ITS LIKE A PLAY.
 AB:THE RAINCOATS ARE ALSO AGAINST ADVERTISING,NOT IN THE SENSE THAT YOU CAN SAY SOMETHING IS HERE,YOU CAN COME AND BUY IT BUT THE WAY PEOPLE ARE PORTRAYED IN ADVERTISING SAYING YOU MUST BUY SOMETHING TO BE SUCH AND SUCH A PERSON.
 ANDY:YOU CAN BELIEVE THAT OR NOT BELIEVE IT,ITS UP TO YOU.
 BEAVER:WELL THE PANAMA ADVERT DOES THE OPPOSITE,IT TAKES THE PISS OUT OF PEOPLE WHO THINK THEY HAVE TO BE TALLER BY WEARING BIGGER SHOES.
 ANDY:YOUVE ALWAYS GOT FREEWILL.CRASS ARE AGAINST THE USE OF GIRLS ON POSTERS,
FUCKING HELL THEY'RE GLTTING PAID FOR IT.THEY'RE NOT BEING RIPPED OFF..
 KELLY:THERS A DEMAND FOR IT .
 AB:SO YOU RECKON IF PEOPLE WANT TO DO SOMETHING THEY OUGHT TO BE ALLOWED TO DO IT WITHOUT OTHER PEOPLE GETTING INVOLVED.
 KELLY:IT ALL DEPENDS WHAT YOU DO.

A.BRENNAN,D.FISCHER.

THE SLITS:MAN NEXT DOOR/VERSION (R.T. 044 Y 4)

A.B.: The thing that really amazes me about the Slits is that every single they release is different but just as good as the others. The Man Next Door is no exception, it's got a nice slow reggae beat with really good vocals. The B-Side is a different Version of the A-Side which normally I'd call a rip off but somehow I don't get bored with it and I reckon that its well worth getting.

D.F.: I don't think much of the introduction but the ryhtm soon picks up to Spizz's normal stuff to make it an excellent single. I'm not to keen on the B-Side.

D.F.: Sun Flight has a good synth tune with slow vocals that blend in well making it enjoyable. Just Like Eddy is faster and altogether a better song. It'll probably get into the charts because of it's catchy chorus.

A.B.: I gather that Factory Records had planned to release this before Ian Curtis's death and I think it's well worth picking up whether you liked Joy Division or not. Anyway it's free, all you have to do is ask for one at your local Factory stocist. Komakino is a slow track and it doesn't really stand up to other Joy Division. Incubation consists of 2 instrumentals that remind me that J.D. had 4 members and wasn't just Ian Curtis + support and it makes me look on with great interest to what the rest of the group are going to do now.

A.B.: A lot of people seem interested in this band so I got hold of a copy of their new single to hear what they are like. You has a catchy tune and probably the better of the 2 songs. Anticipation also has a catchy tune but the tracks are too similar and 'pop music' for me.

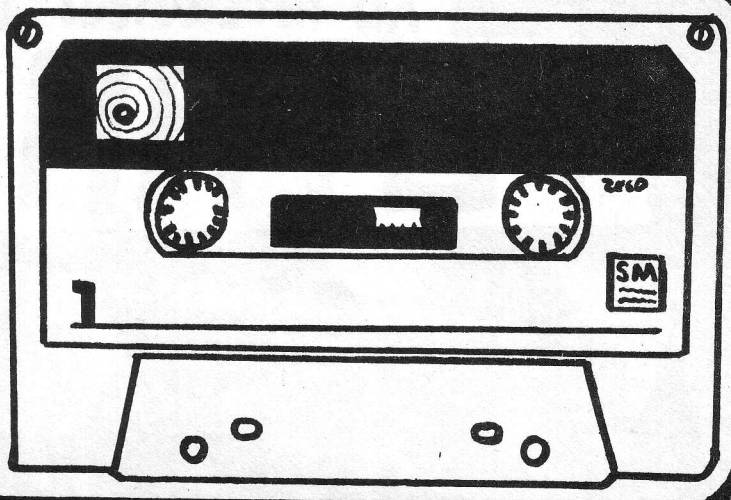
D.F.: The two songs on this single are really good and 'King and Country has a really catchy whistling tune in the middle which is difficult to forget. This single is far better than their previous stuff. It is 'nt however the type of record you'd expect from a band with thier image.

D.F.: This is by far the best record of all and I only hope it will recieve the recognition that it deserves. Both sides are well put together with catchy tunes that grow on you tremendously. Its not surprising that the first pressing of this record sold out.

"ADMIT-ONE" TAPES.

"ADMIT-ONE TAPES"

59 GUNNERSBURY LANE,
ACTON,
LONDON W3 8ED.



We here at Back Issue have decided to launch our own cassette label, hence 'Admit-One' Tapes. The idea is to give all small groups the chance to get their music heard. We plan on releasing some compilation and normal tapes. All you have to do is send us your tapes (don't worry about the quality) with an S.A.E. and if possible your telephone no. If we like one or two of your songs we will put them on a compilation and if we like the whole tape we will release it on it's own. So send us your tapes now to the address above or if you've got any inquiries drop us a line with an S.A.E. to the same address.

AIDAN & DEREK

"MORE SINGLES"

LILIPUT: SPLIT/DIE MATROSEN (R.T. 047)

A.B.: Liliput's first single (not counting the Kleenex ones) is a really good one. Both songs are totally different but at the same time distinctively Liliput. A really good 45.

D.F.: It took me a bit of getting used to but now I think it's a really good single. The strange vocals are very effective on 'Split'. 'Die Matrosen' is just as good and it has a catchy bit of whistling in the middle.

