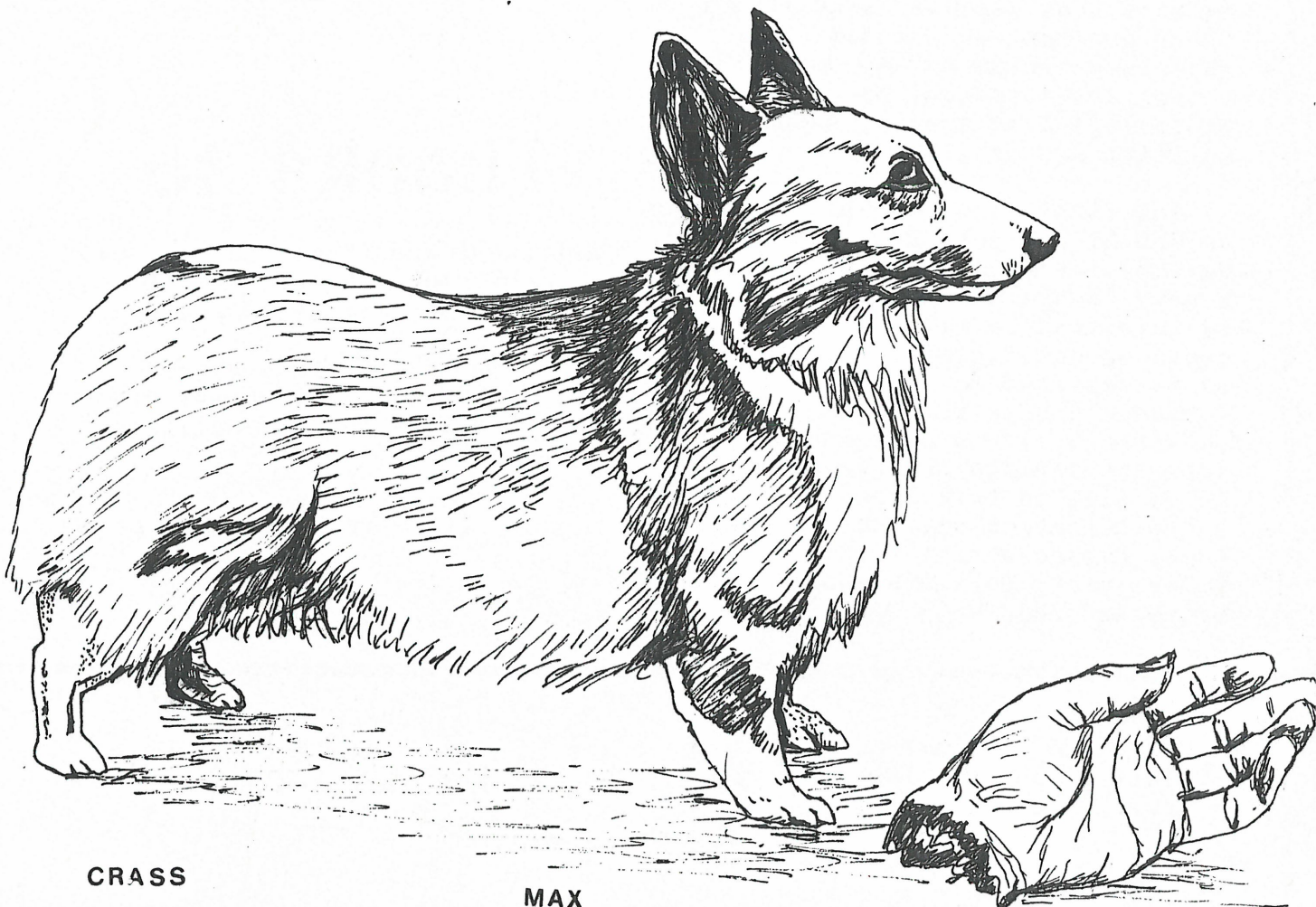


# URBANDK.

Ltd. Ed. 250

110101

ISSUE 3



CRASS

VIRGIN PRUNES

MAX

# TOTAL BIAS

The producer,  
Freud Eggs,  
Spouts on.

