

PIERCE

MAGAZINE



INTRODUCING
A REVOLUTION

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MARCH 1990

"Pierce: to enter, or force a way into;
to touch or move deeply"

Pleasure creates energy, work destroys it.

The State rests on the acquiescence of the poor.

"This is not a rehearsal"

THEY'VE
STOLEN
OUR
WORLD.



NOW
THEY
RUN
THE
PLACE.



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REDEVELOPMENT

FROM the invading Roman armies of the past we were taught about at school, building long straight roads in order to be able to see enemies approaching from a great distance, to the design of council estates and whole cities with the suppression and control of civil disturbance a primary consideration for the authorities, the design of surroundings has traditionally been important for those in control.

IT'S important to the State for a number of economic and social reasons, which I'll deal with, and it's important for us as well, that we are able to see and understand the motives of all their activities, in order to develop critiques which strike at the foundations of the power base.

Cycle of Redevelopment

BUILDINGS and structures, like everything else produced under Capitalism, usually have a "built in obsolescence", i.e. they are designed to be replaced sooner or later, preferably sooner.

THE same corporate-created fashion which governs clothes and haircuts applies to buildings and physical design of the environment. Buildings that were fashionable during the sixties are old fashioned by the eighties, and so an ongoing cycle of redevelopment is created, which is a cycle of profit for businesses, construction companies, architects and planners. For this reason the cycle continues. Just as taste in clothes and hairstyles (the most obvious facets of fashion) are artificially controlled by big business greedy for ever-increasing sales of the same thing, so the exact same process happens in architecture and civil engineering.

Action For Cities

IN this country recently a lot of yuppy-style redevelopment has been going on under the auspices of the governments' Action For Cities programme, which (as we shall see) is aimed basically at facelifting existing centres of consumerism, and creating new ones (with a few flats thrown in, for credibility's sake).

THE Action For Cities scheme is a shining example of one aspect of Thatcherism in practise, that of public and private interests working together in harmony; since it works by a coalition of the local authority (council), developers (businesses), and the contractors (building firms) they employ.

THE application of Action For Cities can be reasonably divided into four: Tearing Up, Closing Down, Tarting Up and Buying Up.

Buying Up (and Building Up)

PROBABLY the most obvious example of the process of yuppification of town and city centres that many of us are witnessing/have witnessed is the buying up of every available square foot of ground space and building of, for instance, more pay-in car parks and expensive shops.

ALSO we have the building of new "public amenities", such as expensive museums or theatres(*1), which are obviously of little or no use to most of us most of the time.

Tarting Up

SECONDLY, existing shopping centres, and malls (which are themselves being created by trendy new city-centre "pedestrianisation" in many cases) are being renovated to look more up-market and flash.

EVEN the security guards in the indoor shopping centres have blended in, chameleon-like, with their surroundings and been transformed from, for instance, muscle bound uniformed-official types (like American cops) to muscle bound Rugby Club types in blazers, ties and slacks.

IN addition to this, private security firms (Securicor et al) are becoming more prominent and commonplace around these areas.

Closing Down

THEN there is the removal altogether from areas being redeveloped of those elements which cannot or will not fit in to the new architectural order of things. Scruffy or disrespeckable small businesses for example, can be closed down or forced out by councils, simply by cutting grant subsidies (in the case of community projects), or increasing building rent or rates, refusing to renew leases, extra-stringent examination of legal requirements etc. Chances are if they really want a business or property out, they can find a way. The function of local councils, after all, is that of governing the locality.

Tearing Up

FINALLY, in some cases local working class neighbourhoods have had their paving stones torn up and removed, replaced by tarmac surfaces. The paving stones (which are pretty dear to buy new) are not thrown away,

*1 Even those museums which are free are expensive. Witness the prices in the cafe, and the array of souvenir goodies for sale: pens, badges, t-shirts, car stickers, programmes and booklets etc.

but carefully stacked onto pallets and moved to (you guessed it) city centre redevelopment areas, where they are considered more aesthetically worthwhile, and are laid again. (This also has the added benefit that in a riot in a working class area paving stones couldn't be torn up for ammunition.)

ALL this, of course, without any consultation of the residents of the streets that are robbed.

No Go Areas for Nonconsumers

BASICALLY, what all this points to is a widening of the gap between rich (or at least "well off") and poor, and the further establishment of this gap as a tangible geographic reality.

A situation is rapidly coming about where it will be nigh on impossible to be anywhere in the city centre without some money to pay for it. The redevelopment is so intensive that it will be even more difficult to find anywhere in our centres that is **not** a car park, chainstore, pedestrianised shopping mall, indoor shopping centre, theatre, jewellers, museum, wine bar etc.

"TOWN planners, architects and other specialists are organising the environment into more manageable structures. Physical obstacles are put in the way of the integration of human activities. The ultimate purpose of all centres of population is to serve, in some way, work and profit" - The Spectacle-The Skeleton Keys.

THE purpose of city centres is to **sell products** and encourage us to **consume**. Great masses of people are forced into the role, by these rules, of feeling socially inadequate, because we are not able to participate in most of the consumerism being given the hard sell in town and city centres. Actually, the majority is excluded from this process, but that doesn't stop it being something we are conned into trying to attain.

EVERYTHING is geared towards making city centres "nicer" places to spend (a lot of) money, and the working class (especially the poorest sections, like the unemployed) are to a great extent being/going to be forced out, back into the ghettoised suburbs and estates "where we belong". Except for those maintaining/working in the centres, such as cleaners, shop assistants, car park attendants etc., it is likely that we will to a large extent be excluded from the centres, where the middle class go to eat, drink, be entertained, purchase their consumer durables and so on. As undesirables we will be put in a social situation where we are tacitly forced out.

OBVIOUSLY it's impossible from a practical point of view to eliminate the working class **altogether** from these places at present (nor is it desirable from a Capitalist viewpoint, given our collective spending power - after all, what about the supermarkets?(*2)). Nevertheless a polarisation is undoubtedly taking place.

IN some areas local councils are attempting to attract revenue for "their" city by turning it into a tourist resort, at the expense, as we have seen (and as usual) of the local working class. This is part of the increase in tourism, and the service industries in general, as a source of jobs in this country, since much traditional production has been moved to cheaper and economically "safer" areas of the planet (i.e. "The Third World").

PRIVATE security firms play their part protecting the relatively large concentration of wealth around these relatively small centres of consumerism. Their role is essentially the same as that of the police in the larger society of which they are a part (defending wealth and privilege). They are bound to be called upon more as more money circulates in the vicinity.

The Psychological Creation of Reality

AS well as not being able to **afford** to go into city centres more and more often, the illusion of affluence and wellbeing created is an effective form of mind control which can alienate us on many levels.

OUR environment is our reality - we don't usually consider it, but that just makes it all the more powerful. The surroundings which are unconsciously accepted by us as being "normal" are a reflection of the values and ideology of the rich.

OBVIOUSLY the planning and design of our environment is not open to the people, so it is in the hands, along with everything else, of the State and the ruling class. Our contribution is usually confined to making a mark on their structures through flyposting, vandalism and graffiti.

"ALL space is occupied by the enemy. We are living under a permanent curfew. Not just the cops the geometry."-Attila Kotanyi and Raoul Vaneigem

Superficiality

THE curfew can be broken though. The illusion of affluence and wellbeing is just that, an illusion. Shop fronts and billboards are the facade of the yuppie dream (the hyped up consumerist/work ethic which maintains that if you work hard at your job, keep quiet and don't break the law, one day you too will attain glittering trinkets and a happy life of your own, just like on the ads).

SOCIAL inequalities are not eradicated by cosmetic and delicate Thatcherite redevelopment papering over the cracks where visible signs of everyday misery break through. **The system works because it makes us miserable**, and then promises us a degree of happiness, largely through the purchasing of products, which

*2 And we shouldn't forget that of course supermarkets too can be easily yuppified and also that as technology becomes more a) affordable, b) desirable, and c) compatible human workers can easily be replaced in most areas

we have to work to attain. If we can't afford what we're implicitly continuously told we want, we're taught to feel inadequate. So it goes on, reinforcing the traditional Capitalist/Authoritarian ethics which are the basis and rationale for the current social arrangement.

Parallel Realities

COULD we in this country be heading for a U.S. style polarisation of realities? A situation not too difficult to imagine (after all it's simply the growth of existing trends) of two different areas, one for the middle class and one for the working class, two different sets of conditions, two different types of policing, in which the poor simply no longer exist because the wealthy never have to see them?

TO an extent it happens already. Round the next corner could lie a completely constructed and totally controlled reality.

Revolutionary Redevelopment

IN the final analysis, "redevelopment" in a society controlled by authority, ideology, profit, power and property can (along with all other "advances" or "new developments" we are sold by that society) only be seen as a euphemism for increased exploitation, misery and control.

DESPITE this however, it would be misleading in the extreme to say we should be **opposed** to redevelopment.

THE project of Social Revolution is **extensive redevelopment**, and in every area of our lives, not just geographically. It may well begin by reclaiming the paving stones.....

WE have our own aspirations and desires for the world and the places we live, which, freed from the shackles of wage slavery, rule of law and tedious social convention, we have every ability to create.

Tarmac for slabs a real slap in face

SIR — As a resident of Archibald Street I read with interest your article on its 're-paving'.

When this incredibly noisy and messy three day process was taking place I (and I assume all other residents) assumed that the ripping up of the paving slabs was part of the building work on the opposite site. We were given some tarmac to walk on.

This may all seem above board. However no-one was notified about the changes that took place — and we found out later that the slabs were in fact taken to pave Little Germany in a so-called 'business area'.

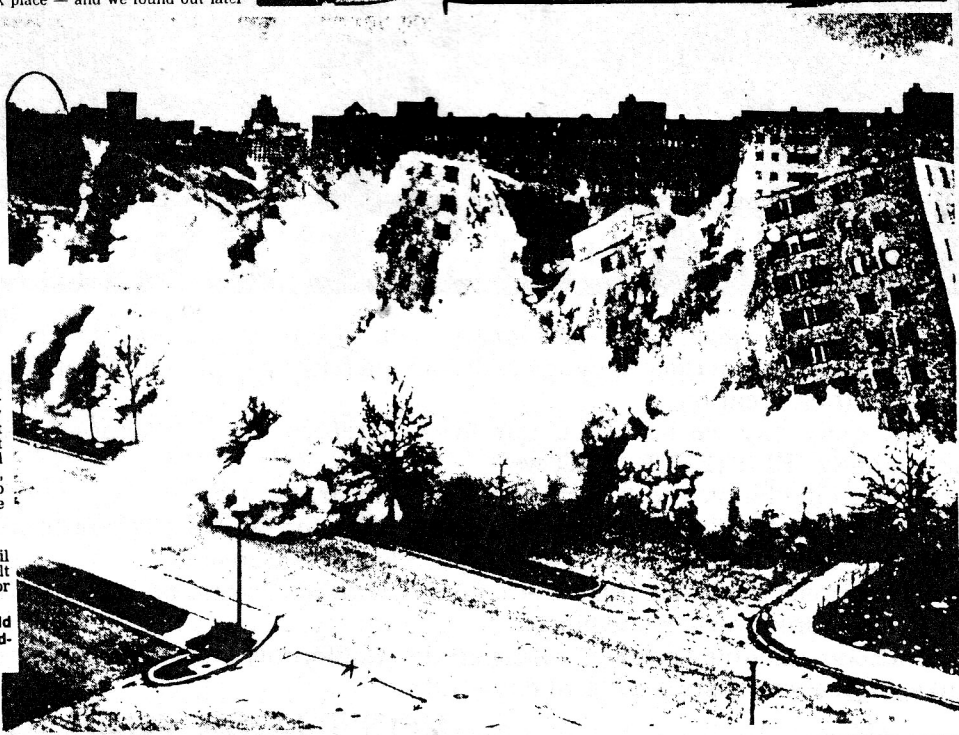
Forgive me if I'm wrong but I assumed the purpose of the council was to keep all residents informed of all changes and not suddenly start ripping up our streets hoping we won't notice the difference between that and the building work.