THE FALL: CITY HOBGOBLINS/HOW I WROTE 'ELASTIC MAN' (R.T. 048)

A.B.: There's not much I can say about the Fall that hasn't been said already. If you don't know the Fall I advise you to get hold of this and have a listen. If you do know them you will know what to expect and will probably have got it already. I like it.

THE PREFECTS: GOING THROUGH THE MOTIONS/THINGS IN GENERAL (R.T. 040)

A.B.: G.T.T.M. is pretty slow and monotonous but makes pleasant listening and it has a good tune. It is, however, far too long (4:54) and it would be better if it was cut down to about 3 mins. The other song is a bit faster and I can see this becoming a popular single but it's not for me to judge that.

D.F.: Nothing especially good about this single but it's not bad. One thing that ruins it is its length and monotony. 'Things In General' IS FASTER AND BETTER AND I think it should have been the A-side.

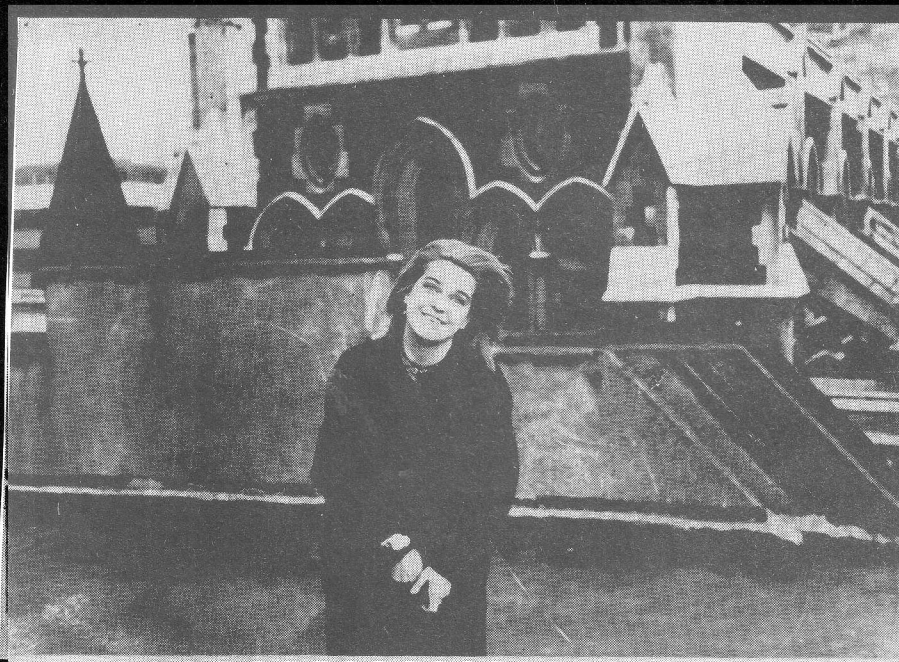
GOLDEN OLDIE

SWELL MAPS: READ ABOUT SEYMOUR/RIPPED AND TORN/BLACK VELVET (GEAR 1 R.T. 010)

A.B.: This was the Maps first single and is definitely a classic. All the songs are short (1:27, 1:45, 1:55 respectively) and sound a bit chaotic. Read About Seymour is the best and deserves a place in everyone's record collection. The single was recorded back in September '77 and comes in a really good cover.

AN INTERVIEW WITH:

TOYAH WILLCOX



INTERVIEW BY: D. Fischer Photo's: A. Brennan
A. Brennan D. Fischer
C. Nightingale

DF: WHAT MADE YOU DECIDE TO START A GROUP AFTER ACTING ON STAGE AND IN FILMS?

It's something I've always wanted to do but never had the guts to actually get up and do it. I lived in Birmingham until I was eighting and one night at a New Years party I met some musicians and I said "Look I can write music, would you help me out." We started rehearsing for a year and the chance came to become professional so I did

DF: DID THE PUNK EXPLOSION PLAY AN IMPORTANT PART IN MAKING YOU DECIDE TO START A GROUP?

It was important to me because it was a form of recognition of my strange taste of cloths. I used to like wearing wierd things. I started off about two years pre Sex-Pistols. I had pink hair and used to wear great big Andy Pandy outfits and punk came along and it sort of justified my taste where everyone thought I should be put away in a mental home and it sort of saved my life. It did help, it gave me a lot of encouragement. I used to doubt my own saniv. It came along and helned me.

DF: DID YOU ATTRACT A FOLLOWING STRAIGHT AWAY?

More thanks to Jubilee then to our actual music. The band has always had a following and its always been a strong punk following but we dont consider ourselves a punk band. When we started of I used to be really outrageous, I used to permanantly drunk and I wouldn't be able to stand up or sav anything. I just used to stand up and fall over throughout the set and I slowly got myself together because I was just so nervous of singing, and the following became a much stroger one.

DISCOGRAPHY:

ALBUM (IMP FROM GERMANY)
SHEEP FARMING IN BARNET
RECORD NO: IC 064-63442

A Side: (HEAVEN)

Neon Womb

Indecision

Waiting

Computer

Victims of the Riddle

Elsive Stranger

B Side: (HELL)

Our Movie

Danced

Last Goodbye

Victims of the Riddle
(vivisection)

Race Through Space

A.P. (ALTERNATIVE PLAY)
SHEEP FARMING IN BARNET
RECORD NO: Sap 1

A Side:

Neon Womb

Indecision

Waiting

B Side:

Our Movie

Danced

Last Goodbye

THE FIRST SINGLE
RECORD NO: SAFE 15
Side A AND B:

Victims of the Riddle

Victims of the Riddle (part 2)

THE SECOND SINGLE
RECORD NO: SAFE 22
SIDE A AND B:
BIRD IN FLIGHT
TRIBAL LOOK

TOYAH : TOYAH : TOYAH : TOYAH : TOYAH : TOYAH : TOYAH : TOYAH : TOYAH : TOYAH

It was much more musically influenced rather than people just coming to see us out of interest.
AB: YOU SAID YOU DON'T CALL YOURSELVES A PUNK BAND. WHY NOT?