Cover; "The Royal Corgi Retrieves a Soldiers Hand." Many papers claim to be objective, but they are written by people with opinions. Urban DK is written by people who have THEIR opinions. The articles are therefore subjective and the whole 'zine is totally biased. Many papers call themselves fanzines. What's a fanzine? Here's my definition. "A fanzine is a paper or other form of communication produced on an enthusiastic, amateur and non profit making basis, by fans, for fans." The aim of this paper is to inject some interest into the "music scene" in Dublin. I believe that the standard interview effort is dead and boring so the only interviews in this 'zine will be with artists who offer more than just sound. For others, especially local bands, the live review will suffice, since a gig is all they can offer the public. The kind of acts that will be featured are those one hundred per cent into what they are doing and don't give a fuck about trends. Heavy duty stuff will also appear, such as politics and art.

The first issue of UDK came out in Feb 81 and cost 27p. This issue defines the meaning of "value for money", containing no ads. It is my intention to make UDK a regular feature, but I need help, or else it is destined for self indulgence. It needs people who enjoy writing constructively to contribute, and feedback through letters. All articles will be free from editing but publication will not be guaranteed. Subjects that are to be avoided are party politics and left/right propaganda.

All correspondence to,  
441 Casement Road,  
Finglas West,  
Dublin 11.

The next issue is due on 1st Sept  
Articles should be in by 1st Aug.  
As always UDK is dedicated to  
independence.



## Thanks to

All those who took risks to put  
this mag out and our contributors  
Pete the Roz and Art O' Leary.

All graphics by Freud Eggs  
All typing by Mick Kennedy ex-  
cept Crass by Mairead Mullins.

Strictly Copywritten.

Ronald Reagan is rumoured to be  
visiting our country later this  
year. Let us be prepared.



WITH THE SAME FERVOUR WITH WHICH WE PLOUGH THE EARTH

What I'm telling you is true. The rich will never lift a finger to help us, that would be like trying to cover the sun with a five-penny piece.

The big merchants  
the money lenders  
the factory owners  
the landowners  
the bank owners  
the military Mr President  
don't wash our shirts stained with sweat  
after our days toil  
don't fetch us water from the river  
don't build our shacks  
nor will they set the factory machines in motion  
nor till the soil  
nor sow or harvest the seed

all this we do  
and it's the same with everything. If we,  
with that same fervour with which we plough the earth  
don't organise and keep fighting  
no one will do it for us.

(anon. El Salvadorean poet)

CUT. Weekend in Dublin. Bono shakes hands (glands?) with Garrett Fitzgerald. Fitzgerald is cool. Bono is cool. CUT. sweaty arm-pits slurp gargle in the (d)ivy rooms. Tongues lap happily to the cool sound of Max. Max are cool. CUT. The late late show. "The centre of paralysis." (pause)

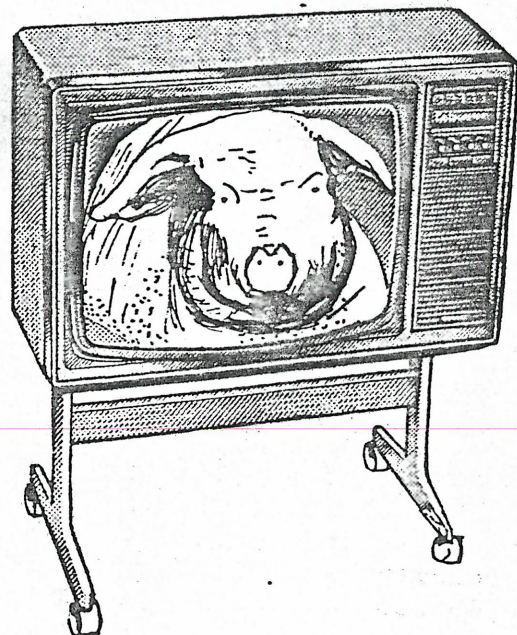
"What Marx means to me is, simply and sentimentally, the Soviet Union. Without Marx there would be no Soviet Union and without the Soviet Union the world would be a far grislier place than it is today; the continents of Africa and Asia and Latin America would be even bigger abattoirs than they already are if there was no one to arm them against American Fascism..... I have never read Marx, but when I see the new health programs in Afghanistan or when I see the new literacy schemes in Nicaragua, I know what he wanted and I know he will win." ----- Julie Burchill.