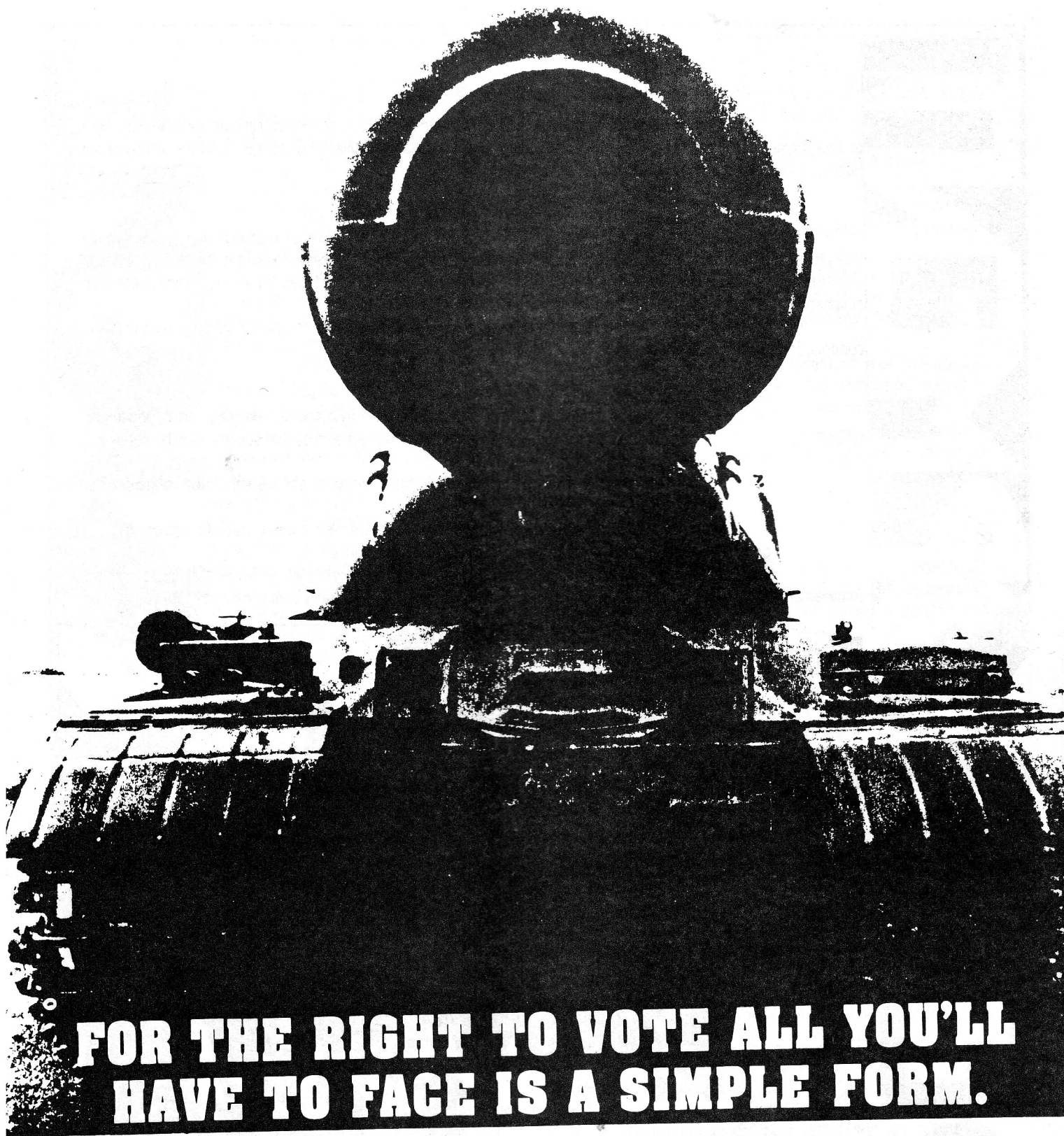
This was a blatantly underhand operation in order to please some middle class tourists and businessmen so they had something authentic to look at while visiting Little Germany.

Perhaps next the council will take our houses and re-site them in Little Germany brick by brick so a select few can "ooh" and "aah" at how nice and traditional Bradford's inner city looks, and we'll be packed into tarmac huts that resemble matchboxes.

If so I hope the council will condescend to consult us first. Still, it's all good for tourism, isn't it?

A Caswell, Archibald Street, Listerhills, Bradford.





FOR THE RIGHT TO VOTE ALL YOU'LL HAVE TO FACE IS A SIMPLE FORM.

Many people have given their lives for the right to vote. And we all give our freedom. We say fuck it. No sacrifice is ever worth making for any politician, least of all to lay down your life in wars of their creation.

And yet every day we lay down our lives in return for a miserable, boring, tedious, lonely, unimaginative EXISTENCE, don't we?

Man is born in chains and everywhere he dies for free.

The next time some bureaucrat threatens, cajoles, or blackmails you to fill in some petty form, remember that Information Is Power, and Silence Is Consent.

The war against oppression, on the other hand, requires that no-one should ever give or take an order, or bear any rank over anyone else.

Work stinks. Shopping stinks. Voting stinks. Conformity stinks. Authority stinks. Social isolation stinks. Bureaucracy stinks. Normality stinks.

**DON'T LOSE YOUR RIGHT TO BE ON
A GOVERNMENT COMPUTER FILE.**



CONSUMERISM

The society we live in is geared totally towards acquiring property and making a profit, and is seen by most people as the only acceptable way of life. From an early age we are conditioned to think that we will find happiness by putting ourselves in a position to consume large amounts of products. Television, especially the advertising, and the lifestyles of the people around us reinforce this attitude. A consumer society creates greedy people, greedy people can never have enough and consequently are never satisfied. All greed is mental greed as there are limits to what our bodies can consume.


Twentieth Century Western Capitalism is based on maximum consumption of the goods and services produced, as well as work which is mostly repetitive and mind numbingly boring. This has given the ruling class the opportunity to convince us that we are free, because we have access to anything we desire from the vast consumer market, apart from real freedom. We are given the illusion of being independent and rulers of our own lives with the unending drive for free enterprise, when all we are is cogs in the bureaucratic machine with our thoughts, feelings, desires and tastes being controlled by governments, industry and the mass communication networks they control.

This economic progress has only been beneficial to the rich industrialised nations at the expense of the Third World. The gap between the First and Third World has widened considerably over the last century, to the point where some countries are not even able to support their population because famine has been caused by the First World marketplace. Technical progress itself has created ecological danger and the dangers of nuclear war, both of which have the potential to end almost all life on earth and most certainly the human race. This in turn has created a new consumer market to be exploited, as so called "Green" issues are prominent in our society at present. Capitalism has created an ever increasing range of products for us to consume which do not harm our environment, often these products will be more expensive because our conscience can be exploited. This has the added bonus of diverting our attention away from the irreversible damage that has already been caused and is still being caused. For example the threat to the ozone layer has mainly been caused by heavy industry polluting the atmosphere and not by aerosol cans as we are led to believe, although they have played a minor part in this damage.

In our society status is given to people who are wealthy for the sole reason that they are wealthy. On the whole wealthy people are selfish, selfishness creates a dog eat dog atmosphere where true respect, consideration and kindness are unimportant apart from on a false level. They are only used as a means, by shop workers etc., to make us consume a particular product or service. The sincere shopkeeper who hopes we "Have a Nice Day" couldn't care any less about us if we weren't supporting their particular brand of Capitalism. The aim is to make us feel wanted and important so that they can line their pockets. It is a constant source of annoyance to be patronised by sales assistants calling us "Sir/Madam" in order to make a sale, when it is obvious that they have absolutely no real respect for us.

Consumption is always emphasised, not preservation. Buying has become "Throw Away Buying" whatever the product. After using it for some time, we get tired of it and are eager to dispose of it to buy the latest model. Capitalism has created the atmosphere where objects are no longer made to last, so when they break down they have to be replaced. Also with electrical products becoming smaller, once broken they are impossible to repair or are more expensive to repair than replace. It would be counter-productive for Capitalists to create products that would last a lifetime, which they could undoubtedly do judging by the technology at their disposal, because their profits would be cut to a minimum. This phenomenon is known as "Built-in Obsolescence".

What matters to us now are not the various consumer items that are so readily available, but our general attitude. Everything and anything can become an object of want; property, ideologies, thoughts, sex, knowledge, people etc... When we consume and hold onto them then they become chains that restrict our freedom and ideas. We are tied down by what we have amassed in the past, we **feel** by remembering feelings of the past, and in effect we are the past, instead of being the future.



TRUTH
its true, I said
why should I lie
and there reply
was oh dont lie
how could it be
such an evil thing
you always were one
for making up things
Tell them Dad
you know its true
you know you did come
in my room
Shut up child
What do you say
You know I always
come in your room
To tuck you up a kiss
goodnight
Just like I do to Lynn
+ Mike
The girl's crazy mad
What has she that I
would want
After all
She's only a child

NO MEANS NO

NO MEANS NO INTERVIEW 24th MAY 1989 LEEDS

1) The song "Dad" is about child abuse in the family, can you envisage a way of bringing children up which would eliminate this?

NO MEANS NO Yeah- don't hit 'em! (laughter)

The key to the song "Dad" is at the end he goes "I'm thinking of leaving home" and Andy usually at the end of the song says "I'm thinking of starting a family and having kids of my own someday". The key to that song is all these little victims become dads.

The key to it is not to try to convert the abusers or the abused. The key is to try to convert all those people who've lived nice normal lives in nice loving homes and make them understand that this is what happens on a daily basis all around them 'cos I think most people don't want to believe that children are being beat up and raped.

That is a cycle, people who beat up kids are people who have been beaten up as kids.

It's not the abused and the abusers that are gonna change the situation. It's all the rest of us who haven't done this that have to basically say "This is not acceptable and we can't live in a society that accepts it". Like the British society accepts child abuse because it won't prosecute child abusers, and in that sense it condones it. And we have to have a society that does **not** condone it.