Because what is punk? I've never really known what punk is and a lot of bands which call themselves punk seem to be into just making a noise or a kind of music to move to where as we don't class ourselves as anything because we don't really know what we're aiming for yet. We don't know the sort of music we categorise ourselves under so we like to remain free of categorization. I mean, we are thought of as heavy punk because I look like it. I've got the hair for it but it's just out of personal taste. I hate black hair which is my natural colour. If you're going to dye it why not go the whole way.

DF: HOW DID YOU GET THE PART IN JUBILEE?

I was at the National Theatre and at that time I was causing quite a stir because no-one could understand what the fuck I was about, and Derrick Jarmen happened to appear at the company and he wanted to make a punk movie to kill all other punk movies and I went to tea with him and he offered me the part. It was as simple as that.

DF: IN YOUR INTERVIEW WITH SOUNDS IN '79 THE BAND SAID THEY DIDN'T LIKE THE A.P. WHY NOT?

We signed up with Safari in February last year and we had to get out an album and the band as yet wasn't ready, we weren't happy with the drummer and we weren't happy with the bassist so we sacked them both. Now due to contractual problems we had to borrow a bass player and a drummer and we weren't really a band. We weren't happy and to us the music sounded terrible, and personally I couldn't sing, not as well as I can now and it was lack of experience. It was also over produced. Too many ideas were coming from outside the band and it wasn't a band creation at all really. This album we've just done which will be out in May is going to be called Blue Meanings is just fucking superior against the quality of the A.P. because the energy there and we've managed to put onto vinyl what we are like live rather than trying to be visual on vinyl. I mean there's no-one to look at.



DF: DID SAFARI CONTACT YOU OR DID YOU GO TO SAFARI?

I.C.A.

Safari came to us after a review of a gig we did at the [redacted] which appeared in Record Mirror and Safari flew over from Germany to see us at rehearsals and signed us that day. We didn't want to go to a bigger company, we had offers from bigger companies like Virgin and we just didn't want to go because we were such a naive little bunch of kids at that time.

DF: WHAT DO YOU THINK ABOUT HAVING YOUR VOICE BEING COMPARED WITH THAT OF SIOUXSIE SIOUX AND KATE BUSH?

I think it's a load of shit. I mean my voice is nothing like theirs.

DF: YOU SAID YOU HATED HEARING YOUR OWN VOICE. WHY?

Because when I sing I sound different and when I listened to it, it destroyed this illusion I had of myself. To me, my voice sounds so much like a little girl, I mean a really little girl and I always think of myself as being big and strong and it just breaks down what I think of myself.

DF: BECAUSE I THINK YOUR VOICE PLAYS AN IMPORTANT PART IN THE MUSIC, LIKE AT THE BEGINNING OF DANCED.

Oh right, I mean I'm not just a vocalist stuck in. Another thing about the A.P. is that my vocals are too over indulgent and they block out certain aspects of the music. On this present album my voice is more restrained with the band rather than just a vocal stuck on top.

AB: YOU SAID YOU DIDN'T WANT TO SIGN TO VIRGIN. DO YOU BELIEVE IN ALL THIS STUFF ABOUT SELLING OUT?

TOYAH : TOYAH : TOYAH : TOYAH

Oh no, I didn't want to sign Virgin then. We are going to be moving hopefully within a few years to a bigger record company because you can outgrow a small record company so easily and therefore you are blocking out your own career in other countries.

AB: SO YOU THINK IT'S MORE A STAGE OF GROWING?

Oh yeah, if we went to Virgin I think they would have killed us completely. They would have been too heavy for us because we didn't understand how dirty the record business could be and how much fighting you had to do just to survive and keep up with the competition. I think going to Virgin would have wiped us out completely. I don't think Virgin would have been patient with us like Safari have been.

DE: DON'T YOU THINK THEY'LL MAKE YOU CHANGE YOUR MUSIC OR STYLE?

No, they can't. Record companies aren't allowed to do that now.

DE: YEAH WELL SOME GROUPS DON'T JOIN BIG LABELS BECAUSE THEY MIGHT BE PRESSURED.

Only if that band's not able to get a deal together. It's a general myth. Record companies do like choosing your producer and the artist to do the cover but if you really objected to it then you can say "No I refuse to do that" and you can take the choice. It's only bands who really don't know what they want to do that get fiddled about with.

DE: I KNOW YOU ADMIRE DAVID BOWIE, DOES HIS MUSIC INFLUENCE YOURS?

He influences my imagination but I don't go, Bowie did this so I'll have a go at it. He is the one person that can trigger ^{off my imagination} when I'm feeling really down and uninspired. David Bowie's the main influence but I'm really into beat music not the reincarnation of mod but the real beat music.

DE: I HEARD SOMEWHERE THAT THE ALBUM TELLS TELLS A STORY. IS THIS TRUE?