CUT. Have you heard Some Kind Of Wonderful? They'll make millions. Cool. And what about the Cork bozos? Cathal's really hip, and Donnelly's really funny. Well isn't he? CUT. The Low are dead. The end of an era (whose era? mine you thick.) CUT. Grafton St on Sa(turd)ay. Trying to hold in the hysterical laughter. Well you gotta laugh ain't ya? CUT. Punks not dead. Excuse me while I have a shite. Crass reject politics. Why don't you reject Crass. Is that cool (man)? We will win. (WHAT?) We will win. (LOUDER) We will win. (LOUDER) - WE WILL WIN.

Workers Unite (Bono is an arsehole)

Art O' Leary

P.S. work a free day for Ireland. Men are paid to say that.



# Biased

# REVIEWS

VARIOUS ARTISTS. PILLOWS AND PRAYERS.

(Cherry Red 1982-83)

A budget budget album @ 99p in the U.K. and £2.99 in Eire. An exhibition album, 17 artists with 17 songs. I will ignore those songs that are simply bad songs by untalented chancers.

The Monochrome Set deliver a witty and lively dance song. Thomas Leer is the high point with a beautiful, synth based love song that has No 1 status. Tracey Thorn is a nice gentle singer. The Marine Girls sing very simple and beautiful songs, playing guitar and bass only. Felt are a crumby, self indulgent lot but this fine song is a dance number with a Spanish flair. Eyeless in Gaza are mellowing, and this too is a beautiful, melodic, synthy song. Like Thomas Leer, Bate's is a superb singer. Another song that is commercial enough for the Gallup top ten is XOYO, a beaty, synth based pop song. Tracey Thorn is to be heard again with "Everything but the Girl". And archive material from The Misunderstood is very interesting indeed.

If you like just two of the tracks the album is a good buy and is a cheap way of sampling some obscure modern music. But it makes me wonder about the function of the small label that harbours some dreadful acts existing under the guise of "avant garde" and hinders great songs like "All About You" from becoming No 1.

DAMBALA - AZANIA.

Reggae is another type of music where there are a lot of chancers putting out vinyl. It can get to sound very samey. Dambala are an exciting new arrival. More African than Jamaican with members names like Abioroko and Chukwukamadu. The music is the heavy revolutionary style with deep, pounding upfront bass. The voice is similar to Eddy Grant's, a flat tone, but don't let that put you off because Dada uses his well. Side one holds five superb songs. The use of echo on the drums is terrific, though no other dub effects are used. "Welcome Home" is a gentle acoustic number. Side two doesn't score as well, with just mediocre songs. The final track "I Nation Time" is dominated by flanged bass.

Just when Reggae is becoming exposed by Channel Four and Musical Youth it's good to hear something with it's own stamp of originality and guts.



## WARNING

When buying records on mail order, the buyer does not have to pay the vat in the country of export. VAT is always included in the price, so the buyer should calculate it and deduct from the total. Vat. in the UK is 15%. So deduct 11.5% from total. The Buyer is liable for duty AND vat. in the country of import.