A classic case last night, the guy who owned the club had spent 4 months in prison for beating up his brother in law. Who he'd beaten up because his brother in law had raped his niece and beaten up his sister. And he'd gone to the police twice, in both instances, the wife being beaten and the child being raped, and they said "unless the wife prosecutes or the child appears in court we can't do anything". So he said "Okay, you're not going to do anything" and he went out and beat the piss out of the guy. Then he was in jail.

He got sent to jail for 3 months, but the guy who beat his sister and raped his niece is off scot-free. In Canada they've now brought in a law, I think it's the first country actually, that a wife beater can be charged - the police can lay charges, they don't need the wife. I'm wary of that kind of solution to the problem too. The solution to the problem really is to have a community where people do not condone this kind of behaviour and where you cannot beat your wife and then go out and shake hands with your neighbours and say "Hello, good morning"

When the government brings in a law like this, it's a reflection of the society's intolerance to it...they're not accepting it anymore... But the last resort is to leave it up to the police, that to me is a society that's failed. When the only way you can solve the problem is by having the police enforce laws, then you've already got a real fault in your group, on that basis people should be looking after themselves and their neighbours and each other.

Like you say, this is what we've got to promote: self help within the community without external influence.

Everyone knows what's going on. You live in a neighbourhood, more so here than in Canada, in Canada a lot of the neighbours are very isolated...

Oh yeah, I don't know what's going on, I don't know my neighbours, I do not know the people who live next door to me.

Right. Here it's even easier for that kind of thing to be detected...

Every house on my street could be beating on their children and I wouldn't know about it. It's a society that's become a very sort of isolated, isolationist kind of society, especially in North America. Their home is a middle class home and they're happy with that, and they stay indoors and keep the doors locked, y'know. And this is how problems can foster, because there's no check on them.

2) You're always going on about sex in your songs, don't you think it's rude? (laughter) What are you saying about sex? Do you think gender and the applications of it are ultimately based on power?

How many hours do you have? (laughter)

I've got a reading list! Yeah, we talk about sex a lot, because we're a rock band and rock bands always talk about sex, except we just do it in a more analytical and cold blooded fashion. And we're also doing it to be rude because it's fun and we came out of a rude style of music. Punk rock started by being rude, I think there was people being rude before there was the music...

I don't know. I don't consider any of our songs **rude**. I mean, maybe my mother might find it rude but...

In "Small Parts" I say "Hey boy I might wanna fuck you, hey girl I might wanna fuck you too" as the creep who's singing a song, as the character. And I wouldn't invite my grandparents over and say "Have you heard what I'm saying in this song?" (laughs)

The gender thing. Sex is a very complex thing, and the stereotypes used to civilise and tame us and make us act in an orderly fashion, so we can all get along without chewing each other's heads off every day, are really crude and don't really encompass anyone's total personality, especially their sexual personality. So we're kind of always poking fun at the way people are supposed to be men and women.

Because these things are so crude that no one can possibly be that, they can only appear to be it, or play at being it. Which is what most of us do, right? In our dress and in our behaviour and stuff like that. It's ingrained into us, we have to follow on because y'know; I'm a man, therefore I talk in a deep voice and take an aggressive approach to business (laughs) y'know, stuff like that.

It becomes like a virus doesn't it?

It's there for a reason. It's there so people can work together and everyone has their separate little jobs, and it's grown up organically, and it's not something that's gonna change overnight, or in the next 1000 years. People think "Okay, sexism is **wrong**, therefore I will not be sexist anymore, and I'm gonna point my finger at people who are". That's not really dealing with anything, because first of all you still **are** a product of those 10,000 years of conditioning, and it's gonna take a lot more than just the idea, it's gonna take a lot of changing of behaviour. And a lot of people, not just one or two. And as for sex as a form of power, yes the sexual balance between men and women, the power is obviously in the male.

3) So do you think patriarchy and male violence are symptoms of society or the root cause of it?

No. I think that violent sexuality is only a reflection, I don't think that the power syndrome comes out of sexuality, I think it's the other way around.

No I meant male violence

The act of rape is not a sexual act, it's an act of power, an expression of power. The same with hunting an animal and killing it is, and these are the roles men have evolved with and at one time it was totally appropriate for men to get their status from their ability to be aggressive and kill. That's how we got out of the fields and into the cities, and if you want to make a value judgement about that you can; I think maybe we should still be in the fields. But the way our society has gotten built up is through hierarchy and power, and the power has been violent and it has been male orientated and it certainly had a sexual overtone always. And that again is another thing that is not going to be solved overnight. Certainly, in all domestic violence, like the song "Dad", the picture of a father beating his wife and raping his child and thereby controlling them through violence is a picture of a Totalitarian State with a dictator. It's the same feeling, it's the same process, and it's done by people who are brought up to act in that way. Mostly men, right? But the thing is again, it's all taught, it's all learnt, it's all been a structure built up to achieve certain goals, and they're now becoming completely self destructive. For a time it was alright, we killed each other off to get a more secure spot in the world, some died, some were oppressed, but people got out of the swamp. But now we've got huge weapons, and if this kind of thing continues, instead of going back to more of an understanding of your environment and accepting of yourself and people and the place you come from, and not constantly trying to overpower and control it, you're just gonna kill yourself.

That's the key, I mean it's like.. to change something you have to understand it first. It's all very well and good to say "I'm not going to do these things anymore" and that's fine if you change your actions. But if you want to make a **difference**, if you wanna be something more than just another puppet espousing some words that have gone into your brain, you have to go through something else first, you have to understand, you have to have some sort of feeling along with that understanding before you can act in a way that's going to make a real big difference.

That's it. It's the mechanisms you've got to figure out.

It's just like a political thing; you can read a book about sociology...

You could read Das Kapital. But then try and form a collective, it's two different things. (laughs) "What about these three people **who won't do anything?**" (much cackling)

We've said this in other interviews, but it's like ideologies of any sort, often are ideals that... People see how things could be and then they try to work up to them, or try to impose them **down** on people.

They try to take all these square people and cram into their round ideals.

Well that's the difference between an ideology and a theory isn't it? You try and fit reality into an ideology, whereas you develop theories from your experience of reality.

Yeah, exactly.



4) Did you see the film about The Vancouver Five? Any comments or thoughts about it?

I didn't see it but what I understand, at least from Gerry, who was the bass player for Subhumans, he said it was a load of crap basically. I think most of what you see on TV is crap.

Yeah, that's just another example but a little closer to home as far as we're concerned. You see films all the time about things that happen in other parts of the world, but this was something that happened close to us and we knew a little bit of the story.

Gerry Hannah was in jail on the Island, and we went up to visit him a couple of times, because that's where they put them out there,

a place called William Hett, which is right outside Victoria. Which is where they send all the good old lifers who've done their time peacefully, and they also send people who are... not political prisoners, because there's very few, although Gerry Hannah was in a way a political prisoner [general assent] but it's sort of the country farm of prisons in Canada, which is not to say too much for it.

Yeah we have semi-open ones where they can go out into the garden...

It takes a situation with a bunch of people who, for better or worse, put their life on the line and did something. We can disagree or agree with the methods that they used...

I think there's a good lesson to be learnt in what happened to them, because basically they were used by the media and the powers that be... from their acts, which were temporary annoyances to the people who they blew up, they were used to become figures of fear, and propaganda devices for the government. I mean, Gerry himself was saying that knowing what he knew now, he wouldn't have done again what he did then, because there was far too much romance and not enough knowledge of what the outcome would be; not just that they ended up spending time in prison, but that their lives and their acts were basically then used by T.V. and by the government simply to promote the things they were trying to fight against most, by using them as symbols of fear for the general public. Y'know, "Look what's happening, look at the alternatives, these terrorists are going to blow you up, so trust in us and the police to protect you". It's just not simple, it would be nice if you could solve it with a few bombs and a bit of direct action. I'm not saying that's unnecessary...

Presumably they didn't think they were going to solve all the problems by doing that. But yeah, I think it's true, they always do that with any sort of group, call them terrorists, and you can see that they're outside...

Also it's a dehumanising process, by dehumanising them, by saying they're somehow outside of society, then they can treat them how they want when they're caught...

Right. A lot of groups are better that don't work in the system, but are a part of the system in terms of being just normal people. They have often more of an effect, because you can't go and say look at all these funny haired radicals. If they're housewives marching in the Green Party, or something like that, they can often be more effective. And that's unfortunate, but that's just the way the general population is, and that's who they trust, they don't trust people who look like us, they are the vast majority. They don't like us much actually. (laughter)

5) How many press-ups can you do?

Right now? About ten or fifteen.

What's a press up?

A push up.

A push up? Fifty.

He's more muscle than fat, I'm about equal.

I'm just skin and bones so...

Last time I did 'em I did fifty anyway. I don't know if I could do fifty right now.

I'm much fitter now than I was, I've lost many pounds with aerobic workouts every night and lots of vegetarian food. (arf arf)

6) What do you do on a Saturday night in Victoria?

Nothing.

Play darts.

I play a lot of video games.

Go to the bar, drink beer and play darts. Or rent a video, or go see a band maybe, but there's not usually very many.

On Saturday? When's the last time you saw a band on a Saturday?

Nah, it's Monday, our alternative club in Victoria is on a Monday night.

No no no no no no **not** our alternative club, our club that one night a week plays somewhat of an alternative music.

To get people in to buy beer.

Sometimes a good band. Sometimes a good band. No, Saturday nights are usually dart nights.

7) What do you think of bands that put across anarchist ideas?

I think myself personally, that's all very fine, but to me the thing that appealed to me about Crass and bands like that, and Discharge and all this, was not exactly what they were saying, as how they were saying it. I could read all my Crass booklets and go "Yeah, that's pretty good, it's a neat idea. Blah blah blah." But every time I pulled out Christ The Album I didn't read the entire booklet to listen to it y'know. It was more like, "wow, yeah, there's a lot of feeling and sincerity behind this music, and **that's** what the politics of Crass were to me and the fact that they were doing something different and trying to say something too.

I don't know, we've been to Italy. Anarchy doesn't work. Italy's gotta be the closest to an anarchic state I've been to. (much tittering) Not derogatory, not derogatory.

You can sit by the beach and drink cappuccinos and have a really nice time, but if you want to do anything else it's really difficult.

Yeah, it was crazy. Italy's a crazy place.

The whole idea of Anarchy I think is a good idea and it's probably better than almost anything else, but Anarchy implies a set sort of idea

PERSONAL

VEGANS AGAINST CREATING CHILDREN do not wish to harm themselves, others or animals. Therefore they avoid harmful drugs, animal products, religion (major excuse for violence), and most importantly the creation of more of our species because of its violence, which will not disappear in the near future. Why put more people at risk? All people should be totally peaceful, but most are not, and will continue having children. Caring people should not hope to out-breed them, or worry about human extinction, because if our species survives long enough, it will evolve into a new form, but in the very long term, all life will die when the stars burn out. If you agree, send s.a.c. to BM VACC, London WC1N 3XX.

of things and a philosophy of sorts. Anarchy is not no philosophy, Anarchy has definite philosophies, and to me... you run into the same problems. Like with anything else, you have this side of the Anarchists and this side, this person who believes they're gonna say what they...