No it doesn't but the forthcoming album will do. Now the album from Germany was an even bigger embarrassment than the A.P. because it is the A.P. plus something like three other tracks. A lot of kids were buying the album thinking it's going to be totally new material which is a bit of an embarrassment to us. I mean O.K., the album sold really well considering. It's a better quality than the A.P. but it wasn't advertised enough that it was the A.P. and some other tracks.

DE: HOW COME IT WAS PRESSED IN GERMANY?

Because Safari is a German based company and the album was purely for Germany but it was requested to come over as an import so to make it cheaper we had it moved over here as well so that it wouldn't go up to £7 or something.

DE: IS THAT WHY YOU RECORDED THE NEW ALBUM IN ENGLAND?

Yeah.

DE: WHAT'S ALL THIS ABOUT NOSTRADAMUS ON THE BACK OF THE GERMAN LP?

It's all related to WW3 everything on the back of the album is just things that could possibly happen. It's just things to make you think. It's nothing that I'm preaching and saying will come true.

DE: HAS IT GOT ANYTHING TO DO WITH THE MUSIC?

No, it's just an avid vision.

DE: WHERE DO YOU GET YOUR IDEAS FOR SONGS FROM?

Very bad nightmares usually. I mean I have a fabulous time in my sleep, it's really bazaar it's only a matter of remembering them. Usually a good argument sparks off the best in me. It's usually my life in general. If I have a bad day then I'll write something really horrible. There's a number on this new album called 'She' which I wrote when I had a really big fight with this old slag who I hated. It's the nastiest piece of music I could have done. I put tone on because it was so nerve-racking.

It was cut short. I collapsed after that gig. I was in hospital so that I could do the Music Machine. I was very ill. We cut out about four bumbers because I just could't go on. I was in fucking agony.

AB: YOU KNOW AT THE GIGS YOU GET SOME MODS BECAUSE OF QUADROPHENIA AND YOU GET A LOT OF SKIN-HEADS WHO GO ROUND BEATING UP.....

I do'nt know why we get skinheads but we do. In London theres a thing where you get a certain gang of skinheads who latch on to you to try to recrute people to the British Movement. Its quite a big thing. They'll go round useing groups to recrute people. Theres nothing you can do about it because they're so fucking good at it. Its a real drag.

DF: AT THE END OF THE HARROW GIG ALL THE BLACK PEOPLE WERE GETTING BEATEN IN. HOW DO YOU FEEL ABOUT VIOLENCE AT YOUR GIGS.

I cant stand it but you cant do anything about it, especially us because we're not a big band. If I had heavy's ,we normally do then they would have been in stopping it. I do fucking hatw it, I'd preach about it on stage if we saw it happening. We're not a po-itical band and we're not going to get up there before any trouble has started and start preaching that it should'nt happen. Thats putting it into peoples minds.

CN: DID YOU ENJOY MAKING QUADROPHENIA?

No I hated it but I got this feeling of having to do it. It was another challenge to me. It was the first time I worked with people of my own age. I was physically fucking exhausted through-out the whole thing because we'd be up at five and for doing the riot scenes at Brighton we'd have to run on average ten miles a day, to shoot those particular scenes. We were ordered to run across the street and there was no-one blocking of the cars and a few people got run over and tramped on by horses. I did enjoy it but at the same time it was fucking agony. It was at a time when the mod movement had'nt started off which made it so much nicer, and so much **Better** because it was'nt cashing in on a fashion, it was like creating something that happened like creating history rather then saying "Oh look mods, lets cash in on it". sort of thing which is what it turned out to be.

CN: HOW DID YOU GET THE PART IN IT?

Thanks to Jubilee. The director Frank Rodden saw Jubilee the night before he had a casting session and he asked me to do it.

CN: DID YOU FIND AFTER SHOESTRING THAT YOUR SUCCESS WAS BOOSTED?

Oh yeah, it was really incredible because I didn't think anybody would watch it because of the Gala performance on the other side. Instant success came for the band more then anything else. The audience capacity just tripped. The audience liked us before we went on and we had to prove ourselves not realizing how interested the audience was in us because of Shoestring.

CN: DID YOU ENJOY DOING IT BECAUSE IT WAS A MIXTURE OF SINGING AND ACTING?

Oh yeah it was fab being able to combine the two because its so rare being able to do it. I really enjoyed doing it. Our bass player had pueumonia so we had to have a stand in bass player.

DF: DO YOU REMEMBER THE SONGS YOU PLAYED IN SHOESTRING?

We started of with Neon Womb then Waiting and then it all ended with Danced.

DF: DO YOU PLAY A BIG PART IN THE BBC PRODUCTION OF DOCTOR JECKYLL AND MR HYDE?



Its not a massive part at all.Its about the same part as Quadrephe-
nia but more important.

AB:WOULD YOU LIKE TO MAKE A FILM
WITH THE BAND ?

Yes we are going to in September.
It was a film that was scedualed
to be made in America and has now
been brought over here.I've been
offered the lead part in it and
I'll actually be doing all the
music to it with a producer called
Steve James who has done the A.P.
and the album which is about to
come out and the band will be
appearing in it.They might evan
get acting parts.

DF:WHATS THE FILM GOING TO BE ABOUT?

The film is not supposed to be amusical,its a pyscopathic murder thriller in which there's a
sort of rapist going round and it all turns out to be me.Its a really fucking good horror
story and thats why we're doing it.The music just happens to be in it.But I have'nt signed
anything yet!It might all fall through!

DF:WILL YOU BE PUTTING NEW SONGS INTO IT?

Totally new.We won't use any of the old stuff.For me when we release singles and albums I
hate to release singles from the album and the B-side will be something totally new.So for
the film we'll be doing totally new stuff which you'll be able to get seperately as a sound
track.