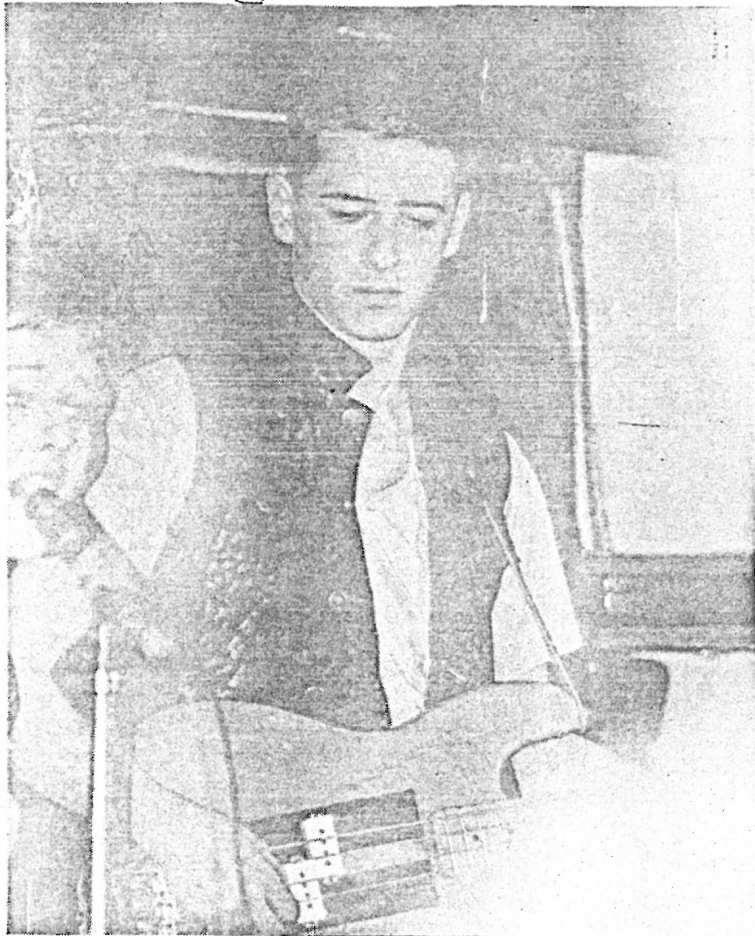


Currently doing the rounds looking for product approval, Max are an interesting collection of people. Two New Versions, a Deaf Actor and a Soulmate fused together with distinctive rhythms and melodies. Marion Woods has in her possession one of the finest voices I've everheard. She commands each word with confidence and poise. Her presence is at once imposing and reassuring. Ingmar Kiang, guitarist turned bassist weaves a very flowing and thoughtful pattern with his basslines and this is the basis on which Max work. Overlaying these patterns with some excellent guitar is Conor Kelly, his slide guitar solos being particularly tasty. The last link in the chain is Johnny Byrne, who operates the drum machine - not the easiest of beasts to control but Johnny has had plenty of time to get to know his instrument through his work in Lombard Studios and the variety of rhythms he produces throughout the set is evidence enough to me that Max don't need a drummer while Johnny Byrne is around.

Most of the material is original and it's strenght and depth is quite impressive. A cover version of "Take Me To The River" is handled with great care and respect and produces one of the nights highlights, another one being a song called "Love and Destruction" which had most of the punters up dancing including one Bill Graham, who hovered around all night like a proud father. Backing vocal duties are handled by all three men an in general the harmonies are spot on.

# MAX

Live at  
The Baggot



These initial gigs are only the start of what Max hope will be a long and successful road. The recent winners of the coveted "Best Unrecorded Band" award, the exposure over the last few months on TV and in the press has brought a lot of favourable attention to the band from the hard to please Dublin gig goers. It will be interesting to see which way the band will advance in the near future. They have good connections in the media and recording areas and so are better placed than most bands in that respect. Their type of dance music is not very common here and they definitely will be able to carve out a large niche for themselves in the home market and they certainly aren't fickle enough to change their directions on the whim of the public. But once they tighten up a few areas, their confidence will grow and after that I can't see them staying in town for very long.

Max are interesting enough to grab anybody's attention but they must ensure themselves of the luxury of also being durable by being flexible enough to alter their aims when circumstances merit it without, of course, losing sight of their original ideals.

At the moment they are testing out their new product and the samples are going down a treat.

Treat yourself to Max and see the sights.

Words & Pics ..... Pete The Roz.



Unlike this Xeroxzine, Poptones is a 24 Page mag done at a printers and has many quality photographs and articles. It features interviews with THEATRE OF HATE, DISCHARGE, FLUX-INDIANS, BIG SELF, MICRO DISNEY, SOME KIND OF WONDERFULL, A TERRE, THE PRETTY, KISSEDAIR and COME TO DADDY. It costs 50<sup>p</sup> incl P&P from our usual address

## POPtones

441 Casement Rd.,

Finglas West,

Dublin 11, Rep. of Ireland.

(Poptones was really Urban D.K. issue 3, but we changed the name, that's all)  
USA and Australia, \$2, Yugoslavia, 80 Dinars, Europe 65<sup>p</sup>.



# I NEVER KNEW I WAS SO NARROWMINDED...

I saw the legendary Virgin Prunes for the first time last October at the farewell gig in McGonagles. They were and they weren't what I expected them to be, but I just had to talk to them and find out more. My curiosity was at least partly satisfied when I arranged to meet the group in town one very wet Friday lunch hour.

I'm waiting outside the Harp Bar and Gavin approaches and I introduce myself. A handshake and off we go to Bewleys where the rest of the band are looking very cosy getting stuck into their lunch. The six piece, less Strongman, were busy preparing to go into the studio to record their second album. Isn't this a bit soon I asked Gavin, who did most of the talking. "Not really!" When is it planned for release? "September I think." So you must have had the other one recorded months before. "We recorded it in July, but it takes about two months to get it out, no matter who you are. Just pressing, mixing and that." Mr David Ball of Soft Cell has been working with them in the studio since the interview, things are going so well that he will most likely produce the album. Colin Newman was fine for the first one but the Prunes have moved on. Besides, Newman has become a Hare Krishna.