Also Anarchy implies a great deal of responsibility on everyone to do what they should do.

And respect.

It kind of relies on goodwill. It's kind of a shortcoming as far as people go I think.

Before you get to the Anarchy part you've got to foster the goodwill part. I mean, what I see as a good political act is maybe to change yourself, and change the way you deal with yourself and other people. If you don't believe in Capitalism, don't work for people who practise it. If you don't believe in violence, don't be a violent person. If you don't believe in Capitalism, don't work for McDonalds, don't work for anyone, quit your job, that's a political act. If you're against sexism, go out with makeup and wear a dress. What I think is people should change their lives, and Crass is a good example. I think Crass had more of an effect on people in terms of changing their lifestyles, than they did have a musical impact or a political impact. They had no political impact, you've had ten years of Margaret Thatcher, there could have been a million Crasses but the government and the political system in this country is still right wing. But, you had hundreds of people who went and lived in squats and dropped out of school and decided to try something other than what the Establishment had to offer. And Crass was responsible for that, and in that sense they're effective. Your goals have got to start where you have the power, you have the power over yourself, and maybe with a few people you have a power in your house, or in your neighbourhood; and if you can foster that and make it work, then you can work up out of that. You're not going to start from getting out of school, and having a lot of ideals and change the world; but you can change yourself and your friends, and all that kind of thing. And I think bands, especially bands on our level, that's our effect as well. I mean we don't change the world but we can change the few hundred people maybe who are out there, or give them something to think about, or whatever.

Yeah give 'em plenty to think about. 'Cos no, I don't think we think we're gonna change the world like what Robbie says, or even change the people who come and see us, but hopefully, y'know it's like Crass did, hopefully our lyrics will present a new viewpoint, something that people can read and then incorporate that into the way they think, what they think about. I mean I think that's about the best that any band can really hope for.

And also in a bleak world it's nice to find a club on Saturday night and dance to a band... (laughs)

That's a given... that's a given.

8) Hardcore seems to have followed the path of '70s punk, a path of recuperation and absorption - what part do you play in this?

What was that?

Oh right - punk again taken up by the big labels, and sold back by the music press.

Yeah, I wish people would almost forget the term "hardcore" or "punk rock"

The media needs it doesn't it?

And finally . . .

A MOUSE which managed to sneak into the 19-court Old Bailey complex in London managed to escape after being chased by four police officers.

Yes, well said. Punk was in '76 (adopts Charlie Harper accent) "In the good old days" (laughter) "For the kids, that's what it was, for the kids". It just started out as a very local thing in a few different towns. 1977 came along, the press got a hold of it, and things began to sort of fall apart. I'm not saying there weren't good bands. It's not to say there's not good bands now, there are a lot of good bands around. As far as a scene goes, an idea of hardcore or punk rock; I still see people with massive mohawks, Exploited t-shirts, and...it's been about y'know 12 years now. (laughs) I mean, and people laugh at people like The Grateful Dead y'know, and punk rockers I remember in 1977 saying "Ah you like Pink Floyd and The Grateful Dead". Well what about these people who are out buying all these punk rock records from 1976 and 1977 and dressing the whole part with all the studs and whatever. It's like, "Well c'mon let's go out and do something a little bit different and new". I think people should have a right to do whatever they wanna do, and listen to whatever music they want to listen to or dress however they wanna dress, that's fine. But myself, I just look, like "OK, OK, well this is done yeah, this is done with". But it seems like y'know, we play a show in Victoria and there's a kid who's 13 years old with a leather jacket, and Sex Pistols written on the back of it. And I think "How sad, this guy hasn't got his or her own music." He's got music of people who are y'know, old farts like us. (Laughs)

People who are ten years older than him. Except for Rap and Speed Metal...they are like sort of fresh sounds that have come out in the past few years.

Not always positively so.

In terms of the absorption stuff yeah we're really aware of that in this band. I don't think there's much change, and of course no-one has offered me a million dollars yet. You never know until they actually give you the offer what you're gonna do. (Chortles)

(Drawl) There's always a price though...nothing's for free.

I like to think we're mature enough and know enough to see how bands fucked up and didn't get all the things you associate with the fantasy rock.

9) Do you have a recording contract with Alternative Tentacles?

No we work on one record at a time. We may not next time even give them the rights to the album. We pay for it ourselves and let them press and distribute it. Which is good, we just wanna do that because we're finding more and more that instead of wanting to go out and find someone else to do it all for us we're finding that we have to do more ourselves and take more control ourselves of every part of the music, which includes the business which we're not very good at. But we've done as much as we can with the art and the music and we've took a firm control about that.

It might be a little difficult, I don't know how it's going to work out, first of all we don't have an **interest** in doing the long work of business and all this, at least I don't, but on the other hand it has to be done, because the more people you get involved with you the more things can go wrong.

Yeah (general heartfelt agreement)

Do Alternative Tentacles really force you into doing that side of it yourself, or do you take it on voluntarily?

They've been very very good with us, they're basically "Okay, whatever you guys wanna do that's fine by us. You want us to take the royalties on your record and credit to T-Shirts or do you want us to give you the money outright... You want this on your album, fine. You want this album cover..." They're very very generous. We haven't really talked to them seriously about this at all yet.

That's the thing, I think the key to a band that plays our kind of music is to keep control of it yourself and if there's anything to be made out of it, you're better having control of it because if you give that up to someone else, especially a larger record company, be it a large independent or a major, you're basically working for them. Really, outright. No question about that. And unless you've got something they can really sell and make a lot of money outta you're not gonna get all these benefits that you think you're gonna reap immediately.

Unless you're Prince or Bruce Springsteen or Rick Astley or someone like that.

Faith No More -so they signed to a major record company. That doesn't mean they're gonna make stacks of money or become huge rock stars. That only happens when a record label sells 100 or 200 thousand copies of your record. Then things start to happen, if that's what you want. If they don't, you just become a very minor and disappointing part of their organisation, they're not gonna give you any money or pay much attention to you. And basically you become like a poor cousin.

The basic fundamental law of record companies is the bigger they are the more they will screw you.

On the other hand the smaller ones have very limited resources to do things like promotion, and if you make records you want to sell them. Why make 2000 records if they're gonna sit in a bin somewhere? You might as well not make them, make a tape for yourself, show it to your friends. If you're gonna make records you have to sell them, this is just the way it is. In America even more so than here, where you can have records sold on a very local level, you people sell them at gigs, and stuff like that... in the States everything is more business and if you're gonna deal with that kind of stuff, you've got to deal with it in a business way. And the smaller companies often can't do it.

It's catch 22 again.

Yes it basically is...

I would rather deal with something that is small because the bullshit tends to be on a much, much smaller level and a personal level. We know the people at Alternative Tentacles as friends first and business associates second. Which can be difficult sometimes. But y'know when you have a problem you can just phone up and go "Jo, what's going on? What's happening here? Okay okay okay" and you deal with it that way, rather than going "Hello, Mr Williams? Yes, this is Andy from No Means No, one of the bands on your label"

No no no, it's: "Is Mr Williams in?"

"Oh, he's in conference right now? I'll phone him back a little later on"

In terms of Alternative Tentacles, now there's an example of a band, Dead Kennedys, who did the right thing. They could have signed to Warner Brothers, actually they had an offer, all they had to do was change their name to the DKs from the Dead Kennedys. But instead they formed their own record company, and because they were such a popular band Biafra and the other members have made a good living, and are comfortable financially and practically out of their music, and have total control. Not only that, they can form a record company that gives a little band like No Means No a chance to have a first record out, which is distributed and attention is paid to it because it's a prestige label, because it's Dead Kennedys' label.

It's the same again with Crass, they did it on their own terms.

Exactly, bands like Crucifix from the States, and Poison Girls, Rudimentary Peni.

I mean that's the way to go, if you can grab an audience and become a little more than just bumming round for 50 bucks and stuff, which is fun for a while, but it doesn't give you the power to do much. But if you can grab an audience and make some money, then you should control it and use it. It shouldn't be in the hands of business people, and then you can do what you want with it. And hopefully you'll do good.

10) How do you feel about collaboration with the mainstream music press then? Do you think there is room to work within the structure or not?

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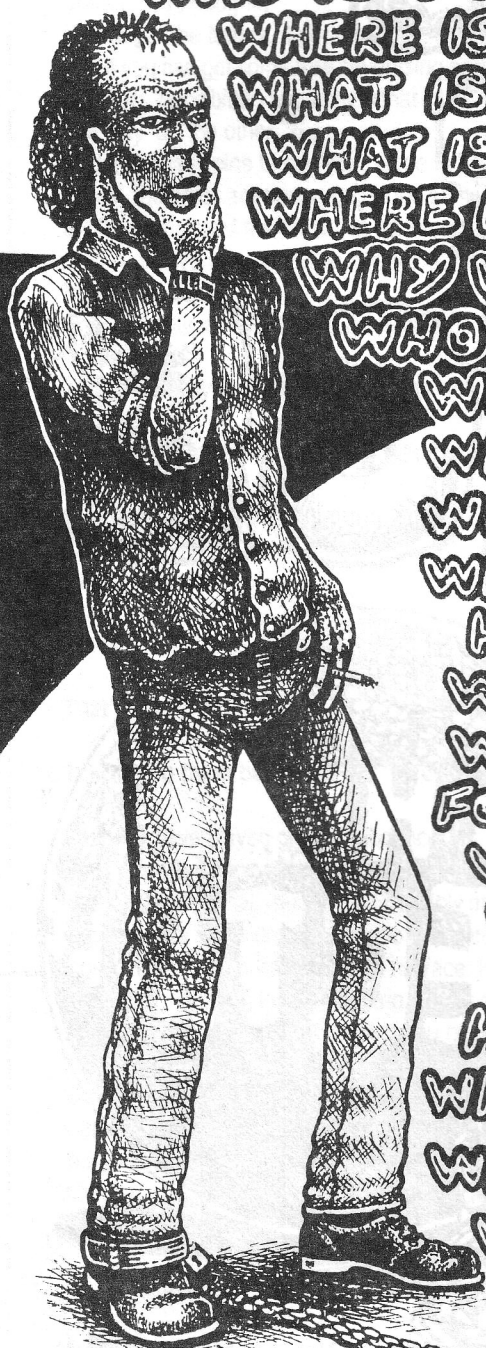


WHAT IS YOUR PURPOSE?
WHO IS YOUR GOD?
WHO OWNS YOUR MIND?
WHAT PATH DO YOU FOLLOW?
FOR WHOM DO YOU SPEAK?
WHICH MASK DO YOU WEAR?
WHO DRAWS YOUR LINE?
WHAT IS YOUR WEAKNESS?
WHERE LIES YOUR LOVE?
WHAT ARE YOUR DREAMS?
WHERE ARE YOUR STANDARDS?
WHAT KEEPS YOU GOING?
HOW LARGE IS YOUR PRISON?
WHAT BREEDS YOUR HATE?
HOW BRIGHT IS YOUR FLAME?
WHERE ARE YOUR STRENGTHS?
WHAT ARE YOUR NIGHTMARES?
HOW DEEP IS YOUR SEARCH?
HOW HIGH ARE YOUR WALLS?
WHAT IS YOUR WEAPON?
HOW FAR CAN YOU SEE?
WHO CARRIES YOUR BURDEN?
WHERE ARE YOUR VALUES?
WHAT BRINGS YOU JOY?
FOR WHOM DO YOU BLEED?
WHICH WAY DO YOU TURN?
WHAT IS YOUR TRUTH?
WHEN DO YOU CRY?
WHO IS YOUR SLAVE?
WHERE DO YOU HIDE?