HOW DID YOU GET ON TO THE OLD GREY WHISTLE TEST ?

That was thanks to the album Sheep Farming in Barnet.You have to have an album to be on it
and then you're invited to do it.

DF:WHAT DID YOU THINK OF YOUR PERFORMANCE ON IT?

Awfull.I think it was bad.My voice was terrible on it and also we had the greatest bad luck
to do it in Glasgow.It was the second ever Whistle Test done inGlasgow and you got all these
Glaswegions going"What do we have to do here?","What knob do we twiddle?"I mean they just
did'nt know what to do and the lighting,we where saving no take it down,lets have moving
lighting and coloured lighting so it was an incredible battle against these Glaswegions but
it was good fun.

DF:DO YOU THINK BEING A WOMAN HAS HINDERED YOUR SUCCESS IN ANY WAY.

Well put it this way if I could start all over again I would come back as a man.I'd really
prefer it,because I hate people saying "Oh you're a woman" and sitting back and waiting for
you to fail.

DF:WELL YOU ARE OBVIOUSLY SUCCEEDING SO ARE'NT YOU TRIUMPHING OVER THEM?

Oh yeah I'm triumphing over them but I'd still like to be a man,I always think of myself as
a man and when people grab me round the tit I think oh God I am a woman.Thats how I am on
stage,ignoring my sexuality.

DF:WHATS ALL THIS ABOUT A DEATH WISH?

I've got this death wish.I like teaseing Dr Death and getting away with it.Put me in a car
and I'll crash it and if I survive I survive but if I die it does'nt matter because I have
to go sometime anyway.Its that sort of attitude.I like daring myself and if I fail I'm
determined to do it again the next day to succeed.

CN:DO YOU DARE YOUR SELF IN THE RECORD BUISNESS?

Oh totally.The way I keep progressing is by dares that I don't think I'll achieve and its
because of the fact that I'm so frightened of failing I manage to do it and I like that.
Its the permanant adrenelin that keeps you going.You dont need drugs.



Toyah

Since this interview Toyah have
released the album she was talking about
"The Blue Meaning" (1996). The tracks
on it are: side 1: 1)aya
Spaced Walking, Vision
Ghosts, Insects
Mummies, Love me
Blue Meaning, She



IN AMERICA.

THIS IS MORE OR LESS WHAT HAPPENED WHEN JOHN LYDON AND CO VISITED AN AMERICAN RADIO STATION IN LOS ANGELES. ANY INACCURACIES ARE DUE TO AMERICAN ACCENTS AND THE PURE CHAOS WHICH REIGNED.

1st Listener: Hello ! John: Here I am. Listener: Hi ! John: Give us your question! Listener: Why do you dress like a bum? (Roars of laughter from the studio) Kieth: Cos he's a fu..... John: I do my best, right, I can't help it. Kieth: He's an old tramp and that's all there is to it! John: I've just got no style. Listener: The salvation army have got lots of new cloths round here. John: I know I was there today, I bought loads, I got trunks full. Listener: I bought a blue (elephant ? This is probably a mistake but knowing these americans, who knows) for fifty cents last week. D.J: You were over charged.

2nd Listener: Hi, how are you ? Jah: Alright! Who are you ? Listener: Can I ask you people something? Jah: Yeah. Listener: I got a question here if you'll here me out. Jah: Go on then!!!! Listener: I'm not in to your type of music but I want to ask you one thing. Why the fuck do all you suckers run round with green and blue hair? Kieth: We don't, there are other suckers who do. John: I think you'll find my hair at the moment is a subtle shade of ginger. Jah: And my hairs not worth talking about! John: You're o.k. cowboy. Listener: Oh by the way rock'n'roll aint dead! Kieth: Oh yes it is. John: It is as far as we're concerned and we can't be bothered to debate it. Listener: It ain't fucking dead! Look around you. John: We have done. (Once again the studio is full of laughter after after this incredebally funny joke) D.J: We'll have to check its pulse. This is KPFK Los Angeles, its six minutes past four. John: And rock'n'roll is dead.

3rd Listener: (This guy is absolutely stoned out of his mind on drugs as he is unable to speak) mmmmmmmmmmmmmmmmmmmmm. D.J: O.k, hows it going. Listener: Mmmmmmmmmmmmmmmmmmmmm. John: O.K. then mumble it. Listener: mmmmmmmmmmmmmmmmmmmmm, lets get rid of all this cran you give out. Lets get down to some facts here. John: Well if you can get down to talking some. Listener: Well lets get down to some facts. John: Its certainly taking you long enough.....I'm waiting! Listener: Do you pay taxes in England? John: What!!, paying taxes. You're joking. We're trying to avoid that. Kieth: What do you think we're doing here. John: In England the taxation is 98% of every thing you earn. Would you pay 98% tax? Listener: You do ? John: Yeah, well no we don't, thats why we're here. Listener: I've had enough of that. Kieth: Well now you know. John: We've had enough as well!....Next!.....NEXT!!!!

John (Talking to some unknown person) Tell that guy to send his tape to Warner Brothers. D.J: Yeah tell that guy to send his tape to Warner Brothers. please. Hello who's this ? 4th Listener: I don't want to send a tape to Warner Brothers. All. Not you, the one before!!!!!! Listener: Oh, that other guy. John: Yeah, now go on. Listener: Am I on the air? John: Yeah. Listener: Hello, John. John: This is John, what do you want? Listener: I thought you might me interested, but you might not be..... John: Get on with it then! Listener: I did a painting of Death Disco but I..... John: Did'nt you think that was a wonderfull cover? Listener: What the cover for.....