In order to arrange the interview I had to ring his mother's place about six times, because Gavin would be asleep from a hard day's work and the heavy gigging in the US and Europe. "You must practice very hard?" I asked. "Who's been telling you that, me ma?" Gavin replies with laughter. "No I tell ye, it's not really practising, we don't practice much at all. We've a lot of business to work out on business levels. We've been away, of this year, nine weeks touring between Europe and America. So that's most of this year gone. When you get back you've a lot of business to sort out. We practice at our own level." I was wondering how yis went down in America. "We went down well in New York, it was mainly the east coast of America. Canada was good, Canada is very European. New York is as up to date as anywhere in Europe." It has a reputation for being backward? "I'd say the really way behind places are in the middle of the country. I mean, they're into the Thompson Twins, but they're into them in England so they're way behind anyway. I personally didn't like outside New York, but I liked New York a hell of a lot. They reacted to us a lot more positively than I thought they would." What do you call a positive reaction? "I don't know. You can feel it, you know the people are getting something off ye." Had you got a reputation before you even went there? "In New York, yes."

The band were only back from the states when they had dates in France and Italy. They had shed their old manager and replaced him with an English chap. Gavin:- "We knew we wanted a manager, just finding the right guy, we have a manager since just before Christmas." What sort of qualities did you look for in Ian? Guggi answers:- "Nothing really. We think he's a woman trapped inside a man's body. And that's a very important quality for us." "Auntie Gladis, we call him," says Gavin "It's not really a nick-name, we put names on people for their personality."

I wonder what I'll get, if any. (Laughter).

# UNTILL I MET THE VIRGIN PRUNES.



Guggi and Gavin, dressed in frocks, show that they are very at home with microphones as they get stuck into another song at the Farewell Gig last October.

Pics, Freud Eggs.

The Virgin Prunes started off in late 1978 in the usual obscure way. They concentrated on doing live performances. And their gigs really were a performance. I remember contemplating going to see this band in 79 and then an RTE d.j. said "You'd want to leave any of your notions about art at home if you want to see this lot." He put me off and I never went. It was definitely my loss. The Prunes never did residencies or had support acts. They tended to play only every couple of months. The sort of support act you could expect from them then was the band all sitting around a table eating food or quietly watching white noise on a television screen. Why did the band choose this sort of act? - "We saw all these sort of channels that was happening, so we sort of went into different areas ourselves as people and in a music way." It was because of this unusual mixture of media and influences that the band got themselves a "Dada" label. (Dada was an anti art, random and anarchic art movement that thrived after World War 1). Gavin elaborates "It was because of the format we took, taking things out of context and that. We were never really influenced by Dada, we just did some things in a similar way." When the band began they never mixed in with the Dublin rock scene, in fact they thoroughly disliked it. So much so that they and their friends invented a tightly closed clique called "the Beautiful People". Was this some sort of show of strength against the Dublin scene? - "It was sort of like picking your nose and going "fut." Gavin picks an imaginary snot and flicks it towards cups of tea. "We don't like a lot of Dublin attitudes, it's so fucking small minded..... We never really mixed with the city centre crowd or anything like that, so we were cut off." Your earlier work was very unaccessable. It seemed to be a jumbling of random notes and noises. Work like "Red Nettle" (NME C81 cassette) and "Third Secret" (Perspectives and Distortion, Cherry Red compilation). Were you hiding under the experimental banner? Gav answers "We weren't hiding from anything. There's nothing weird about "War" or "Sandpaper Lullabye". I think Red Nettle is one of the most commercial things we did, personally. We haven't really changed. We're the same band that released Heresie and that's quite aggressive. We don't hide from anything, that's why the press don't like us." It is certainly true that both the Irish press and the British press have given the VP's a hard time. Most of their reviews were a slag off. Dave Id lets me know what he thinks, "Well the English press are just caught up in their own sort of dreams in a way. They're just fooled by somebody sort of different. But that's changing." Do you think it is? - "Yeah." I noticed that you always come on stage before the rest of the band. Why is that? Dave Id explains slowly, thinking as he speaks, "Because I've different messages and I couldn't sing with the rest of the band even if I wanted to." You've a very unusual way of singing, tell me some of your ideas.