THE
SPECTACLE

WHERE IS YOUR FUTURE
WHAT DO YOU OFFER
WHAT ARE YOUR BARRIERS
WHO OWNS YOUR MIND
WHAT IS YOUR SHIELD
WHAT DO YOU STEAL
WHAT IS YOUR JUSTICE
WHO IS YOUR MARTYR
WHERE IS YOUR CORNER
WHAT IS YOUR LIBERTY
WHAT IS YOUR PEACE
WHERE LIES YOUR FAITH
WHY WAS YOUR PAST
WHO DO YOU OPPRESS
WHY DO YOU CARE
WHAT IS YOUR BONDAGE
WHERE IS YOUR REASON
WHERE IS YOUR ENEMY
HOW MUCH CAN YOU TAKE
WHAT IS YOUR WISDOM
WHAT BREEDS YOUR HATE
FOR WHOM DO YOU SUFFER
WHAT IS YOUR SCAPEGOAT
WHAT DO YOU ARGUE
WHY IS YOUR FEAR
HOW LONG HAVE YOU GOT
WHAT IS YOUR CAUSE
WHAT IS YOUR ANSWER
WHAT IS THE TIME...



IT'S TIME FOR CHANGE



I really don't care about the mainstream music press at all. To me doing an interview with some of the mainstream music press, like Sounds or NME or whoever, is like... free advertising. It doesn't matter what you say, if you can get some sort of point across or whatever somehow...

It just helps to get your name more well known.

The mainstream music press tends to be a lot more of writers jacking off, they talk very little actually about the band itself.

Some are better than others.

They're spiced with all this innuendo, especially the British press. The British music press and the American music press are both horrible, but for different reasons. The British music press gives a lot of coverage to independent bands, but the writers over here are totally snotty, and snide, and'll slag anyone when they just think it's the cool thing to do. They don't do that in the States, in the States they just..

Ignore you!

It's like "Oh wow the latest Bob Dylan album, 4 stars" and a big whole feature on it, I mean like, who cares?

A lot of bands I think would... they go "Well what's the hairdo we need in this picture for Spring magazine which is gonna get us a picture page?". I mean if that's the way you want to go it's part of the industry and you use it as an industry tool, the record companies of course use the press constantly, they're hand in hand, I mean magazines sell records and records sell magazines right, and we all make a bunch of cash guys.(laughs)

You've got the brains, I got the looks, let's make lots of money (laughs). Terrible band good song.

But if you can get some free advertising and do an interview or a feature on yourself, as long as you don't end up being made to look a fool of... once bitten twice shy in that case. But why not? I mean it's just words on paper, pictures in a magazine, it's not very important one way or the other.

And it's always nice to see your name in print.

I think the press are dangerous in the sense that they can ruin people's careers for no other reason than what's new and what's in style or "You've pissed me off so I'm gonna give your record a bad review"

Britain always has one band a year that is the band, it could be The Sugarcubes, Jesus and Mary Chain, Gaye Bikers on Acid, Zodiac Mindwarp...

And it's unfair in the fact that there may be dozens of other bands as good or better.

They're always touting them as the new Sex Pistols, every year, it just sucks

From our experience in dealing with this a lot of it is real hob-nobbing and who knows who, who sees who at what party.

11) Right, what's your favourite colour?

Oh, here we go

Oh no..

Black

That's good, that'll do.

NORMAN WILLIS,
TUC GENERAL SECRETARY
■ **"My favourite television viewing, by a mile, is indoor bowls. What I find most attractive is that it is a combination of simple rules, astounding skill and a total lack of violence."**

12) Do you think bouncers are necessary at gigs, and do you play gigs with bouncers?

Yeah we have played gigs with bouncers.

Yeah a gig in Beedavelt (?-typist's interpretation) we played it was about 900 people that would fit into a place that hold about 300. It was so packed that you couldn't possibly move. And the stage was only about a foot and a half high. So I had one fellow, who wasn't necessarily a bouncer, but his station was 'cos I sit on the side, to protect my drum set and me from the audience, and I've never seen a guy with a more harried look on his face. He looked at me a couple of times. He was covered in sweat, the whole walls were drooling with water, dripping from the ceiling, it was so wet and hot. And he was trying to hold back about 200 people from piling onto my drum set. All I'm saying is in that respect you need somebody to keep my drum set from getting wiped out.

It's not a bouncer as in "Hey, stop dancing"

We were talking before about police solving problems, I think it's a problem in society if you need police to protect your children. I think it's a problem in your scene if you need huge bouncers to protect the band. People get the kind of shows they deserve, you go to a show, you trash equipment, you trash the band. Next time you go expect to see a large fat guy going to punch you right in the face. And that's not good, but you've basically created that scene. This is not true on a major rock level, they're just status quo, it's like the cops and that's bad.

13) This leads us nicely into the next question-Do you think police are necessary in Western society?

Well I think as long as people are going to stab, rob, beat up, terrorise each other they're gonna need big people with weapons to control them, and if you don't like that... I mean the police are often corrupt and are often a problem day to day right now I agree. But the system of police comes out of the fact people are cruel and nasty to one another. And if you don't want a society with police you're going to have to have a society where people respect each other, and do not terrorise and commit violence to each other. It's as simple as that.

On the other hand, you can say it's because we've got a society with police that the responsibility is taken away from people,

that people are cruel and nasty to each other

True, I think...

Yeah, it could be a self-perpetuating situation.

Certainly a police state perpetuates the system of terror and violence. But police are not the product, society hasn't always had policemen as an organisation as a military unit. They've always had people with arms who control each other. But again that's a very human thing. That's our cultural heritage. The heritage of civilisation is violence. Violence to tame and order so that people live together, and it started out really crude and it's still really crude and the process of getting rid of the police is the process of becoming better human beings. Armies in the same way, and the war machine...

But when do you take that step? When do you say "Okay let's disband the police forces", that's the point, where do you decide when it's the proper time to do that? Then it becomes like jumping into a dark hole... the fear of the unknown.

I think the main problem is not the policeman on the beat, who may be a bit of a dick or an alright guy, and clobber someone who's trying to steal someone's purse. That's not the problem, the problem is the fact that the police as a unit are used as a political weapon by governments, and that's a much different question, that's not a question of how people treat each other, that's a question of the people who own things controlling the people who don't. It's more complex 'cos the police have many uses. Policemen and women are perhaps the **most used** in society.

The most programmed and dehumanised people.

People think they have control over their lives, in a lot of ways, which they do, but most people are being used, all the way up, I don't know quite where the top is, but you can just go past stages up the hierarchy of our society, and it's the ones at the top who are using the ones at the bottom, that's why they're the ones on top.

Sometimes even the ones on the bottom use the ones on the top.

It's one thing, like say you have a society without police if there are people who don't need policing and if there are people who don't want to be policed.

It's a matter of self-policing.

Yeah, back to shows which we know a little more about. Problems at shows... we play all sorts of different shows, with all sorts of different problems. We've played shows where you have wolves and sheep. Five wolves at the front and then the 250 sheep at the back. I figure 250 versus 5 is a pretty safe bet they should be able to escort them outside at least.

Just to make it clear that any further behaviour of that sort will not be tolerated... at all.

But a lot of people, I can appreciate this too, "I just don't want to deal with this dick at the front who's wailing on people, why should I?"... Basically "I don't want to step in there first and receive the first punch in the head".

Fish traps man

A scuba diver was dragged 1.2 miles out to sea by a large fish when his speargun line tangled around his leg, police said yesterday in Perth. The man disappeared for about an hour before making his way ashore. — AP.

14) So what makes a good gig?

A good gig is when you have women, men, children and dogs, and that's what usually makes a good gig.

It's not fair on dogs

A good mix of people all of which can have a good time without infringing on everyone else's good time.

We had a show in the Regina in the Prairies and there was 400 kids there, it was an all ages show and it was between 14 and 18 mostly. And they were all over the stage, but not once did anyone shove me from the back or knock over a microphone... They just found their little way and leaped off on top of their friends right.

And it was great fun, wonderful fun.

In Yugoslavia, when they were getting up and they were really doing stagediving, one guy was up in front of the stage. And someone would go up and say "Get out of the way, you can't see the band", or "You're screwing up" and he would say "Yeah okay" and move. No problems. None of the "Fuck you" mentality.

One time there was two guys up front constantly grabbing the microphone and laughing, and that's the difference, people having fun. They're both having fun but these two guys are dickheads, the other one's okay.

The two guys are having fun at someone else's expense whereas the other one's as much concerned that their friends are having as much fun as they are, and that's the best. When the attitude is "I'm not gonna have fun unless everyone has fun". And that's the way I feel. I never have fun unless everyone's having fun. And I don't like it when I see somebody's not having any fun.

I can't enjoy a show if I go to watch a show and I'm bopping up and down in front of the stage watching some band and someone's getting the living crap beaten out of them, two feet away. I can't go "Oh well" and just smile.

It doesn't work.

Different cities have different scenes.

It's not just the crowd, it's the crowd and the band. The whole thing is like it's these big sweaty halls, or little sweaty places like tonight, and everyone is involved and everyone is responsible for that show. We try to stop if there's a serious problem, like there's obviously a fight happening, sometimes it's hard to tell whether they're friends roughing each other up or not, it's a tough call. If there definitely

is a fight we don't continue playing, we stop and say "What the fuck's going on?"

The problem is that you have people come to a show and they have no intention of having any fun. They don't wanna have fun and they wanna go to a show and make sure that other people don't have any fun as well.

Not only that but also if you ignore the two or three people at the front you're not giving a very good show to the rest of the people. So it's a tough decision to make but I just don't wanna play in front of a bunch of violent moron guys. Oh, is it always guys?

The beast in the man.

15) Do you have a favourite writer anyone? What was the last book you read?

Here we go...

Yes, my favourite writer is James Joyce, I say that because I have to, because everyone knows it. (laughs)

What's the last book you read, *Finnegan's Wake*, 5 times?

Yeah, I'm still reading it.

Do you understand it?

I'm getting to, (laughs) I'm getting accustomed to it now.

16) Do you like Mork and Mindy?

What?

Do you like Mork and Mindy?

I liked it, the first few shows were good, then when the formula started to become clear it became bland.

Well, what's his name? Robin Williams he's fantastic, he's a consummate comedian, and if you ever see any of his live videos-

Yeah, there was one on TV recently

-it's all improvised, he never writes material for a show. He just gets up and is funny. Just like Steve Martin is another, born to be funny.