HOW COME THERE'S SO MUCH SWEARING ON THE ALBUM BUT NOT HERE ?

Mother earth was rewritten about three times, but most of the songs were never rewritten at all. They were just exactly as they came out.

CROSS INTERVIEW PART II

Well its the same thing really, we never sort of sat down and said that we're going to have ten fucks. We never thought that, its just the way it came out and now its coming out that theres not so many swear words in them so thats the way its happening.

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I mean on asylum, we took some out because Eve didn't actually like some of it. When we first did it there was a shit and a fuck in it which were put in purely to annoy people. That was quite deliberate childishness on my behalf. It was totally unnecessary, it was just a bit of, you know, doing V signs at a copper and then running away. So we took it out but generally speaking I think they work though now we would consider it more carefully.

SOMETIMES IF YOU OVERDO THE SWEAR WORDS, LIKE, I DID A REVIEW OF YOUR ALBUM "STATIONS OF THE CRASS" AND I QUOTED BITS OF IT AND WHEN I WENT OVER IT, IT REALLY LET THE INTERVIEW DOWN SO I CROSSED SOME OF IT OUT AND IT SOUNDS A LOT BETTER.

STCP 56-38

I would agree with you. We're learning how to express ourselves better and at first we could and did express ourselves through sheer childlike anger, I mean, just kicking things and swearing because we were really angry about things and I think that as we're becoming more experienced at doing things we think about them harder. If we put out a record now then we know its going to sell thirty or forty thousand copies and theres a lot of people who may be mmmmm, its stupid alienating people, its equally stupid not including a fuck if you want to put it in but looking back I certainly think some songs go over the top. I hate "Hurry up Carrie" because I think its a bloody stupid because it is an attack on another person. It was written at a time when I was feeling exceedingly angry about what we had written about, its really stupid to be that angry. But you know it can really hurt a lot if for no reason someone suddenly attacks you in a great big national newspaper. You suddenly see yourself being described as a fucking asshole and all the rest he called us and that was the worst response and its a bit regrettable, its a good song but its a bit regrettable.

John Peel said that when we did the Peel session they couldn't broadcast swear words so obviously it would be stupid to try and slip them in and we didn't feel we could censor our songs so we looked through our set to see which songs didn't have swear words and we came out with the heaviest songs, mostly the most serious and powerful ones and thats what you got and they didn't broadcast one in the session which was the "Mother Earth" one because it was too much for their stomach at the time.

YOU REALLY, WHEN YOU TALK ABOUT SELLING OUT ALWAYS SEEM TO MENTION THE CLASH AND THAT BUT YOU NEVER MENTION THE PISTOLS WHO ARE REALLY MENT TO BE THE ORIGINAL PUNKS, WHO REALLY SOLD OUT E.G. ALL THEIR NEW ALBUMS HAVE NOTHING NEW ON THEM. IS'NT THAT JUST AS BAD?

Yeah, well I don't think they have the effect. I mean the Clash were the sort of politicians, I mean the Pistols were a much more interesting band. I think the Clash were a sort of glamorous political revolutionaries and they were sort of trying to have an effect in the sort of area we're having an effect in. And there again the Sex Pistols are 'nt still going. There's no need to attack Paul Cook or anyone because they're a bit beyond attack...

I went through a stage where I really was disgusted with the Clash in the hope that they'll cringe up and never appear again. I don't think the Pistols ever promised anything, I mean they probably promised exactly what happened. I mean there are far worse people than the Clash like the Stranglers and Gen. X, people who are beyond contempt. On the other hand I really respect the Jam who are a fucking good band, they are really commercial but they do exciting music and I think the Clash are like the Jam but the Jam never made any promises. I think the Clash are just a bit of a con and we've said enough about them. All of us saw the Clash in the early days, if the Clash had carried on we wouldn't have had to do this, we could have gone on seeing them.

DO YOU EXPECT OTHER GROUPS TO START RELEASING RECORDS FOR £3 ?

No, because I don't think they're in a position to.

The only problem with the album was we had to borrow money, 7000 pounds to get it moving. Obviously a lot of bands aren't in a position to borrow £7000. It's not meant to be a criticism of other bands if they put a record out for £5, we're just bringing a record out cheap because we can do it. We're actually losing on Asylum because it's 45p. The Wall came down from Newcastle and they really wanted to do something but they weren't in a position to. We're really lucky to have this place. We pay £7.50 a week.

SOME GROUPS FIND IT REALLY DIFFICULT TO MAKE A LIVING EVAN IF THEY SELL THEIR RECORDS AT THE NORMAL PRICE.

It depends what their tastes are. It depends on what they play. We know if we bring out an album it's going to sell a lot, but it would be stupid for us to say just because other bands can't do it we'll sell it for £5. I mean the new single we've done is to buy an anarchists center in London, the idea is that it's a place where you can sit and read and have a cup of coffee so we said o.k. we'll produce the single and get it in the charts, it'll be a really good money making thing. It isn't changing or anything but what we've done is a really saleable commodity. The problem is if we get it into the charts we've got to sell it for 90p because they won't consider cheaper stuff. Now if we want to get a really good anarchists center in London and we sell it at 65p then on a sale of 30,000 the anarchists center is going to get something like six or seven thousand pounds. If we sell it at 90p and make an effort to get it in the charts it will almost be guaranteed a sale of 1/4 million records which would give us something in the line of 60 or 70 thousand, then we could buy something like a cinema, it would have a place for performance and a library, coffee shop, bar and a meeting place. So if we sell it at 90p which gets a place in London where we can always get good gigs, a cup of coffee and read a book. The press are going to say we sold out or do we sell it for 65p and get a very small premises with four rooms. It's a really funny predicament. We want to get a place for bands like ourselves to gig and a nice coffee shop and we could do it.