Dave Id, springs  
into action while  
Strongman, plays his  
bass, standing  
motionless, staring  
towards darkness.  
Mc Gonagles is the  
venue.



"Eh, my attitude to singing is just sort of telling people the truth, basically. Eh, there's so many bands out, they're just wallpaper bands, there's no truth in what they're doing. They're just out, sort of, fooling the kids and fooling people. And I speak the truth in every song." Gavin continues "Davy tries to fool nobody, sometimes people think he's a fool, but that's because they're fools." While on the subject of the live performance I decided to tell Gavin that I thought that he and Guggi set about playing on people's new found liberalism. We all think we are part of the permissive society, where we can except homosexuality and other sexual expressions that were once considered deviant. But when we are confronted by a performance where Guggi (who has a great pair of legs) is almost kissed by Gavin in a tender seducing manner, we, especially me, suddenly feel a bit threatened by what is going on. Do they set out to tease the audience? - "Yeah, we like mind fucking, if that's the word," says Gavin with a satisfied grin on his face. Is there some sort of story or epic behind your antics? - "The visuals are there to explain more of what we're saying and what we're doing. Like when we play "Come to Daddy" live, it's not just a song or music or the lyrics but the visuals as well. There isn't a full story from start to end." I had to extract some talk out of Dik, who as well as being an academic genius is pretty good at making music. Dik, you claim to be untutored is that important for you? - "No, that's just the way it happened, that's all." I would imagine you would become very inventive rather than technical? "Well you approach things from a different angle if you think for yourself." On the album's loud side, there is some guitar that is much more conventional than usual. Have you anything to say about that? - "Some songs is conventional and others isn't." Do you know any actual chords? - "Well, I know some, not very many, I could never play them anyway." About the backing tape which you use live. Why is that there and what happens if you make a mistake onstage and the tape keeps running. Gavin decides to answer this one; "A backing tape is just something you use where if you can't play it onstage, you haven't got the instruments. We're not tied down with backing tapes. It's used as a sort of intro, but we're more together than that. We don't make mistakes live."

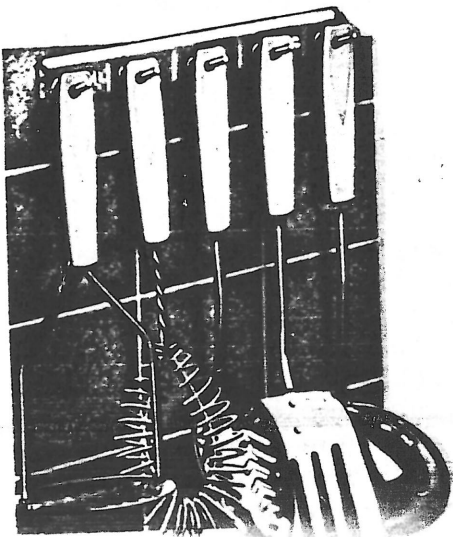
Apart from all the little detailed questions to be answered, most of all I just wanted to know what the Prunes were about. "We're not out to freak people out" replies Gavin, taking in a deep breath as though about to deliver the greatest sentence of his life. "What we believe in is expressing what we think and feel about, and it's there for people to listen to or not to listen to. We're not trying to make people think our way. I think you can communicate through music, but you should never make people think your way. I think we say a lot, but it is our expression and ideas, they are there to be listened to, abused or used, whatever they want." What do you get out of the music yourselves. You obviously enjoy it, do you get

anything else? - "You get loads" says Gav "When we record, and it's our music, it's a sort of personal satisfaction of getting something out of ye. And then the reaction of a lot of people being able to listen. It feels like you're actually doing something." I think people over complicate what the Prunes do. It's not as complicated as people make it out to be. Gavin, agreeing with me - "Nothing as complicated. Nobody's that complicated." Two converse ideas exist about you. One that because the live act is so prominent, that you could never get it together on record. What do you say to that? "I say Bollocks!" Gavin affirms. And the other is that people could never really appreciate you because they never saw you live. - "Well they will (appreciate) because all they're ever gonna hear in Ireland is music and we're never gonna tour a lot."