17) What do you think is good about Britain, if anything?

What's good about Britain?

Hang on. It's not the fried food. (laughs)

Everyone speaks the same language as us, that's a start.

Britain is obviously good because even though it is very different from North America, it's not as different as France. (laughter all round) We went to France for the first time on this tour, and I swear it's the most American looking country in Europe. France looks more like America, it's service stations, it's highways, it's industrial parks, it's malls. Whole cities of course.

We're getting there aren't we?

You're getting that way, yeah.

I know what the best part about Britain is - Shrug. (laughter) The band Shrug.

Yeah they're really good, the singer sort of wobbles around.

-And people like Gigs, who set up our tour, and Nick, good fellows.

Best East Indian restaurants in the world...

Except perhaps East India.

18) If you could live anywhere in the world where would you live, and how?

I would live in Victoria B.C. Canada.

How?

How? Doing what I do now, basically being a waiter.

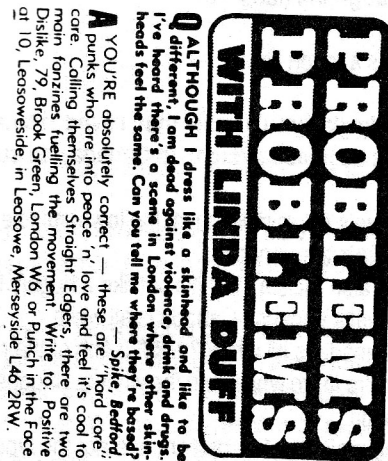
I'd like a place of my own someday, that'd be nice.

It would be nice to have a...

A job where I didn't hate everyone who I worked with.

You see that's what I have, I have a job where I like everyone I work with..

And he **does** have a place of his own. (laughter)



19) Do-you all have jobs?

Yeah, I semi-work as a waiter/busboy/dishwasher in a small cafe in Victoria, and I work there on the basis of getting food, tips and a place to stay really cheap. Therefore any time I want I can leave and go with the band. It's a good situation.

I worked for the government- I filled out a bunch of forms at an office and they sent me a cheque once a month. (much laughter)

Well, before I left on this tour I was working in construction and demolition, but before that it was mostly in the food industry- cook, waiter, bartender, dishwasher.

All round good guys (laughter)

Actually, I think when I get back I'd like to get back into cooking again, I haven't done that for a couple of years and I really enjoyed cooking.

20) Did you shed any tears when Reagan was shot?

No, I kind of laughed.

I wrote a song (laughter)

I didn't believe it, it looked too set up, it looked like a clip from Movie of The Week. The President's Brain is Missing.

21) s there much opposition to animal abuse in Canada?

A little, but nowhere near as strong as here.

Yeah, here is really really strong.

In fact there's very little opposition to anything in Canada. The Canadians say "Oh gee things are pretty good, I've got my T.V. etc..." It's hard to say, Greenpeace is quite strong in Canada, very vocal anyway, and of course there's the big seal hunt thing- there's always every year this massive protest about it.

And in British Columbia, our province, there's a great ecology movement, saving forests and Indian lands that are sacred. Forest companies want to come in and basically rape the land, essentially.

Particularly in the alternative music scene, here often the ideas and the lifestyles and the political awareness is more in the music in the scene here in England, particularly in England and often other places we go in Europe as well. Whereas in Canada and the United States it's not a tenth of that. It's "Hey cool band man, let's go skateboard"...

Well in Canada, it just doesn't face the same problems as England faces. Canada's basically: people have enough money, have a good place to live right? Apart from the Native Indians who are at the very bottom of the Canadian scale, people just don't have anything to complain about y'know, or think they don't. In their own world they really don't have a lot to complain about. I mean in Canada, if you want a job you can find it y'know. If not you're going to receive money from the government, not a lot of money, but you'll receive some money, that you can make it by on... so there isn't a political awareness there, Canada has always been notoriously liberal all the way straight down the line. Their not hyper-Capitalistic like the Americans, then again they don't wanna elect a leftist government because this wouldn't be a good thing to do.

It might piss off the United States, and they give us all our money.

So it's always liberal right down the line.

There is no class system there, there's one class: the middle class.

Yeah but in a sense Canada is facing some crossroads because we've been living a little higher and beyond our means for many years, and people who had great jobs with good money are now finding themselves out of work and having to get jobs for less money. People are not able to own two cars, they can only own one, y'know.

It's a tough life (laughter)

Yeah it's a tough life...

I'm really glad you've said that; I lived in Montreal, and when I came back to England, people found it really hard to believe that there is no class system in Canada, as such- because class is so important in this country, it's hard to imagine.

No, there's the middle class, the lower middle class, and the upper middle class.

And there's the very rich.

There's also racism, but it's not like a hugely big problem in Canada like it is...

Yeah, that's because Canada is all white.

Oh, "Canada is all white"? Like, a fifth of the population of Vancouver is Chinese, Andy.

But they're more white than the whites. (laughs) The most strictly middle class, average people in the world are the Chinese community in Canada.

But the majority of Canadians are not the type of people that care enough to be racist. You know what I mean?

Let's put it this way, the two people who get the most in Canada as far as racism goes are the Native Indians and the East Indians, from India.

Yeah, they get it the most.

Aside from that Canada's idea is: "Oh look Maureen, there's a negro walking up and down the street, how interesting, I've never seen one of those before, have you?" They don't know any better to hate something that's completely different unless they come and start

taking all the jobs nobody else wants, right?

Yeah, they're not used as scapegoats.

Yeah, they're not used as political scapegoats.

There is racism, there's no doubt about it, but it's not on a real social overt obvious social problem in Canada like it is in the States. It's there, but it's not quite so bad.

You go to an American city and it has a real edge to it, you can just feel when you walk in the city there's a real hardness to it. Canadian cities just don't have that same hardness for one reason or another.

The biggest problem was between French and English in Quebec.

Yeah, there's a tension there.

It was just like a joke though, the people didn't really hate each other. There were jokes about each other, and general moaning like "Oh the French"... or "Oh the English" and that was the end of it. There was no violence or anything.

Well there is at times, like in Montreal it's the worst I think, because it's a French city and a French Province with a very large English population. The city is very English right? And that's where the real tension is found, and also in places like Manitoba, which has a very strong but very small French community.

It was used by the government in Montreal, they kept changing the Bills over and over again about whether you should have French on the signs, or then should French be first; then should English be on the signs at all? (Road signs, and shops etc..)

That's the thing, people are going "Oh the French and the English, the English and the French"- both of them are being used by the government.

Yeah.... Both of these factions they often believe what's just been told to them. We have a song called Small Parts Isolated and Destroyed; the first lines are: "It's been said before but I'll repeat it/Don't you feel like you've been cheated?/It's been shoved down your throat and you eat it/They say it's true and you believe it". It's two things right, you have one person telling you what's right, but also it's the responsibility of these people to go "Okay, yeah sure"(mucho laughter)

It doesn't take much scratching on the surface to find out things, people don't want to know basically. I mean, the animal thing too, it wouldn't take much to look into it and see what's going on and most people would be shocked and horrified, and the majority of people would be against it, but they're just not interested, they don't wanna see these things.

Most people would be shocked and horrified if they had to go through an abattoir or they had to go out and kill an animal, but they would rather not deal with that.

And they go to their processed meat section of the supermarket. It's all nice and clean and synthetic there, isn't it?

22)When was the last time you had a wash, a proper wash?

Last night, I had a nice bath last night.

Two days ago, good club in Newport, great people.

That's one thing about touring, the basics of life are more important. Doing the laundry...

Every show I have a shower. If I don't I get really uncomfortable and miserable. Yeah I sweat like a pig.

23)What do you hope to achieve by being No Means No?

I hope to avoid ever having to work for a living again.

I hope to avoid joining the army. (laughter)

It's all negatives this band, it's not what we want to do, it's what we don't want to do. I think that's the only thing that ties this band together. "No not that. No, no, not that, I've had enough of that"(much laughter)

I would like to be able to record a lot of records, I like recording, I like working in a studio and putting sound onto tape.

I really don't care that much about recording records myself. I like practising in the basement and playing in front of people, that's all.

Also, I enjoy for the most part not being a servant, the one good thing about being in a band, most people don't think about, is that not only do you play music to express yourself, but you don't work for somebody, you're your own boss, in a way. In a way that's more so even than people in business who are tied to the money system. We work, it's incredible the way we work! I mean, we go all across the world collecting money, meeting people working everywhere, we pay no taxes whatsoever. We have no responsibilities in terms of business connections, very few really, almost none in this band right? And yet we do what we want and we use our skills directly. When you go see a show we get the door money, it's like "Here we are playing guitar, you have a bit of money, why don't you give it to us?"-it's just a glorified way of passing the hat. Not many people can live that way, most people are tied to one profession or another. We're extremely fortunate. Sometimes you can forget that, which can be very annoying.

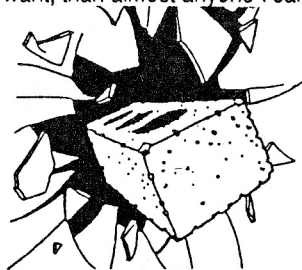
All the people we do work with are all good people.

Sometimes you can get really annoyed on the road, it can be very hectic and stressful, and irritating and a lot of it is really hard work.

It's not from blow to blow of the cocaine. It's from eight hour drive to eight hour drive and sleeping on the floor, stuff like that. But when you think about it, we're more doing what we want and are free more to do what we want, than almost anyone I can think of.

24) Have you ever sniffed glue?

I tried once but I didn't get off.
I used to love building models when I was a kid..
Over and over again.
Right now I wanna sniff some glue by The Ramones.



25) This is a long one, so listen. In *Small Parts Isolated and Destroyed* it seems like a general criticism of the traits of Rock 'n' Roll lifestyle that are manifest in the alternative scene. You slag off guest lists etc., yet Alternative Tentacles offered to put us on your guest list 'cos we're doing this interview.

Of course.

We try to show the ugly side of things right, and...

It's not against guest lists, it's about people who are always wanting to get in for free (laughs)

"Can I get in for free? Can I get in for free huh?" and they're coming up and I've never met them before in my entire life.

There's about 200 who have paid, why should you get in for free? Maybe they should all get in for free, then again we couldn't play.

It's not all like all the entire alternative scene is like that song, we deal with a lot of nice people and play to a lot of nice crowds, but it's just sort of taking the piss out of the holier-than-thou attitude.

Also the process of being cool.

It's the whole Rock 'n' Roll lifestyle thing isn't it?

Yeah, the system of being cool.

From Bruce Springsteen right down to seeing a local band it just is all the bullshit that goes along with everything, that is there. It has absolutely nothing to do with the music, absolutely nothing.

Slagging guest lists? I would never slag a guest list, I've been on them many times.

Yeah, it's really horrible being in a band, you get so spoiled because it's like we play...