WHY HAVE YOU STOPPED PLAYING GIGS AT CONWAY HALL ?

cision

What happened was we played there and so many people turned up that the next time we played there the police put pressure on the council to go and check it out. So when they checked it out they found it was only liscensed to hold 250 people and there were 6 or 700 people there and it was really good. Then they said if we did play there we could only fit 250 people in which would mean a group of people around the front of the stage which would be really fuckin stupid and that was one of the main reasons why weve decided not to play there.

It's a pity really cause all the gigs except the last one were really good ones, they were really friendly warm gigs. The one with the big punch up was the only time when there was any trouble there and that was the one that was reported which gave us a terrible reputation of violence and weve had less violence at our gigs than most bands I should think.

DO YOU THINK THAT REPUTATION WILL MAKE THE TROUBLE MAKERS COME ALONG ?

No, I mean it was amasing at our gig at High Wycombe, you know you've got a huge section of skinheads and a huge section of punks leaping around together but there wasn't one bit of aggresion in it and nobody minded. Quite a nice sight really, but I wouldn't like to be in the middle of it. They were actually having fun!

Yeah, I think because we haven't taken sides and refused to, weve had 2 gigs smashed up by people who claim to be right wing N.F. and 1 by people who claim to be left wing S.W.P. and because we have'nt been prepared to wag a finger saying "They're the enemy" and people know that. After our last moonlight gig there were a large group of skinheads hanging around the station and we've got to find a way to stop that situation happening. If we get people to go to the next stop down the line. I think we can defuse it.

We used to jump in and pull people apart but there is a limit to what I can deal with. Its a kind of side issue but I think peoples behaviour at gigs is up to them. Yeah. But all I'm saying is that they should be really carefull cause you do get fucked over.

A lot of people who came down to see us were quite young, I mean thirteen or so and then they come into a gig take some speed or a few blues or a couple of downers or something and then they'll go outside and get confronted by some mean looking skinheads and just shit themselves and I think you have to know 100% what you're doing to survive it really. I've sort of done it, taken a few blues or something and been shouted at and thought I could get killed. I think you've got to know what you're doing and be carefull.

Given the atmousphere in London at the moment if one wants to have purple hair, wear chains and all the rest of it part of that condition is knowing that you're going to be confronted by ten skinheads in the underground. By putting on that outfit you are accepting that. One does'nt have to do it, you dont have to have purple hair to listen to a certain type of music. So if you do set yourself up you've got to know what you're doing.

The difficulty at the moment is that the people with purple hair are looking to us for the answers and theres not a lot we can do about it. If someone comes to a gig to see us with purple hair they're the ones with purple hair, we're not. There are some things we can do about it, we cant refuse to take sides and thats like saying its up to the people at the gigs to find there own way of doing it.

I would'nt wear a Crass badge if I was going to town because I know the sort of attension its likely yo attract. I dont care to advertise my infinitys to anything at all. Spraying the underground is really an objection to some posters, its not just saying Crass, if we see a sexist poster we'll say "Do you really believe this crap?" We do it as an alternative because there is one set of people saying "Buy this", we're just saying no. We dont vandelize, we just spray on posters or occationly litterbins.

THAT WAS THE LAST PART OF THE CRASS INTERVIEW.

new Release

FOR MY COUNTRY

Fresh 12

UNWIND



We wrote off to Abbo the singer with U.K. Decay asking him for some info about the group. When we recieved it we decided that we might as well use the whole letter but first I will give you a run down of their history.

U.K. DECAY are:

ABBO...Vocals/Guitar.
STEVE...Drums/Percussion.
SPON...5 String guitar/
Keyboards.
SEGOVIA.....Bass.

The band first instigated late 1978, then a three piece called "The Rezistors", the band went through a couple of line-up changes settleing down in May 1979 with Abbo, Steve and Segovia. After the discovery of another band using the same name a new name was quickly sought, and one of the choices stuck. U.K. Decay was the title of one of the newer songs, and it seemed the best choice for the new band name.

Around this time, contact was established with a couple of other local bands, PHEUMONIA and "THE CLIPS". After playing a few gigs with Pheumonia a mutal agreement was made, being the two bands had similar aims. It was decided that a double single featureing the two parties would be a reasonabaly good idea, thus resulted "THE SPLIT SINGLE".

On the side featureing U.K. Decay there are two tracks, U.K. Decay and Car Crash both written by guitarist Abbo.!

The "Split Single proved to be a successful venture obtaining several airplays by John Peel and also, was reviewed in N.M.E. and Record Mirror. All in all, 2000 plus copies have been sold to date. Due to various difficulties in performing as a three piece, it was at this point that the band decided to expand their sound with the addition of a forth member. Although Pheumonia had been shareing equal success with the single things were'nt working out very well with the band.

Musical and personal problems where getting the better of founder member and main song writer, guitarist Spon, so when the oppertunity arouse of a vacancy in a trouble free U.K. Decay Spon accented. So with the addition of new guitarist Spon, the band, Abbo in particular is left a lot freer, and the new songwriting abilities will push the band to a more competant and professional sound.