The Virgin Prunes may never play Ireland again. It is because the band can't take Ireland seriously and vice versa. - "People seem to think we're a fucking joke. Do you realise we're bigger than U2 in France. We sell more records than U2 in France. Forty or fifty thousand is a lot of records. We like Ireland on one level (as a home)." On the business side things are accelerating rapidly. "If I Die I Die" is Rough Trades best selling album. "Baby Turns Blue" sold out in England in three weeks, and that really annoyed them because Rough Trade couldn't afford to press more. The Rough Trade video was never released because the band went over budget and the boxset "Heresie" is doing well. So eventually the VP's quit Rough Trade and are at present negotiating a deal with a major. They took things gradually at first. So what's the reason for the recent boom. Mary explains "It's just cos we've played more places and more people have seen us." Gav continues, "Ireland and England are on one level, but we've gone out to Europe, where they have no preconceptions about what the press say." And you like that? - "Oh yeah." The band feel very strongly about the wastage that went on while they were with an independent. "The independent scene is gone" says Gav without remorse "Record companies aren't important. A record company is somebody that does your business for you." What about this ethical difference between indies and majors? - "There's no difference, the independents have this pretend politics behind them" Mary furthers "Majors are more efficient. Rough Trade couldn't grow with the band." The small labels claim you've got more control "Bollocks" Gav announces. "You've got to fight for it as much as you can. At least when you win with a Major you know that they will pay for it. Indie's haven't got the money." I was suprised to see a full colour sleeve. - "You don't know the fight we put up for that." I can imagine I said in an understanding tone. "The guy from Rough Trade said that they work with the bands" "Bollocks!" says Gavin. "They'd tell ye anything." continues Dave Id.

It's true that the VP's are nearing the top. They even use Irelands top fashion photographer, Ursula Steiger for their poses. They will probably have a hit soon. But they will always be happy and content while Kajamebolix and Culture Club will be pissing in their trousers wondering where the next, pop single is going to come from.

Egg





# CRASS



The following interview with Penny Rimbaud of CRASS, was completed during the Summer of 1982.

Crass and friends live on a collective type farm in the countryside. This to many people would be Utopia. Where did Crass get the money to buy a farm and how does it differ from "the hippy commune"?

"We didn't buy the place, we found it 15 years ago in a derelict condition, so we arranged to rent it from the farmer who owned it and rebuilt it from whatever materials we could get hold of - we all worked - farm work, coalmen, etc. to buy the things we needed and managed to get carpets, furniture etc. from jumble sales and junk shops. Now it is a very beautiful home with a garden that 15 years ago was nothing but nettles, but is now a mass of fruit, vegetables and flowers - it was all achieved simply through hard work.

I don't know what a hippy commune was like except I would expect to find drugs at one and we don't allow drugs at our place. We keep the place simple - tidy and peaceful - it's a place to learn about oneself in - it is only a 'utopia' because we work hard every day to make it one. What else can I say?"

The news I hear of the next album from Crass is that it will be heavier. Why have a u-turn in your musical progress when Penis Envy was getting widespread listening?

"Because we're angry about the world; because it isn't a u-turn - it's just the way we feel - we didn't do Penis Envy to get a wider audience, we did it because that's the way we felt then - we're trying to do what WE feel and NOT what we feel other people want from us. I think and hope that the new album IS a development - I think it includes the musical elements of Penis Envy with the heaviness of feeding. See what you think when you hear it."

Why do Crass concentrate so much on music when it is the least effective method of communication? It reaches a small selective audience who probably don't listen to the lyrics. In fact music is a form of entertainment and generally not taken seriously.

"I think music is a far more effective form of communication than any other that I know of - we sell around 50,000 - 75,000

records of each that we release - that's a lot of people - what other media, except T.V. and radio is that effective? We obviously do other things from fly posting to producing newspapers like the electricity pamphlet - we do everything we can to undermine the status quo."

How many copies of the "Nuclear Power" booklet were printed and distributed and what kind of people did it reach? If it did not reach the adult world, why not?

"Around 20,000, - we delivered them door to door, gave them away in the street etc, etc. We reached as many varied people as we could make it reach. We couldn't afford to do more than that."

Crass have been offered appearances on T.V. and declined. Why not appear on constructive debate type programmes so that 'Joe Soap' T.V. viewers can see that anarchists are not bomb throwing lunatics?

"If we are offered constructive chances to air our views we make them. Most offers are simply from people like Sounds who simply want to sell more copies of their rag. We have done T.V. and radio shows when we've trusted those concerned."