You get to know lots of people and they ask to be put on the guest list, and you ask how the band's doing with money, and they say "Oh the guy's real stingy, he never gives the bands a penny more than they're gonna get already". So you say okay.

It's like we play, er... how many shows have we played this year? How many gigs have we been at?

Too fucking many.

We have been home five and a half weeks of this entire year. The rest of the time has been on the road.

Close to 100 gigs.

So it's like when you're at home, like I never go to a show, and when I do go to the show, it's like- I have to pay. (laughs)

It's so unusual.

I have to buy my beer, oh man! (laughs)

It's a hard life isn't it?

Yeah, you get so spoilt, you go to the show and you're in the show for free, you have beer offered to you by the club for free, you get a meal sometimes, and it's great.

That's why we go back to Victoria, that's why we live in Victoria, because Victoria is as wierd and as bizarre as Victoria may be, and as much of a fool's paradise as it is, it's just good old Victoria and you're nobody special there. You're not one of No Means No, you're Andy, or some number waiting in line to go see a show. That's why I like going back home, just doing my laundry or cooking meals or going out renting a video, or go and see a show. It's just more sort of real again, you get real tunnel vision I think if you stay on the road too long, and you believe not only your life is entirely devoted to music, but everyone you ever play to, all they must think about is the show that you played for them y'know, and it's just not true. (much laughter) Well, maybe a couple...

It sort of brings you back to home base, so to speak, you feel like a regular person again.

About as regular a person as you possibly can feel.

26) The last one is: What are your hopes for the future?

I hope our next album is like the rockiest album to ever come out. (laughs) It's gonna blow! It'll be different, we're gonna play shorter songs on the next record.

We've got too many people whining and complaining about the 10 minute epics...

Yeah, everybody's whining about the length of our songs, it's like "Oh well, Jesus Christ, alright, alright, alright already..." (laughs)

They're not exactly pop songs though...

For us, the future in music is about six months. After that I really don't know...

And even in those six months, you go "Oh we're gonna go here in those six months" and it never ends up being the same as what you

thought was going to happen.

Well I hope we're going to tour the States, and actually have a good tour in the States.

The last one was good.

The last one was great. It was amazingly surprisingly good, in the next tour of the States we'll be going back East, but we're not really known in the East.

What's more, Small Parts Isolated and Destroyed-

If you really wanna know why that song is the way it is- be in a band and tour the United States.

Tour in front of a bunch of people sitting at a bar going [chewing bagels action], coming after the show and going "Hey, that was a really good show, I really enjoyed it" (laughs) They're just sitting there just drinking their beer and eating their bagels. "Oh gee, thanks for showing it, thanks for coming down tonight".

Canada can be like that though, in smaller towns.

That question, "What are your hopes for the future?" You can take it in more than one way, do you know what I mean? You've all taken it on the same level of "about the band".

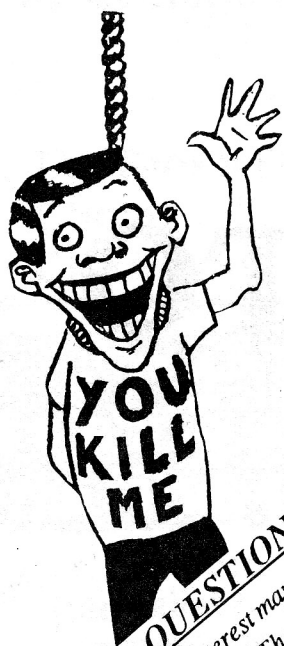
On a personal level I don't know, I've no idea, I don't know what I'm going to do.

Okay, I would hope that... again, it's to do with music... but I hope that this band can do some more stuff, but I'd like to work with some other bands. I would like to work in the studio producing, and that sort of stuff; and it would be nice if you would always have a project to have, always have a new project to work on.

I would eventually like to write a book that pisses everyone off. (lotsa laughs)

I just hope I don't run out of things to do y'know? That would be the worst drag in the world.

That means you've grown up.



QUESTION AND ANSWER ON ANARCHISM

Q I have read with interest many of Peter Kropotkin's finest works, including: Revolutionary Government, The Commune of Paris, An Appeal To The Young, The Spirit of Revolt, Law and Authority, The Place of Anarchism in Socialist Evolution, Fields, Factories and Workshops, The Conquest of Bread, The State: Its Historic Role, and The Great French Revolution, and I have just one question. Where's the tits?

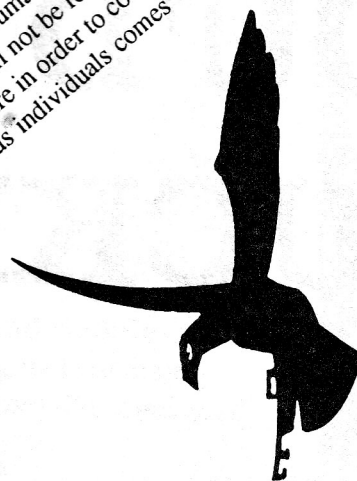
A You've got a point there, comrade. Kropotkin was hot on some things, like Mutual Aid, for instance, but there are a few places his ideas really fall down, and clearly quite a number of things he never really confronted- the question of tits being one. And this is one good reason never to trust a leader of any sort, or put faith in a guru.

Q So how do tits fit into an Anarchist society then?

A In an Anarchist society tits will be at all times the property of the woman they are part of. However, they will not be used for the selling of commercial products, or be seen as the most important part of a woman's body. She will not be harassed, discriminated against or favoured for having them. How they are treated or used will be purely the business of the woman herself.

Along with human genitals, and indeed all the rest of the human body, it will not matter about size, shape, colour, symmetry etc. etc. Personal doubts and false inadequacies will not be fostered, because there will be no need to belittle people from birth, or to make people frightened and insecure in order to control them.

The complete liberation of sexuality and humans as individuals comes with the liberation of all humanity from oppression and exploitation.



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BE LARGE.**

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The Pickles Papers. £4.99

Bradford journalist to be commended in parliament

BRADFORD journalist Tony Grogan and his recent work 'The Pickles Papers' have been recommended for praise in Parliament.

The motion proposed by leading Bradford labour M.P.s reads: "This House congratulates Tony Grogan on the publication of The Pickles Papers and believes his revelations about the excesses of modern Conservatism in Bradford serve as a timely warning to the citizens of Bradford and to the rest of the country. It calls for a full and independent inquiry into the plans to privitise Bradford's school-meals service; and finally condemns the

Legal advice sought over book leaflet

THE leader of Bradford Council, Eric Pickles, was seeking legal advice last night over publicity material for a new book which claims to be an insight into the city's Tory Revolution. He said he was consulting solicitors over leaflets which have appeared in the city heralding the launch next Tuesday of a book entitled "The Pickles Papers."

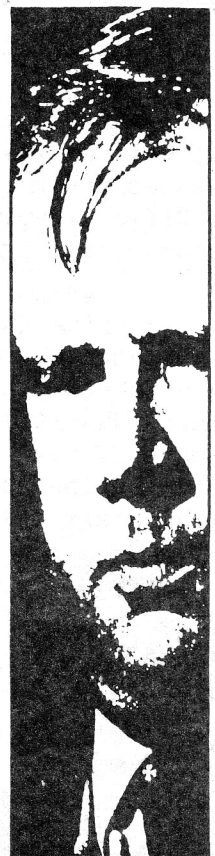
According to the leaflets the book looks into

It is a story of intrigue and double-dealing, ambition and power, sex and money, conspiracy and corruption, betrayal and blackmail!

Minister rejects plea from city MP

EDUCATION minister Angela Rumbold yesterday (Tuesday) turned down a call by Bradford's Max Madden for criminal charges to be considered in connection with the city's school meal privatisation row.

Mr Madden (Lab, Bradford W) demanded that Mrs Rumbold refer chapter 11 of the book "The Pickles Papers" to the Director of Public Prosecutions and the Audit Commission.



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CAN I EXPECT JUSTICE ?

An Old Bailey jury yesterday refused to obey a judge's order to find a man guilty of the manslaughter of his older brother. In defiant exchanges with Mr. Justice Farquarson, jurors told him:

"Everyone of us is saying he is not guilty. However long you make us stay here, it is still not guilty"

The jurors wanted to free William Jennings of Shepherds Bush, West London, who had been tried for murder, but changed his plea to admit manslaughter.

After sending the jury out 3 times to reconsider, the judge discarded the jury from giving any verdict. He treated the case as a guilty plea and gave Jennings a 2 year suspended sentence.

the farce of random juries

The British Legal System is part of a system intended to preserve itself, and advance and legitimise certain political and economic interests. Political decisions are made in Parliament, once policies are law, the police enforce these laws and the courts deal with alleged offenders. It is the State that determines the content and form of the machinery of justice, from the lowest police constable to the most exulted Lord Justice. Involved in the administration of justice and the running of internal affairs are the security services, the police and the civil servants. These civil servants are chiefly the Home Office, the Attorney General's Office, the Lord Chancellors Office and the Cabinet Office, who all take refuge behind the Official Secrets Act and the alleged need to preserve national security.

As well as political considerations playing an important role in the appointment of judges and magistrates, the police are increasingly directed at the urging of the Home Office towards greater political policing. As Greater Manchester Chief Constable puts it:

"...I think that from a police point of view my job in the future, in the 10-15 years from now, the period in which I shall continue to serve, that the basic crime such as theft, burglary, even violent crime, will not be the predominant police feature. What will be the matter of greatest concern to me will be the covert and ultimately overt attempts to overthrow democracy, to subvert the authority of the State, and in fact to involve themselves in acts of sedition designed to destroy our parliamentary system and the democratic government in this country."



In addition, when the State thinks the issue at stake is important enough, it interferes with the functioning of the administration of justice so as to affect the outcome of individual cases. Part of the fiction of judicial impartiality is connected with the notion that the State itself is an impartial vehicle able to be steered in whichever direction an elected government decrees. The State reflects its own dominant interests (those of power) whichever party is in government, and so does the legal system. The operation of the judicial process- the relationship between the police, lawyers, magistrates, judges, state servants and the inherited masonic-style rituals of the courts, is the State's insurance policy of anything "going wrong" from the standpoint of the authorities where law and order are concerned

Part of the history of the Judicial System in Britain is the history of the argument about the composition of juries, and charges of rigging, packing and vetting them. At best a jury represents that part of the legal system which is least controlled by the State and the Ruling Class (whose practice is to attack the jury as an institution, and seek to weaken its operation). The jury system is supposed to be a safeguard against the abuse of power, and stands in judgement not only upon the accused, but on the laws themselves: some laws have been difficult to implement because of the high penalty that has gone with them eg. murder for motorists involved in accidents in which someone has been killed, has been changed to manslaughter caused by reckless driving. Juries in the past continually refused to convict poachers of sheep stealing, which used to be a hanging offence.

The jury's function is to listen to the evidence and to answer questions of fact put to them by the judge. On the basis of those answers, they decide whether the accused is guilty or not guilty. The judge, in his summing up of the evidence may indicate to the jury his own view of the value of the evidence of the different witnesses, but the finding of the facts and the verdict is for the jury, sentencing is for the judge.