During the course of 1979 an enormous amount of attension has been shown locally and the band U.K. Decay, were almost responsible for leading the unsurge in the local music scene. Continually playing to riotous and packed audiences locally, the band are beginning to figure as a name and a viable proposition nationally! A definate proposition for the 80's. U.K. Decay have also released their own e.p. called the Black Cat which has sold over 3,500 copies so far.

THIS NIGHT FOR CELEBRATION
THE NIGHT TO UNWIND
THE NIGHT WHEN DOCTOR JECKYL
PUSHES MR. HYDE FROM BEHIND

THE HOPS DELAY THE MESSAGE
DISTORTED IN MY MIND
EMOTIONS BEGIN TO RISE
MY RESISTANCE STARTS TO DECLINE

WHEN THROWN INTO THE DARK
THE FACTS DON'T SEEM THE SAME
THIS IS A GAME FOR THE INSANE
AS THE CAT BEGINS TO BARK (HOWLING)

RELEASE ME I WILL UNWIND TONIGHT

FALLING INTO THE NIGHT
A TWISTED VISION STANDS CLEAR
CLEAR IN MY SIGHT-IT SEEMS SO RIGHT
I TOOK ADAM'S BITE TONIGHT.

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NEW FUN

BETTER BADGES

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C552 SLITS 'ARI'
C553 SLITS 'VIV'
C554 SLITS 'IESSA'
C555 SPIZZ 'NO ROOM'
C556 DREAD AT THE CONTROLS
C557 ANTS INVASION 80
C558 X
C559 D.A.F. HEART
C560 THE ONLY ONES
C561 Q-TIPS
C562 FASHION SILVERBLADES
C563 COCKNEY REJECTS LOGO
C564 COCKNEY REJECTS 'PIC'
C565 COCKNEY REJECTS 'FIRM'
C566 COCKNEY REJECTS 'EL6'
C567 COCKNEY REJECTS 'RUCK'
C568 NOTSENSIBLES
C569 SCARS
C570 MOONDOGS
C571 TEN POLE TUDOR
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crass interview, ants, chelsea
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UK DECAY

Dear Mr Back Issue,

Merci beaucoup pour votre consisting of two tracks, "For my Country" (An "Unwind". They are re-recorded versions of the us enough time to fulfill the songs potential in eleven hours, to record and produce.) We obviously have what we feel to be more 'edge' gave it on the session. We decided to sign for sales of the Black 45 E.P. topped 3½ thousand relieve some of the pressure on us to write, and also maintain some sort of living all at from Plastic Records into a new shop records, t-shirts, fanzines and other shop as a community centre type Luton but of Stevenage, Leighton Buzzard, central means of meeting each other take a great deal of interest in our fifteen to twentyfive. We played an carnival on bank holiday Monday so as and read about us in the paper could (For we are essentially a live band). Lutons violent reputation but it Steve Harle had his head cut open by second number. We played on after the leaving a trail of injured skins, at the end of the gig a group of about up. The result was an all out bloodbath with these huge tank-like creatures, it all drew to an end the police Crowbar Chris (our manager). However a filmed the whole lot including Chris long term plans to release the film to Although the name has conjured up lots s we firmly state we are of no political anarchist. And all of us have tendencies indulge ourselves too heavily in politics of music. We have only played three gigs in following in the Midlands and in the Home great deal of mail recently. (about ten existence worthwhile. Our next venture will to take in the places where we have time or experience to play. We also plan to summer which will not contain anything we are currently working on, which we we presently do.

Abbo.

letter. We will be releasing a new single anti-patriotism come synical affair) and Peel session which we considered did not give in the allocated studio time (i.e. four songs produced the single ourselves so it will then the professional producer Bob Seargent Fresh who offered us a one off deal after the coupled with the Peel session, so as we could record, produce, market and eventually play live the same time. So we have redirected the money at 46 John Street, Luton, Beds, which will sell new wave paraphanalia. However we do see the meeting place for the people not only of

Bedford e.t.c. who don't have any then at our gigs. As a band we try to audience, which range in age from about open air gig as part of the Luton free the younger people who buy our discs experience what we are all about. I don't know if you've heard of lived up to all our worst fears. a broken bottle thrown during the punks had chased the culprits away funkys, and parents and kids. However 150 bozo's arrived to smash the gig with hoards of young punks tangling the police not daring to intervene. As decided to nick Spon (our guitarist) and bloke from the local college cine-being thrashed by three cops. We have compete with the R'n'R Swindle. of both left and right-wing expectation standing. Spon is personally an towards the left but we do not want to when we exist mainly for the purpose London but we have a substantial Counties. We seem to be receiving a letters a week), which has proved our hopefully be a tour of the North so as received mail but have not yet had the record an album at the end of the yet released but a whole new set that feel will be a progression from what



Spizz Energi/UK Decay Nashville

First up were Luton's premiere band, UK Decay. And while they may have been a little ragged around the joints, the warm glow of promise was there. Song titles like 'Necrophilia', 'Black Cat', 'Car Crash' and 'Rising From The Dead' show the kind of perverse bag their head is in.

The first is far and away their strongest number with its sharp chorus wrought around a subliminal bass foundation.

'UKDK', the first venture on to vinyl and subsequent 'theme song' is surprisingly their weakest tune and when tethered alongside the far more ambitious 'Christian Disguise' it really begins to pale. Personally I'd like to see the more mundane pieces like 'Middle Of The Road Man' and 'Disco Romance' ejected in favour of an

emphasis on the slabs and shroud imagery which I found refreshingly morbid.

Suffice to say I enjoyed them a lot, and the fact they were recalled for an encore proves I was not alone.

SOUNDS December 15, 1979