Crass are somewhat more senior than most of their fans. What sort of things were they doing in 1965/'75? How did you get together?

"We were involved in attempting to put out counter information in much the way we are now only not so many people listened to us - we did a lot of leaflets etc. and generally made attempts to introduce people to new ways of seeing their lives - part of that was creating, and making work, the house. We got together by chance and mutual interest."

Crass believe it is better to directly reach a small core of anarchists than touch over the general public. Isn't this a case of preaching to the converted, and if so isn't it pointless?

"We don't believe that at all, we simply believe in being honest and if that's got a limited appeal - tough. Don't forget that it was us that helped convert those converted and that those numbers will grow and grow - that's not pointless, is it?"

Anarchy is a system of No government. How would essential services like police, electricity, telephones, postage be run properly? What would stop monopolisation?

"I don't imagine that there ever will be a state of Anarchy so in that respect the question is a bit pointless but if there were it would be because everyone supported that idea so the question again is irrelevant. Anarchy can only exist as a system when



ALL the population support it, at that time (which I don't imagine we'll reach) there'd be no need for police because people would work with each other rather than against the essential services - those that were still considered essential - would run because people would want to work them for the benefit of other people rather than for profit. Monopolisation would be a forgotten concept in the way that perhaps love is now - it could and would work but I don't suppose it ever will - but that doesn't stop us living our lives the way that we believe everyone should - as ourselves."

I believe Crass to be total atheists. Not believing in an after life. Then life becomes a dumb existence, insect like. Struggling for peace and comfort only to die and have all (if any) your achievements stolen from you, ready for the next generation to improve on, destroy, perpetuating more existences. Life (existence) becomes pointless and absurd. These views are those of the existentialist. Everything loses its importance. The only reality is your existence, existence is death. So what are Crass's views on life and how do they find happiness. Are Crass existentialists? Is suicide a Crass recommendation?

"Life is pointless and absurd if the only reason you live it is to accumulate achievements to carry on to some hypothetical next life. By accepting the pointlessness of existence one becomes free to act and become the person that YOU want to be rather than the insect that they want you to be. By living in the dream of life after death one lives death in life - there is only one life, right now and it is essential to live it to the full, your way, because you'll never get the chance again. Promises of better things to come are just methods of keeping people in their appointed roles as slaves to the powerful - by accepting the absurdity of life the powerful have their authority removed - we the individual are the only authority - there is and can be no one above us.

Of course suicide isn't recommended but neither is it condemned people must do what they feel they must do. Surely suicide would be more appealing to those who believe in life after death than those who believe that there's only one life and one chance to live it. I have been called an existentialist but ultimately I do not identify with those sort of labels. I find happiness in devoting myself to sharing my life with others - what else is there?"

"You cannot vote anarchist, you can only be one". True, BUT while the democracy system exists, the supporters of governments will continue to vote them in, and a non-radical government will always survive. Why not vote for "shit stirring" radical independents and minority parties? Even Foot is better than Thatcher being a C.N.D. member. What is wrong with having a representative of the dole queue in parliament?

"I don't and won't vote because NO government is the only radical one - I'm not interested in power games - what did Foot



do about the Falklands? I respect Benn but what could he do without the support of people like him who just don't exist in government?

The only true government is government of self by self - all else is slavery."

"I hope that I answered your questions okay. I enjoyed the 'zine, it's a shame you're not doing another one. I've enclosed what handouts we've got which isn't many at the moment, (if you have them already, pass them on).

Anarchy Peace

*Penny*

I don't know any anarchist books to recommend - I believe anarchy is something that you invent for yourself."

There is nothing really special about the above interview. It was a questionnaire sent in the post for completion. Anyone can write off to Crass to have their own questions answered. You must enclose a stamped addressed envelope, (British stamps available from G.P.O.'s) and be prepared to wait a couple of months for a reply.

Since the interview was postal, it is impossible to pursue answers and questions. This accounts for some ambiguity and vagueness in one or two of Penny's answers.

Nevertheless, Crass remain the idealists that keep us thinking and solution searching. Although their way of life is impossible for most of us to live, and a total anarchist society would be impractical for survival, for me, Crass form a set of principles which are at the very least admirable. An individual would be foolish to think s/he could change the society s/he may hate, but with the encouragement from Crass, society would not change the person involved. — FriendEggs