Juries in the past have been threatened, fined and imprisoned for refusing to convict people of crimes. They have been allowed to exercise some freedoms, but when juries have gone too far, the State has stepped in, and has had to find new measures to restrict the jury. Since 1949, when juries were transformed from middle and upper class property owners to 18 to 65 year olds on the electoral register, the State has had to find better ways of vetting. This practice has been going on since juries first emerged as a way of determining the facts in criminal cases, but before 1949, the State relied upon the Special Jury, a panel of known jurors, who, in certain trials, especially "political" ones, were used. Some of the Special Jurors were paid for their services, so long as they continued to convict.

Judges and successive governments have always declared themselves in favour of juries being random, and have denied all knowledge of juries being vetted before a trial. After a certain amount of uproar about vetting, the Attorney General and the Home Office who denied any knowledge of vetting taking place in trials, agreed to look into the matter. A year later they stated that in 'some' cases, juries had been vetted with the assistance of the police force, mainly Special Branch- a matter totally illegal. Instead of banning the vetting of juries there and then on the grounds that it interferes with random selection, they, together with the Director of Public Prosecutions, set up guidelines establishing a code of practice for vetting. They failed to publicise this, but in the middle of an Official Secrets Trial (the ABC Trial) involving a vetted jury, the Attorney General made a statement



which revealed these guidelines:

"Parliament has provided safeguards in the shape of majority verdicts against jurors who may be corrupt or biased-but this may not be sufficient enough to ensure proper administration of justice. The cases where the jury are to be vetted are impossible to define precisely, but broadly speaking, they include cases where strong political motives are involved. The jurors would be subjected to a check at Criminal Records Office, Special Branch and C.I.D. if anything indicated disloyalty, the juror is to be taken off the jury."

The guidelines state that it is for the Director of Public Prosecutions to decide what cases are to be vetted, who is termed "corrupt or biased", what is "proper administration of justice", what is "impossible to define precisely", what is "broadly speaking", what is a "strong political motive", what "indicates disloyalty" and in fact, whose political motives are in question. In short the DPP was duly authorised to vet juries. The Attorney General, Mr. Sam Silkin, in justifying himself, explained in the House of Commons that he was only regularising a practice that had been going on at least since 1948 (the time the Special Jury was disbanded). He later claimed that he had allowed jury vetting to continue because he was faced with the alternative of the total abolition of juries in terrorist trials which the authorities were then proposing. The guidelines, written in 1978, are, of course not followed. The practice of vetting juries, despite the overt claims stated in the guidelines, are part of a concerted effort by the police and the civil servants in various departments, to ensure that nothing "goes wrong" with important trials. The police's aim is clearly confirmed in the Association of Chief Police Officers statement, proposing that either juries should be allowed to convict by a majority of 8 to 4, rather than 10 to 2, as at present, or that the police should be allowed greater powers to vet jurors.

As the law stands today, the jury are questioned at the beginning of a trial by both the prosecution and the defence. Either of them can remove a juror if they feel they would be sympathetic to the opposing side. Another juror would then take their place. This goes on until both the defence and prosecution are satisfied with the jury. The defence is allowed to remove 3 jurors. The prosecution's amount is unlimited. Therefore, the prosecution can manipulate the jury in any way it feels.

Instead of providing statutory protection against jury vetting, the State has merely reinforced the practice by establishing a wide boundary within which there remains considerable scope for discretion and potential manipulation. Even if such manipulation has been far less blatant than in the past, the jury remains a prime political target in the judicial system. For defendants in political trials it may provide the only real hope of securing justice. For the authorities it is the joker in the pack of a judicial system, which is otherwise one of the most secretive and controllable parts of the State's apparatus. Because the jury has such importance, there has been a persistent attempt by the authorities to control it, so that it regulates freedom in the way they choose.

The State's ultimate dream is of a judicial system where, in their eyes, true justice can be served; one where there is no jury; a system where court procedure is the accused against those in power, without any outside interference. This dream has come true, in the shape of the Diplock Courts in Ireland. Suspects in ordinary courts were being acquitted, as evidence could not be used because it was obtained through torture used by the police during interrogation. Trial by jury was taken away for a list of offences; special provisions were set up under the Northern Ireland Act and the Prevention of Terrorism Act. The Diplock Courts were brought about with the old excuse of the potential for jurors to be intimidated and blackmailed by 'professional criminals'. This has never been proven, and ignores the fact that the State is the biggest, most professional criminal of all.

The prosecution decides whether the accused is to be tried in the Diplock Court. Evidence can be used which has been obtained through torture and inhumane treatment. Since the introduction of the Diplock Courts in 1973, there has been a progressive increase in the proportion of guilty pleas, and a substantial decline in the acquittal rate. Just the type of Criminal Justice the State wants to see.

It is futile to expect justice in a system which would like to see, among many other forms of oppression, the role of juries disbanded altogether. Under this system a person is not even guilty until proven innocent. He is just guilty.

"When I use a word," Humpty Dumpty said in a rather scornful tone,
"it means just what I choose it to mean, neither more nor less."
"The question is," said Alice, "whether you can make words mean so many
different things."
"The question is," said Humpty Dumpty, "which is to be master, that is all"
Lewis Carroll, 'Through The Looking Glass.



CAN I EXPECT
JUSTICE ?

MAYBE. MAYBE WHEN
THIS CRIPPLING SYSTEM
IS WRITTEN DOWN IN
THE HISTORY BOOKS
AS THE BARBARIC
SHAM THAT IT IS.

THE END

THROW

IT

IN!

Why Some Workers Aren't Bored!

Practical ways to make any job more fulfilling.

No matter where you work, chances are you can make your job more enjoyable through the application of the simple maxim: "No respect for property or authority".

Straightforward everyday acts like phoning in sick and "spilling" your coffee down the back of the VDU are a start. Then there's keying in the wrong digit, putting on the wrong price tag, "losing" things essential to the production process, breaking the burglar alarm, giving the wrong change, contacting Environmental Health about the rats in the bosses offices, taking the wrong order, jamming the clocking-in machine, answering the phone with "Sorry, wrong number" when the boss isn't about, robbing the safe, using company resources for personal reasons, gluing the locks, stealing from work, "passing" faulty goods and "failing" okay ones, driving the loaded up forklift truck into the bosses car, removing the master fuse from the fusebox and generally screwing up on the job.

Here's to ANARCHY, and a life without workers, bosses, the unemployed, all useless or damaging work (which means most of it), and for the equitable sharing of the remaining tasks and social responsibilities by all for all, without hierarchical, exploitative or authoritarian attitudes and structures.
FUCK WORK BEFORE WORK FUCKS YOU!

We call for a movement that requires more commitment than the colouring and styling of hair, or the painting or piercing of skin.

Subcultures and cults time and again have gone down the path of settling for appearances and going no further. Decorating ourselves may go some way towards stilling the stormy void within, and imply some sense of identification with peers, but it is clearly not a revolutionary act. It is an exact reflection of the values of the DOMINANT culture, which likewise places appearances above reality. Even the term "subculture" or "scene" implies ACCOMODATION WITHIN the dominant culture. All of these outward DISPLAYS of rebellion or commitment therefore, amount to nought.

Rebellious commitment can only be superceded by actual revolutionary commitment when the ideas involved are examined, fully understood and internalised. Once internalised, there is no need to brand yourself against society. You feel it.

The ideas, and proper understanding of them, have always been more important than half-witted lip service to slogans and token postures.

It's easy to complain about advertisements. But which ones?

Let's face it, most advertisements are pretty nauseating.

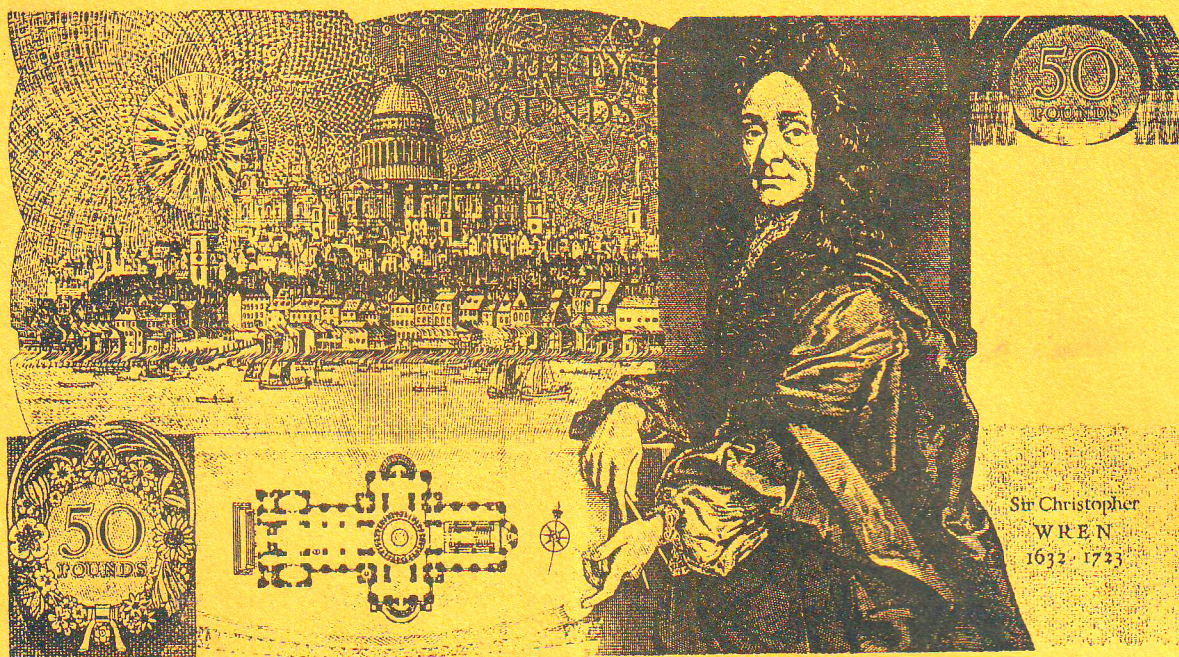
Here at The Advertising Standards Authority, we have the particularly tricky job of trying to convince the public that there's some kind of arbitrary distinction to be drawn between adverts which are "okay" and adverts which are "not okay".

It's a tricky job, but it's also a very important job. It is essential that the facade of corporate accountability be maintained, in the Western World at least. People must have recourse to organisations like ourselves to assure that everything is under control.

For instance, some sceptics remorselessly attack all product advertising as being based on exploitation and the callous and perverse manipulation of human needs and desires. Such ideas are dangerous, and the people must be protected from them at all costs because they represent the antithesis of our present fundamental social relationships, attitudes and institutions; from the love between a man and his wife, to the special relationship between boss and workers, to the much loved police and judiciary.

We have to keep a lid on this, and prevent the majority from coherently recognising product advertising in its proper context, as being the ideology of the wealthy and powerful. After all, if everyone complained about everything they didn't like, no one would ever get any work done, would they?

The Advertising Standards Authority. ✓
If an advertisement is wrong, we're here to put it right.



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